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Oiliacail na hÉireann Mhá Nuad

**Classical Guitar Music by Irish Composers: Performing
Editions and Critical Commentary**

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ABSTRACT

The last four hundred years have seen the guitar fall in and out of fashion, from its position as a respected medium for art music to its role as an accompanying instrument. Improvements in the construction of the instrument at the end of the nineteenth century, coupled with growing interest from leading twentieth-century composers, have resulted in a substantial and important new repertoire. A significant increase in the number of new works is especially evident after 1950. The availability of performing editions and compact disc recordings of these works is vital for their dissemination internationally. Since 1969, Irish composers have created a considerable repertoire for guitar, but this repertoire has been sadly neglected by performers due to lack of such editions and recordings.

This thesis presents performing editions of thirty-seven works for classical guitar by twenty-one Irish composers and comprises compositions for guitar with orchestra, guitar with another instrument or voice, and guitar solo; a set of five Compact Disc recordings which includes nineteen works by twelve Irish composers (almost four hours of music); a discussion with analytical comments on the works and editorial commentary on the editions, with details, where available, of the composer/performer collaboration; and a more in-depth discussion of seven selected works. This thesis aims to provide a resource for those who wish to perform, or carry out research, into this neglected repertoire.

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INTRODUCTION

The twentieth century has without doubt seen a renaissance in the resurgence of interest in the guitar, an instrument which in terms of its popularity as a serious medium of expression has had a turbulent history. Over the years it has been described by some as a subtle and expressive medium, and alternatively by others as a vulgar and coarse instrument suitable only for 'the charlatans and saltimbanques who use it for strumming'.¹ Its renaissance has been reflected since the 1970s in a considerable amount of rich and varied repertoire written by composers from the Republic of Ireland for solo guitar, guitar with another instrument, and guitar concertos. However, very little of this repertoire has been performed by guitarists outside of Ireland.

In popular music the guitar has taken centre stage during the last few decades, but it also holds great appeal for the contemporary composer. Much of the earlier guitar repertoire was written by composers not generally regarded as top-ranking in the history of music, but during the twentieth century this trend was reversed: many of the first-rate composers have written for guitar, finding it a most versatile and rewarding instrument which holds abundant possibilities for expression. The guitar, however, remains a singularly difficult instrument for which to write. Although it does not present any particular problem for the guitarist/composer, it has always posed a considerable challenge for those not familiar with the instrument; it is, in the words of one Irish composer represented here, 'a nightmare ... even more difficult than writing for the harp'.²

¹ Frederic V. Grunfeld, *The Art and Times of the Guitar: An illustrated History Of Guitars and Guitarists* (New York: Collier Books, 1969), 2.

² John Buckley, interview with the author, 12 April 2003.

This study presents performing editions of the most important categories of contemporary guitar music from the Republic of Ireland: guitar concertos, music for guitar with one other instrument or voice, and music for solo guitar. 2004 provides the cut-off date for the inclusion of works. A small number of works are not included here: this study focuses only on those works which the author considers to be suitable for concert performance. Some study-like works, such as Paul Hayes' *Non in Fretta* and *Thirteen Little Things that Touch the Heart*, as well as Derek Balls' *Commentary on Minimalism*, *Commentary on the B's fault*, and *Preludes even I can play*, as well as works by David Flynn, Scott McLaughlin, John Wolf Brennan, Christy Doran and Roger Doyle, are not included as they are more fitting for the intermediate guitar student, rather than being fully-fledged concert pieces. Likewise, works written for two, three, four or five guitars are not included here.³

A number of Irish guitarist-composers have published or prepared editions of their own works which precludes their inclusion here: although not a concert guitarist, guitar is Andrew Sheils' main instrument and his works are already sufficiently edited; Benjamin Dwyer and Michael Howard are both concert guitarists and have prepared their own editions of their works.⁴ Due to copyright issues, Rhona Clarke's solo work *Drift-Knot* cannot be included in this study. However, performances of some of these omitted works, specifically *Niagra Falls on Thomond* by Michael Howard, and the *The Voyage of Maeldun* by Andrew Sheils, both for solo guitar, are included on the CD recordings attached to this thesis. Fergus Johnston's *Pavan and Galliard* is omitted as the composer

³ Works have been written for guitar ensemble by Derek Ball, Michael Ball, Benjamin Dwyer, Ailis Ni Riain, Joseph Grocock, Brent Parker, Martin O'Leary, Victor Lazzarini, James Wilson, Rhona Clarke, David Fennessy, Gerard Power, David Flynn, John McLachlan, Eric Sweeney and Kevin Volans.

⁴ See Appendix for details.

is unhappy with this work and has no wish to revise it. *Solitaire* by James Wilson is omitted too: the composer expressed his wish extensively to revise the work and had planned to meet with the author to collaborate on this, but he died in 2005 before this revision could be accomplished. All the composers represented here were either born in the Republic of Ireland or have lived here for longer periods. Although Jane O'Leary and Brent Parker were born in the USA and New Zealand respectively, their works are included here as they have lived in Ireland for nearly all of their creative lives and consider themselves as Irish composers. Eibhlis Farrell was born in Northern Ireland, but she has also lived and worked in the Republic of Ireland for over twenty years.

In this thesis the performing editions are accompanied by a short discussion with analytical comments on each work, along with a commentary on the edition. It is beyond the scope of this study to analyze in detail all of the works presented in the editions, neither is it intended meticulously to analyze the formal or harmonic content in these works. Instead, the emphasis is on the discussion of the music from the perspective of guitar techniques with analytical comments which inform performance and performance problems encountered in the works. The performer/composer relationship is also commented upon where relevant.

The composers of contemporary Irish guitar music fall generally into two sections: (A) composers who play or have played guitar; (B) those who have not played the instrument.

Section (A) further subdivides into two categories:

1. Composers who have studied guitar as their main instrument (de Bromhead, Ciaran Farrell and Fennessy).⁵
2. Composers who have studied guitar as a second instrument (Hurley, Kelly, Martin O'Leary and Kenny).

Section (B) subdivides into four categories:

3. Composers who have made a detailed study of how to write for guitar and have pushed the technique of the instrument to the limit. Although their music sounds idiomatic and brilliant, it can be very difficult to perform (Buckley).
4. Composers who have made a detailed study of how to write for guitar but have composed within the boundaries of an average technique. They have written what they considered possible and idiomatic for the instrument (Bodley, Corcoran, Jane O'Leary and Clarke). The works by Jane O'Leary and Bodley, although written idiomatically for the instrument, are technically the most difficult in this category.
5. Composers who have made some study about how to write for guitar but were limited in their knowledge about the instrument and, in many cases, have collaborated little, if at all, with a guitarist (Boydell, Kinsella, Deane, Eibhlis Farrell, Johnston, and McLachlan). Apart from the work by Eibhlis Farrell these pieces are generally very difficult technically.
6. Those who have made little or no study at all of the instrument (Parker, Martin and Sweeney).

Although an introduction and commentary is presented on all of the works, as mentioned, one composition from each of the above sections has been chosen for more detailed examination. Two works, however, have been selected from category 1, as this further

⁵ None of the composers in this collection are themselves concert guitarists.

subdivides into works which are written within the technical capacity of the composer/guitarist (de Bromhead) and those which are written beyond it, or in what may be described as a 'projected technique' where the composer writes according to what he believes is possible for a particular, or at least an accomplished, concert guitarist to play (Fennessy – only the first movement is discussed here because it is a good example of this approach). The works selected for more detailed commentary are the following:

Category 1: *Gemini* by Jerome de Bromhead and *Sting Like a Bee*, movement one, by David Fennessy; Category 2: *Shard* by Mary Kelly; Category 3: *Guitar Sonata No. 2* by John Buckley; Category 4: *Duo for Alto Flute and Guitar* by Jane O'Leary; Category 5: *Four Pieces for Guitar* by John McLachlan; Category 6: *Concertino No. 1* by Brent Parker.

These works are fairly evenly divided with reference to their position in the composer's output: four of the seven are early works (Bromhead, Fennessy, Kelly and McLachlan) while the remaining three were produced during the composers' more mature years (Buckley, Jane O'Leary and Parker). Of the seven pieces chosen, there are five solo works, one duo and one concerto. This reflects the fact that, of the thirty seven works in the thesis, twenty, by far the majority, are for solo guitar. In the detailed commentary on Parker's *Concertino No. 1* reference will however also be made to his *Concertino No. 2* to illustrate contrasts between them .

In addition, the works chosen have special significance in the Irish context. De Bromhead's *Gemini* is the first solo concert guitar work written by an Irish composer. The idiomatic manner in which he writes for the instrument is notable, and his use of effects such as string bends and *glissandi* is also unique in the Irish context. Fennessy's

Sting Like a Bee shows great originality in its use of percussive effects in the first and second movements, and in the way counterpoint is used in movement one where the impression created by the slowly descending bass line is reminiscent of a Schenkerian voice-leading graph. Although it is not uncommon for composers to employ percussive techniques on guitar, Fennessy's approach is strikingly innovative, especially when coupled with the rather static harmony of the second movement. The guitar is, in effect, transformed into a percussion instrument. Mary Kelly's *Shard* is the first work written by an Irish composer who studied guitar as a second instrument. It holds great appeal for younger players too, especially those coming from a background of rock music.

We have, in Buckley's *Guitar Sonata No.2*, a work by one of the most respected Irish composers of his generation. He is highly-regarded, indeed possibly unique, for the extent to which he involves himself in detailed study, not only of the repertoire of the instrument but also of the instrument itself. He subsequently commits himself to transcending the technique and potential of that instrument, pushing both to another level. The original 'pre-plan' sketched manuscripts of the second movement, the only ones of Buckley's work which exist, are of special interest as they afford an insight into Buckley's compositional process.

The *Duo for Alto Flute and Guitar* by Jane O'Leary is unusual in the Irish context for its use of silence and rhythmic freedom. Her approach is similar to that of Takemitsu, whose influence she openly acknowledges, and who uses the resonance of silence to deepen and augment the sound to great effect. The *Four Pieces for Guitar* by John McLachlan stand out in the Irish context in that they are the most abstract of the collection. They are also more overtly contrapuntal than most other works (apart,

perhaps, from the first movement of Fennessy's *...sting like a bee*). They make no specific use of guitar techniques or effects and are not particularly instrument-specific, so although they were written for guitar, they could conceivably be played on any instrument. In these pieces the composer had the unusual intention to avoid personalising the music with motive and melody and this results in a work which is essentially instrumental and more abstract in character than the others in the collection. Finally, the *Concertino No. 1* by Parker is the first Irish concerto written for guitar. It and his *Concertino No. 2* are the most tonal works in this collection. It is in effect a transcription for guitar of music conceived on piano. These seven works selected for closer discussion thus demonstrate a broad range of compositional styles and technical approaches to guitar writing, while at the same time reflecting some of the different approaches represented by contemporary Irish composition.

Stylistically, the range of solo Irish guitar music is very varied, ranging from etude-like pieces to works that could be described as technically highly-challenging. Also, the musical language used varies from traditional tonal approaches to the use of dodecaphonic techniques. In general, little of the repertoire could be described as avant-garde despite the challenging level of technique required to perform certain works successfully. From the technical point of view, a number of the works demand a very high level of skill, requiring the performer to extend his abilities to the ultimate, beyond that which is required in much of the existing international repertoire. The composer/performer relationship has contributed significantly to the development of new music, not only in Ireland but throughout the world. The composer receives invaluable insight into the possibilities of the instrument if he collaborates with the performer, but from the perspective of the performer, the particular compositional style of a composer

may cause technical problems. For example, problematic rhythms with frequently-changing time signatures coupled with abrupt left hand shifts can be physically difficult to manage on guitar. Disjointed writing too, incorporating large position shifts, may require substantial technical agility on the part of the performer.

Many of the works in this study have been commissioned by the author, the gestation of which has required an ongoing interaction with the composer. Usually a few initial meetings are required to demonstrate the possibilities and limitations of the guitar. It is immensely helpful to the composer to be given explanations and demonstrations of details such as the tuning system and different scordatura possibilities, as well as the instrument's range, chord formations, and positional details. Right- and left-hand fingering and symbols can be explained as well as other techniques including the execution of *arpeggios*, different kinds of *tremulandos*, parallel chords and parallel chords in combination with open strings, cluster possibilities, polyrhythmic and contrapuntal possibilities, and different timbral affects. String attack variations include those according to use of fingernail, flesh, *sul ponticello* (*ponti*), *sul bocca* (*bocca*), *sul tasto* (*tasto*), etc. and there are different natural and artificial harmonics, *glissandos*, right- and left-hand trills, notes with natural sympathetic vibration and artificial sympathetic vibration, left- and right-hand *pizzicatos*, *rasgueados* and *tremulandos* using the flesh of both fingers and thumb. Other important effects include micro intervals, effects from the use of glass or a bottle on the strings, harmonic echoes, plucking strings beyond the fretboard near the tuning pegs, Bartok *pizzicatos*, and right-hand playing on the fretboard. The snare drum effect is created by pulling the fifth string over the sixth. Other effects are caused by varying the speed of scratching the wound bass strings in different pitches, and percussion effects are created through hitting different parts of the

body of the guitar.⁶ Slaps create another form of percussive effect,⁷ and a high-pitched buzzing sound can be created by pulling the sixth string off the fret board while playing normally with the right hand; the left-hand fingers on subsequent frets will alter the pitch. Prepared-guitar techniques employ the use of different objects such as matchsticks interwoven with the strings near the bridge, while other sounds are created by bouncing objects such as a spoon or a nail file off the strings. Not all of these effects, however, are represented in the works in this thesis.

Once the composer begins to write the piece he/she will usually show the ongoing drafts to the guitarist as it progresses, to ensure that it will work on the instrument. This process helps the performer gain insight into the thinking of the composer, the method of composition, and the concepts behind the piece, and facilitates the opening of a door into the spirit of the music to explore the world of the composer. It greatly assists the performer's task of internalizing the music and creating his own individual expression of it, but within the subtext of the composer's ideas. From the point of view of the guitarist, the process of collaborating along with a composer in this way is like making a transcription, particularly with a non-guitarist composer. In this case it is a transcription of the musical ideas of the composer into the medium of the guitar. The guitarist searches for fingerings that will allow the music to be played, often suggesting changes of register and alterations in the voicing of chordal passages. With regard to the dissemination of this music and encouraging others to perform it, it is essential to have a good performing edition. With other instruments this may not be a necessary factor in order for the music to be performed, but for the guitar it is essential: the music is difficult

⁶ See David Fennessy's *...sting like a bee*, movements 1 and 2.

⁷ See John Buckley's *Sonata I*, movements 1 and 2 and *Sonata 2*, movement 4.

to penetrate without some knowledge of the composer's style, his underlying concepts and general soundworld. In those cases where the music was not written for the author, the pieces have subsequently been worked through with the respective composers and in many instances substantial changes have been suggested. Most often composers welcome this kind of feedback and are happy to make the work more idiomatic. This in turn, opens up greater possibilities for the work to be performed.

Editorial Practice

A Performance Edition adapts the original text, providing technical and musical solutions for the performer while taking the capabilities and limitations of a particular instrument into consideration.⁸

The editions presented here are performance editions. In some collaborations, various versions of the piece emerged as the work progressed. In a few instances, where the composer held on to the 'developing' versions, these are outlined in the commentary on the edition. The interaction between the composers and author is outlined where relevant and any changes that resulted from that interaction are documented. Also, performance indications from the composer in these consultations are discussed and included as part of the edition where possible and are outlined in the commentary on the edition. Changes were suggested for different reasons: occasionally a passage was impossible to play or, while not actually impossible to play, created a level of discomfort for the fingers that compromised the 'flow' of the music. Chord voicings had to be changed to achieve greater resonance and effect and alterations made to enable gestures more characteristic to the guitar and to yield a more musically-convincing solution. In some instances transpositions were made to a register on the guitar that has a stronger or sweeter voice

⁸ Frank Koonce, *The Solo Lute Works of Johann Sebastian Bach* (San Diego: Neil A. Kjos Co., 1989), v.

depending on the requirement of the music. Errors and ambiguities in the original scores have been clarified in discussion with the composers and are corrected in these performing editions.

I have employed the standard notational practice used in guitar music: the right hand fingers are designated by *p, i, m, a, e* (thumb, index, middle, ring and small fingers, respectively); and left-hand fingers are indicated by the digits 1, 2, 3 and 4 (index, middle, ring and small fingers respectively). Accidentals only apply in the register notated and bars in which they are used, except in works without barlines where they apply to one note only or to groups of repeated notes. Bartok *pizzicatos* are notated in the normal manner φ ; harmonics are notated by diamond note-heads written at sounding pitch; percussive slapping techniques use the standard notation \square ; symbols for the right-hand fingers (*p, i, m, a*) and names of notes and keys are italicized, as are non-English terms and words. Pitch designations in the text use the Maynooth House Style guideline and they refer to the actual rather than written pitch: thus the sixth string is written as *E*, the fourth as *d*, the first as *e'* and the note on the twelfth fret, first string as *e''*. Also, a decision was taken to put detailed fingering in the editions, as in most cases these are the preferred fingerings of the composer. The note-stemming patterns of the composer are maintained where possible especially since this often reveals something about the composer's note groupings and thinking in the composition. In both the editions and text the works are sequenced according to genre: concertos are presented first, followed by duos and ending with solos. Also, within each genre the composers are presented chronologically: the works by the oldest composer will be presented first and, where a composer has more than one work in a particular genre, the earliest work will be

presented first. In one instance where two composers have the same year of birth,⁹ the oldest work is presented first. The more detailed discussion on seven selected works is presented in a separate chapter before the shorter ones, and these are also presented in the same sequence as outlined above.

⁹ Raymond Deane and Eibhlis Farrell. One work by each composer is included here.

CHAPTER 1

Approaches to Guitar Composition by Irish Composers

There are many approaches to writing for guitar and a wide range of these are represented by the composers included in this study. For the purposes of this study, following a short historical overview of the emergence of the guitar repertoire in order to establish the context against which the Irish repertoire can be viewed, the different approaches to guitar composition taken by Irish composers are discussed.

Only since the 1950s has the guitar been established in the general music world as an acceptable, often preferable, instrument for which composers could write. Historical literature on the guitar repertoire is largely confined to music in the Spanish/Latin-American tradition. In his research on the more experimental repertoire, David Franklin Marriott Jr. comments that it was the prevailing status of the guitar as a cabaret instrument during the early twentieth century which inspired many of the important composers of the time, particularly in Vienna, to begin using it in their works as an expression of modernity.¹⁰

In the early nineteenth century what has been described as the 'First School' of guitar playing emerged, also in Vienna, mainly through the influence of Italian composer/guitarist Mauro Giuliani.¹¹ However, Paris and London were also active centres for the guitar at this time, with noted composer-performers such as Sor, Aguado,

¹⁰ See David Franklin Marriott Jr.: 'Contemporary Guitar Composition: Experimental and Functional Practices since the "Second Viennese School"' (unpublished PhD Dissertation, University of California, San Diego, 1984).

¹¹ For a detailed discussion see Thomas F. Heck: *Mauro Giuliani Virtuoso Guitarist and Composer* (Columbus: Editions Orphée, 1995).

Carcassi and Carulli performing and teaching there. After the demise of these composers the popularity of the guitar declined somewhat. Although there were a few guitarist/composers of note, such as Mertz and Regondi (who toured Ireland in 1835),¹² none of the great composers of the day wrote for the instrument. Berlioz played and taught the guitar (in Paris), and even used it to work out harmonic modulations, but aside from a few studies, he never wrote any significant works for guitar.

It was not until the turn of the twentieth century that the guitar began to grow in popularity once again. This increased favour was probably due at its inception to the influence of the Spanish composer and guitarist Francisco Tarrega (1860-1908) and subsequently of the great Spanish guitarist Andrés Segovia (1893-1987). Segovia further expanded the repertoire with his own transcriptions and through commissioning many new works. These however were generally conservative works in the Spanish/Latin-American tradition and not written by the leading composers of the day.¹³ This expansion of repertoire also coincided with developments and improvements in the construction of the instrument itself.¹⁴ The use of the guitar as a timbral element in orchestral and ensemble works by prominent composers such as Mahler, Schoenberg, Webern and Berg had an influence on composers' use of guitar later in the century (e.g. Schoenberg's *Serenade* Op.24; Mahler's *Nachtmusik II*, *Seventh Symphony* etc.). However, apart from

¹² See Thomas Lawrence: 'The History of the Guitar in Ireland, 1760-1866 (unpublished PhD dissertation, National University of Ireland, University College Dublin, 1999), 143-169.

¹³ See Peter E. Segal: 'The Role of Andres Segovia in Re-Shaping the Repertoire of the Classical Guitar' (unpublished DMA dissertation, Temple University, USA, 1994), iv-v.

¹⁴ For a more detailed discussion see Leon M. Brown, 'Modern Guitar Music' (unpublished MA thesis, San Jose State University, 1992), 1-2.

pieces by de Falla, Martin and Roussel,¹⁵ very few works of note were written for guitar before c1950.

After 1950 the guitar repertoire began to increase rapidly, inspired by the emergence of virtuoso guitarists like Julian Bream, John Williams, Alvaro Company, and others. What is notable about many of the new works is that they emerged through a collaboration between composer and performer: for instance Britten, Henze, Gerhardt, Dodgson and Bennett all collaborated with Julian Bream.¹⁶ The problem encountered by many of these composers was the difficulty in writing for the instrument, a problem which Bream attempted to lighten by publishing a brief article addressing the problem.¹⁷

The musical stage was now set for some of the greatest masterpieces of twentieth-century solo guitar music to come into being, one of them being Britten's *Nocturnal* (1963) written for Julian Bream. A great number of new works were created, reflecting a diversity of contemporary styles. In Ireland, although Joan Trimble had included guitar in the score of her opera *Blind Rafferty* in 1957 and Seóirse Bodley included electric guitar in his orchestral work *Configurations* in 1967, the first work for solo guitar, *Anno*, was composed by Jerome de Bromhead in 1969. This was soon followed by *Gemini* (1970) by the same composer. In 1973 Brian Boydell followed with his *Three Pieces* and in 1974 John Kinsella wrote *Fantasy*. Thus, the foundations of a new Irish guitar

¹⁵ *Quatre Pièces Brèves* (1933) by Frank Martin; *Homenaje Pour le Tombeau de Claude Debussy* (1920) by Manuel de Falla; and *Segovia Op. 29* (1924) by Albert Roussel.

¹⁶ See Graham Wade, 'Richard Rodney Bennett and the Classical Guitar', *Classical Guitar*, (Vol. 4, No. 1, September 1985), 49; Terrence Farrell, 'Interview: Stephen Dodgson', *Guitar and Lute*, 9 (1979), 13-14.

¹⁷ Julian Bream, 'How to Write for the Guitar', *The Score*, 14 (1957), 19.

repertoire had been established. In the ensuing decades a significant number of works have been created, the majority of which are contained in this thesis.

As was noted in the Introduction (above), the guitar is acknowledged as being one of the most difficult instruments for a non-player to write for. The Irish composers who have written for the instrument and who are represented in this thesis cover the full spectrum from accomplished guitarists to those with no previous experience of the instrument. For the purposes of this thesis the approaches taken to guitar composition by Irish composers are discussed according to the six categories outlined above (see page 4).

1. Composers who have studied guitar as their main instrument (de Bromhead, Ciaran Farrell and Fennessy)

De Bromhead, Farrell and Fennessy employ a wide range of guitaristic techniques in their compositions, but their specific choices of what resources to draw on in order to express their diverse musical ideas differ substantially. *Rasgueado* chords and *pizzicatos* abound through their works which also include Bartok *pizzicatos*. Only Fennessy uses *golpè* and *tamboura* and his use of the latter in particular, is both ingenious and inventive.

De Bromhead's works are overtly guitaristic and use by far the greatest range of idiomatic techniques. He is also the most prolific, writing in excess of one hour of solo music for the instrument (though it should be pointed out that he is the eldest of the three composers). His works are the most idiomatic of this category and are always playable, although often technically demanding. He takes a more instrumental rather than melodic approach to his compositions, and although his approach to writing for guitar has

remained essentially unchanged over the years, his musical language has become progressively more abstract and less accessible to an audience. A major influence in his approach to writing for guitar comes from Heitor Villa-Lobos.

In de Bromhead's concerto and duo, although the musical ideas are guitar-generated, they are soon taken over by the other instruments and often these ideas are difficult for the other instruments to play as they refer more to guitar idioms (especially in the concerto). *Glissandi* are used extensively by de Bromhead, especially in his later works, while Farrell and Fennessy make little use of these. In de Bromhead's work these are of both single notes and chords – often over very wide intervals. He uses *tremulando* chords, chords made up of harmonics and non-harmonic notes, *tremulo* passages - as found in *Gemini* - *arpeggios* across six strings using one right-hand finger (similar to the way it is used in *Etude 11* by Villa-Lobos) and slurring notes from very high positions to open strings, a technique employed by Farrell to an even greater degree. De Bromhead also uses natural and artificial harmonics, five and six consecutive-note slurs usually onto open strings, and *arpeggio* patterns with simultaneous hammer-on patterns in the lower strings – the latter being the only example of this technique in the Irish repertoire. Clustered chords, vibrato, repeated left-hand patterns on different strings, low bass string trills (Buckley uses these also), and string bends also occur in his works. The use of damping open strings at the nut while playing *arpeggios* is another technique in the Irish repertoire used only by Bromhead.

Although guitaristic, Ciaran Farrell's works tend to pitch the technique requirements much higher than his own level of playing at the time of composition, particularly in *The*

Shannon Suite. They incorporate a fairly wide range of guitar techniques but do not use *tremulo* or *tremulando* chords, string bending, trills, clustered chords or *pimami* arpeggios. However, he writes more instinctively than methodically, and his pieces are very effective, being influenced by a wide cross-section of music, including rock guitar techniques. Farrell's duo is also written idiomatically for the guitar, and, with the exception of a few passages, works very effectively – in fact, it is significantly less difficult than his solo work.

Both de Bromhead and Farrell make abundant use of parallel chords sounding against open strings while Fennessy uses less of this technique and is perhaps more driven by thematic considerations. In de Bromhead's work these chords are delineated by right-hand patterns, with much of the linear material arising out of these patterns. Farrell frequently alternates them with open strings, especially in the outer movements of *The Shannon Suite*, and he repeats patterns across different strings, making use of open strings as part of the same pattern. This is reminiscent of rock guitar techniques. Like de Bromhead, Farrell also uses artificial and natural harmonics - sometimes the natural harmonics are extremely rapid - and chords made up of harmonics and non-harmonic notes. There is extensive use of slurring notes from very high positions to open strings. The rapid scalar runs at the end of the duo, movement one, in contrast to the rest of the work, are technically difficult and not particularly guitaristic.

While David Fennessy's favourite music is that of Bach and Weiss, he also admits to being substantially influenced by the popular music of his teens, although he is determined to stay away from guitaristic clichés in his work. In his duo he writes very

idiomatically and brilliantly for the other instrument and does not attempt to transfer guitar idioms onto the flute (flautists have commented on the merits of his writing).

His approach is more conceptual than either de Bromhead or Farrell - both of his works here have their basis in a concept or idea, somewhat like programme music. Fennessy's musical ideas, in*sting like a bee* for example, are effectively expressed using a wide variety of percussive techniques of the guitar, including hitting it in a number of different places for different sounds and timbres, using both thumb and index right-hand fingers. His use of hammer-on harmonics is a technique seldom found in the contemporary repertoire and the only instance of it in the Irish context. Also there are hammer-ons with the *i* finger and *tamboura* on both strings and bridge. *Tamboura* is used by Farrell too, but is not found in any of de Bromhead's works. He utilizes strummed chords on upper strings using the flesh of the thumb, upper pedals in alteration with the melodic line, and in a few instances there are sections in octaves. Strummed chords which include damped and undamped notes, right-hand *arpeggio* patterns, and left-hand patterns which guitaristically mix open and closed strings in a series of ascending *arpeggios* are also availed of. Fennessy includes natural harmonics but no artificial harmonics, including chords made up of harmonics and non-harmonic notes, and creates sections based on left-hand patterns and figurations, as well as dense and intricate counterpoint which require significant stretches and finger independence. Like Farrell, Fennessy does not use *tremulo*, nor does he use artificial harmonics, *pimami* arpeggios (*pima* he does use), or slurring of five or six consecutive notes, opting instead for two-note slurs. Neither are there any bass string trills, string bends, *tremulando* chords, *arpeggios* across six strings using one right-hand finger and slurring of notes from very high positions to open strings

are not found in his works. Surprisingly, for a guitarist, Fennessy does not repeat the same left-hand pattern from string to string, and there is not much slurring of notes from very high positions to open strings. Absence of these factors, along with the contrapuntal intricacies in his solo piece, particularly in the first movement, results in a work which is more difficult to play than works by other guitarist-composers included in the collection.

2. Composers who have studied guitar as a second instrument (Hurley, Kelly, Martin O'Leary and Kenny)

The composers who studied guitar as a second instrument generally do not include the full range of guitaristic techniques in their work, but this does not limit them in the variety of ways in which to express their musical ideas. Hurley, Kelly, Martin O'Leary and Kenny all use guitar in a manner where the works generally fall comfortably under the fingers, reflecting a good knowledge of the instrument. Their ideas are effectively translated to the guitar and, in this sense, these are rewarding pieces to play.

There is ample evidence in Donal Hurley's *Sonata* that he has benefited much from his collaboration with guitarist Alan Grundy, reflected in the use of runs which use the same pattern from string to string and movable chords against open strings, making this an idiomatic and playable work with a distinctly Spanish flavour, partly due to the use of *rasgueados*, *golpè* and *glissandi*. *Tremulandos* on chords are abundant in Hurley's work, as are right-hand patterns working through parallel left-hand chords which intermix with open strings. He also frequently indicates *ponti* tonal changes. There are however only a few instances of natural harmonics in his pieces, and some of these are editorial.

Mary Kelly's *Shard* is written very well for the instrument in that everything fits well under the fingers. She worked everything out on the guitar and because of this it is very playable (although a small section in movement four (bars 14-18) lies a little uneasily) and a rewarding piece for the guitarist, even though written beyond her own technique at the time of writing. However, she seldom makes use of idiomatic guitaristic devices such as parallel chords or patterns transferred from string to string, *tremulo*, *arpeggios*, etc.

Martin O'Leary has a good knowledge of the guitar and its repertoire and he approaches his work from an imaginative angle, yet within the framework of particular preconceived ideas. He writes within the possibilities of the instrument, although his second sonata is considerably more difficult than the first. In his works we find parallel chords but not generally combined with open strings and the shifts nearly always remain around the same position, moving only one or two frets. The fourth finger is quite often required to stretch out from held chords, a common technique for electric or steel-string acoustic guitarists which O'Leary plays. Other techniques common in his works are natural and artificial harmonics, and *pizzicatos*. He also uses melodic lines in high positions with an underlay of open string chords, *tremulando* on both melody and chords, and slapped chords. In addition there are *ponti* and metallic chords, chords in harmonics, and melodic lines in harmonics, often using open string upper pedal against a melody in lower strings. We also find two-part contrapuntal writing, and ascending and descending *arpeggios* across the six strings using *a* and *p* fingers. Surprisingly, there is no repetition of the same left-hand pattern from string to string, and generally he uses only two-note slurs.

E-Motion by Dawn Kenny was written above her own technique on guitar, but is an

effective piece which fully utilizes its natural sonorities. She uses punctuated repeated *E* or *A* bass notes against melodies, open string *arpeggios* and some parallel chords. The continuous semiquaver lines require solid technique to play well. She makes use of natural and artificial harmonics, and some *rasgueados* and *pimami arpeggios*. However, little use is made of other guitaristic techniques such as *pizzicato*, *glissandos*, slurs (the notated ones are editorial), trills, string bends, damping strings, *tremulo* or *tremulando* chords, or single finger right-hand *arpeggios*.

3. *Non-guitarist composers who have made a detailed study of how to write for guitar and have pushed the technique of the instrument to the limit (Buckley)*

John Buckley is the most fastidious of non-guitarist composers in his study of the guitar and its repertoire. In general, Buckley pushes the guitar to its technical limit and beyond, especially in the first movements of both sonatas, which have long and difficult melismatic lines connecting the chords. Collaboration with the performer was also a significant aspect in the composing of Buckley's music, as he was willing to change and rewrite any passages which were ineffective on the instrument (in his first guitar work *Sonata No 1 for Guitar*, he collaborated with guitarist Benjamin Dwyer and in all of his other works involving guitar, with the author). While his works are pitched at a very high level of difficulty from a technical standpoint, in general they constitute effective and impressive writing for the instrument, particularly for a non-guitarist. Like the guitarist-composers de Bromhead and Farrell, Buckley also uses parallel chords, moving up and down the fingerboard and sounding against open strings, but connections between chords are sometimes quite difficult. Bars 1-4, movement two in the *Sonata No 2 for Guitar* utilizes the *campanella* technique with the alternation of open and closed strings as well

as strummed six-note chords, often spanning the whole range of the guitar, along with *arpeggio* patterns intermixing open and closed strings. He also occasionally slurs notes from very high positions to open strings and his use of very intricate counterpoint, using the whole range of the instrument (especially in *Sonata No.2*, movement one) reflects a sophistication in both his guitar writing and composition not often found in the guitar repertoire.

Other techniques used by Buckley include natural and artificial harmonics, *tremulando* chords, percussive techniques - which include alternating normal chords with percussive ones - achieved by slapping on the strings. There are trills in all registers, Bartok *pizzicatos*, upper pedals in alteration with the melodic line, *golpè*, *rasgueados*, strummed chords, and left-hand patterns which guitaristically mix open and closed strings. In addition there are chords made up of harmonics and non-harmonic notes, four-note slurs, and sections based on left-hand patterns and figurations. For a non-guitarist composer, Buckley's use of the guitar's resources and the manner in which his music pushes the limits of guitar technique, is very impressive indeed, and from this viewpoint, along with his stature as a composer, his works are important additions to the repertoire.

4. Non-guitarist composers who have made a detailed study of how to write for guitar but have composed within the boundaries of an average technique (Bodley, Corcoran, Jane O'Leary and Clarke)

The importance of the element of collaboration between the composer and guitarist in ensuring that a work is idiomatic for the guitar has already been mentioned. This is even more important when the writing is more elaborate on the instrument. The composers in

this category have generally collaborated with guitarists or, in some cases, have worked out the notes and positional details on the instrument itself.

Although Seórise Bodley had undertaken some study of how to write for guitar, including a few informal sessions with the author, there is little use of guitaristic techniques in his *Zeiten des Jahres* other than natural and artificial harmonics. Nevertheless, everything written is well crafted for the instrument, even if some sections are technically demanding. Bodley's works are an important contribution to the repertoire from one of the leading and most successful composers in the Irish field.

The guitar works by Frank Corcoran *Three Pieces for Guitar* and *Quasi un Amore*, are likewise surprisingly well crafted for the guitar despite his claim that he has not formally studied how to write for the instrument. However, he did work through these with a guitarist during the writing process. Corcoran's serial works are completely free from guitar clichés. He does not use moving parallel chords in his work, nor repeating patterns across strings, yet the pieces work perfectly on the instrument and are not overly difficult to play. Some techniques used are natural and artificial harmonics, *pizzicato*, Bartok *pizzicato*, frequent *glissandi*, occasional *rasgueados*, frequent shifts between *tasto* and *ponti*, and rapid alternation between two chords. The main difficulties for the performer lie in negotiating the rhythm and the constant tonal changes and, in the duo, in synchronizing the rhythm. More uncommon devices used are *tremulandos* with the *i* finger for both chords and single notes and he requests the use of a plectrum for some of the louder *tremulando* chords. However, when the author executed these passages to him

in a demonstration, using the fingers instead of a plectrum, he conceded that this sounded equally acceptable. Natural and artificial harmonics, *pizzicato*, Bartok *pizzicato*, frequent *glissandi*, occasional *rasgueados*, frequent shifts between *tasto* and *ponti*, and rapid alternation between two chords are some of the techniques utilized by Corcoran

Jane O'Leary approached the writing of her guitar pieces from a very practical point of view together with an enthusiastic interest to learn as much as she could about the instrument in order to achieve the impressionistic effects of colour and texture that she wanted. The music was shaped only after she was confident in this knowledge. Although written idiomatically for the guitar, her works, along with the work by Bodley, are the most difficult in this category. There are instances in her guitar works of parallel chords as well as trills, mostly single-note but there are some doubles, and *tremulandos* across all six strings in both works which create an impressionistic effect. *Tremulandos* are also used on single notes and they are sometimes combined with normal notes either side of it. In addition, *tremulando* using the flesh of the thumb is required, and string slapping occurs once. Octaves are frequent in the duo and in movement four of *Four Pieces for Guitar*. Natural and artificial harmonics are employed, and *pizzicatos* are very common. O'Leary makes effective use of chords using both closed and open notes, often in higher positions, and there are a few instances of hammer-ons with the right-hand index finger. Another common guitaristic device, only occasionally used by the composer, is the repetition of a pattern across the six strings.

Rhona Clarke also writes very well for guitar within a limited level of technique. When writing *Reflection on the 6th Station of the Cross* she had a 'hands on' approach where

she tried out the different left-hand shapes on a guitar and was also in contact with a guitarist in Austria. Features of Clarke's piece include *glissandos*, Bartok *pizzicatos*, *tremulando* on single notes, five-note *tremulo*, strummed chords with *i* finger, effective use of alternating open and closed strings, natural harmonics and repetition of the same note from open to closed strings. Musically it is a very successful work and is within the technical reach of a student.

5. Non-guitarist composers who have made some study about how to write for guitar but were limited in their knowledge about the instrument (Boydell, Kinsella, Eibhlis Farrell, Deane, Johnston, and McLachlan)

None of these composers collaborated with a guitarist in the writing of these works, apart from Deane whose work is really a transcription of the original piano part to guitar, in which he was assisted by a guitarist. Other than *Orpheus* by Eibhlis Farrell, these are all quite difficult works to perform, particularly the Boydell, Kinsella and McLachlan. Despite the lack of composer/guitarist collaboration in these works, in general, nevertheless, some guitaristic devices are found here.

While it is evident that Boydell made a reasonable study of how to write for the guitar, there are a number of very difficult passages which need extreme care in fingering if they are to flow successfully. Nevertheless, the composer has produced a fine and important musical work for guitar. He writes in his own musical language which is not overly influenced by the idiosyncrasies of the guitar. In the *Three Pieces for Guitar* he makes minimal use of guitaristic techniques or effects, although there are occasional examples of *rasgueado* and artificial harmonics (the natural ones are editorial), strummed *arpeggio*

chords, *ponti*, and one instance of string-bending, used as an expressive device in movement two. Despite being written for the German guitarist Siegfried Behrend, there was little collaboration with him during the composing of the work, presumably due to the physical distance between them. Their correspondence seems to corroborate this, and hopefully the edition in this thesis will redress the previous lack of an appropriate edition for the performer to work from. In the opinion of the author, the high quality of this music makes it well worth the effort of studying the material.

Kinsella too, writes in his own musical language which is not overly influenced by the idioms of the guitar. In his *Fantasy* we have another example of a very fine work which failed to receive a satisfactory performance, also due to lack of initial collaboration with a performer. The work has yet to be recorded and this revised edition has not yet been performed. Kinsella makes effective use of semiquaver patterns which alternate an open string with closed notes along with both natural and artificial harmonics. There were a number of areas which posed technical problems for the performer, in particular the ineffective placement of certain chords, but this has been addressed in this edition. It should be noted that the *tremulando* chord is editorial and, due to a few registral problems, some of the last section of the work has been brought down an octave.

Eibhlis Farrell's work *Orpheus Sings* shows little evidence of guitar techniques other than natural and artificial harmonics. Although there were a number of changes necessary to allow it to 'flow' more freely on the guitar, it is relatively easy to play but very effective as a piece of music. Much of the writing is in the lower register of the instrument. Initially the guitar part plays more of an accompanying role than an equal partnership but

becomes more prominent as the piece progresses.

Because Raymond Deane's *Epilogue* is a transcription of a work originally written for piano, it contains very few specific guitar idioms. Nevertheless, with the necessary fingering and editing it translates successfully to the guitar and is a fine addition to the Irish repertoire.

Although not a guitarist, Fergus Johnston familiarized himself with the basic techniques of the guitar. Techniques used abundantly in *Opus Lepidopterae* are repeated right-hand *arpeggios* and parallel chords and patterns which repeat in different positions but without any open strings sounding simultaneously. He also uses natural and artificial harmonics, and makes extensive use of repeated notes.

John McLachlan owned a guitar when composing his solo work, *Four Pieces for Guitar*, and derived some knowledge about the instrument and its possibilities whilst living with his guitarist brother. He was able to test many of his compositional ideas himself, but only within his own limitations. He uses some guitaristic features such as harmonics, *glissandi*, *tremulo* (in *fragile*) *ponti*, *glissando*-like *arpeggios* using *a* and *p* fingers and Bartok *snaps*, but nevertheless the pieces lie uneasily on the instrument. They may sound relatively easy to an audience but are, in fact, extremely difficult to play due to the contrapuntal and linear nature of the material along with frequently changing time signatures. Compositionally the pieces are extremely well thought out and have their own inner logic but considerable effort is required from the performer to uncover this. It is important that the performer makes a thorough analysis of the pieces to gain an

understanding of their structure and to give a creditable performance.

6. Non-guitarist composers who have made little or no study of the instrument (Parker, Sweeney and Martin)

None of the composers here made much effort to study the guitar or its repertoire in any great detail. Parker had little more than a general feeling for the sound of the instrument when he wrote the two concertinos. Sweeney had little knowledge of the guitar or its possibilities when he wrote his works - particularly his first one, *Figurations*. Likewise, Martin did not make a study of writing for the guitar. As a result these three composers required more editorial input than works in the other categories. Their works included in this thesis are essentially arrangements by the present author. In the case of Parker and Sweeney, their ideas were interpreted onto guitar, and in the process many changes in the original writing were effected during the writing process. Martin's work on the other hand is an arrangement after the fact, without any collaboration with the composer during composition. The changes in this edition were however endorsed by the composer. The musical ideas do not emerge from the guitar: they were initially worked out on the piano in each case, before being arranged specially for guitar.

Parker works more from his aural memory and impression of what guitar music is like. For this reason, in comparison to Sweeney, his music is easier to play. Generally Parker uses no parallel chords or repeated patterns across strings. Much of the harmonic content and nearly all the guitar techniques, such as *rasgueado*, *pizzicato* and *tremulo*, are editorial.

Sweeney's compositions are very much like absolute music and potentially be played on any instrument. Although they are fine works, they present more of a challenge than at first seems apparent – even the *Three Irish Pieces for Guitar* are very difficult to play. Neither does Sweeney use parallel chords or repeated patterns across strings, nor any idiomatic chords which would make it easier for the performer to play. The transparency of his textures and musical language leave the performer feeling quite exposed, yet they are very effective works when played well. The few guitaristic devices which are employed, such as string bending, *glissandos* combined with a *tremulo* with the *i* finger, and figuration in broken thirds, are all editorial and sanctioned by the composer.

It was clear from Martin's original score that there was no collaboration with a guitarist as there were several chords which were impossible to play and notes written outside the range of the instrument. In effect the whole piece needed to be arranged, but despite this, most of the problems were easily rectified by changing register and by revoicing chords, as well as editing in all of the harmonics. The result is an attractive work that still awaits its premiere.

It is evident from the above discussion that the Irish guitar repertoire is very varied both in terms of the approaches to writing for the instrument and the musical language used. In this sense, it is a microcosm of the repertoire internationally. In the following chapters a discussion of all the works will be undertaken along with a commentary on the performing editions. Seven of these works are discussed and analyzed in more detail in chapter two, with the remainder being discussed in the following chapters.

CHAPTER 2

Detailed Discussion of Seven Selected Works

Concertino No. 1 (1985) for guitar and strings by Brent Parker (b. 1933)

Although born in New Zealand, composer and pianist Brent Parker has lived in Ireland since 1958. From 1974 until 1998 he held a piano teaching position at the College of Music, Dublin (later renamed as the Conservatory of Music and Drama, Dublin Institute of Technology). All Parker's works were written after his move to Ireland. He did not begin to compose music until 1968, ten years after his arrival, and he acknowledges his sudden turn to composition by admitting that he had not even tried to write a note of music by the age of thirty-five, '... then I composed a set of French Variations and played them at some recitals,' he says. 'I had such fun with that piece.'¹⁸

Parker has written solo, chamber and orchestral works, including pieces for piano, two piano concertos, two guitar concertinos, and an *Irish Suite* for Orchestra. His works have been widely performed extensively by, amongst others, The National Symphony Orchestra of Ireland, the RTÉ¹⁹ Concert Orchestra and the Bavaria Symphony Orchestra. The guitar concertinos have been broadcast in many countries, including Ireland, The United States, The United Kingdom, Australia, New Zealand, Israel and France. Parker's interest in pedagogical matters resulted in his publishing a music technology course, *Composing on Computer*.²⁰

Aside from the two concertinos, Parker has written an extensive *Theme and*

¹⁸ Brent Parker, interview with the author, 6 April 2004.

¹⁹ Radio Telefis Éireann, Ireland's public service television and radio station.

²⁰ This course is suitable for school children and aims at fostering an awareness in composition and music technology in a new generation.

Variations for two Guitars, *Five Portraits* for two guitars, *Solemnus* for guitar and piano²¹ – later arranged for guitar and orchestra – and a *Trio* for guitar, cello and double bass. Both the *Theme and Variations* and the *Five Portraits* were originally conceived for solo guitar. However, because of their dense texture, they proved unsuitable for solo performance and were subsequently arranged for guitar duo by the author.

The *Concertino No. 1*, for guitar, string orchestra and percussion (castanets), was completed in 1985 and was written for and dedicated to the author. It received its premiere in The National Concert Hall, Dublin, on 19 April 1986, performed by the author (guitar) and the composer (piano) and the version for guitar and piano was recorded in March 1987, again performed by the author (guitar) and the composer (piano).²² It was recorded and broadcast nationally on Radio Telefís Éireann (RTÉ), by the RTÉ Concert Orchestra, conducted by John Hughes in 1987.²³ Performances of the version for guitar and piano were broadcast live on RTÉ 1 television, FR 3 in France, along with numerous live performances in Ireland and Greece, including a performance at the First International Dublin Guitar Festival, in Thomas Prior House, Ballsbridge, 24 February, 1988.²⁴ The *Concertino* works successfully as a duo for guitar and piano.

The strong influence of Spanish music in this concerto is hardly surprising

²¹ This work was not included in this study as, in the opinion of the author, its musical ideas do not lie well on the guitar.

²² *Music from Ireland and Spain*, CD-125, CBA Classics. See Back Cover, CD 3. This CD was reviewed in the July 1989 issue of *Classical Guitar Magazine*, England, which stated: 'these two concertos add playable music to a repertoire that is noticeably deficient, and are to be welcomed.'

²³ The author was soloist.

²⁴ The solo part was played by the author, the composer played the piano.

considering that Parker has Spanish ancestry. His motivation for writing *Concertino No.1* was, he says, the fact that he lived in Ireland which is relatively close by, and yet he felt that he had 'absolutely no chance'²⁵ of travelling there because he could not afford to. The composition represents a virtual journey to that country and musically documents the imagined places and events. Besides that, the guitar itself suggested Spain to him.

The composer interprets the opening of the piece in terms of the narrative he imagines, describing the first movement where he is embarking on a bus trip. 'Off we go!' he says, 'with the guitar joining in with our pleasant anticipation.' The tourists are keen to spot any sign of 'Spanishness, willing to be surprised and wildly excited. As time passes everyone settles down and there is a lull in the activity, but still a sense of looking forward to the destination, while the guitar frequently reminds the listener of the Spanish locale.'²⁶ Parker visualises the calm and beautiful places which the tourists visit.

As the journey progresses, Parker infuses a type of philosophy of travel into the mood of the second movement, an interesting meditation on the point and the purpose of taking trips and physically visiting foreign locales:

The second movement was more tongue in cheek. It was the idea that you go to Spain and you sit on the side of a pool and sip some drink or eat some food and be happy – I found it quite humorous. That sort of thing does not interest me. I had a sort of orange yellow glow off that. Stupefying boredom and asphyxiating heat mark the period spent at the destination, relieved only by frustration at the slow service.²⁷

In his discussion of the final movement, Parker arrives at his fulcrum where the music takes a turn for discovery which enlivens the tempo and snaps the piece out of its

²⁵ Brent Parker, op. cit.

²⁶ Ibid.

²⁷ Ibid.

languid self-reflexive and self-sufficient mode. He also discovers that in many respects he has not left home at all:

The last movement is where we come back again, from the hotel [...] and this time we pass people just enjoying life – the real people. Not the hotel, the boring old stuff ... In the last movement we come across a flamenco or gypsy encampment and I have tried to reflect this in the writing. A colourful group of Gypsies seem to be enjoying life, cavorting and playing instruments, injecting an energy previously absent and finally making the entire journey worthwhile. I talk of them through ignorance as to what their background really is, but these people are like the same people that used to play and dance on the crossroads in Ireland.²⁸

Although he was in contact with Spanish music during his student days in France, Parker's idea and vision of Spain is somewhat idealized and romanticized, a stance to which he freely admits. He incorporates his ideal scene and sometimes stock treatment into the energy of the piece. 'Everything I ever write, if it's not personal experience, it's my idea of it,'²⁹ he says. But one should not assume that he is trying to identify himself as in any way Spanish, he is simply expressing his vision of what Spain and its character mean to him. In fact the composer's principal contact with Spain results from his contact with the guitar itself, and it is the guitar's flavour rather than any conventional Spanish idiom that ultimately prevails. The Spanish influence is evident in some of his other works too, for example *Spanish Pieces* (1990) for piano but Parker insists that in his mind he associates even those with the guitar. 'The guitar and Spain are synonymous for me,' says the composer, 'and the *Spanish Pieces* for piano were a result of this.'³⁰

Parker has conceived much of his music while working at the keyboard, including the guitar concertinos, which he formulated and developed on that same medium. Perhaps in order to avoid theoretical discussion, while at the same time revealing his

²⁸ Ibid.

²⁹ Ibid.

³⁰ Ibid.

compositional process, Parker explains that ‘it’s very much a hands-on approach – there are some chords that I use which I could only find at the keyboard. I never analyse the chords.’³¹ The reluctance to analyse their own music was a trait witnessed by nearly all the composers interviewed for this dissertation and Parker was no exception. When asked how the movements are structured in this concerto, his attitude was summed up in this statement: ‘The first movement should not be too fast and the second movement should not be too slow - I was sick of all this “Adagio ma non Troppo”, you know all this mind-bending stuff.’³²

The first movement, marked *moderato*, does not conform exactly to any structural formula one might expect to find in the first movement of a concerto. Although it has two thematic groups, there is very little development of these themes. Relatively constricted in terms of key centre, it hovers mostly about the tonality of *D* major and minor. Parker is generally quite free in his approach to form and states that he ‘was working more on the experience of the content of the idea and not so much the structure.’³³ Despite some dissonant elements, his musical language is essentially tonal. His approach to tonality is quite free and he is not concerned about conforming to any ‘rules’ regarding tonal writing.

The two thematic groups presented have elements in common - especially stepwise melodic motion interspersed with leaps of a fourth. The second thematic group contains a few subsections of similar but related ideas.

³¹ Ibid.

³² Ibid. It is the authors experience that composers are only willing to talk in a general way about their works and are reluctant to discuss their works from an analytical viewpoint.

³³ Brent Parker, op. cit.

Bars 1-14 constitute an introduction. The first theme ranges from bars 15-35, with bars 27-35 providing a build up to the entrance of the second thematic group in bar 36. There are some subsections in the second thematic group, all using slightly different but related material: in bar 49 theme 2A begins; theme 2B commences in bar 53; and in bar 56, theme 2C. The latter is repeated at bar 75. Bar 80 signals a return of the main theme 2 in the piano in $E\flat$ major and in D major in the guitar, bar 86. In bar 93 theme 2A is restated and bar 97 theme 2B leads to a return of the first theme in bar 100. A recapitulation of the second theme follows in bar 119, this time in the guitar in D major, but with the second theme being simultaneously played by the piano.

The introductory bars, 1-14, incorporate various motivic elements used throughout the piece. Fourth and fifth melodic intervals predominate in bars 1-4. These intervals become melodically important throughout the piece. There should be a general build-up towards the *ritard* at the end of bar 4, each bar increasing the intensity towards the new idea presented in bar 5. Bar 5 begins quieter, with each of the two-bar group, bars 5-10, starting with an *accelerando* and *ritarding* at the end of the second bar. While each of these groups incorporate a dynamic swell and *decrescendo*, there is an overall increase of dynamic intensity towards the *crescendo* and *ritard* at the end of bar 10. A *decrescendo* to bar 11 allows for a strong *crescendo* from bars 11-15 to announce the first theme in bar 15 in the piano. The guitar has an elaborate triplet accompaniment figure, initially in thirds and sixths, which should be played with purpose and confidence. The theme, presented in sextuplets in the guitar part from bar 22, culminates in a double stop descending diatonic *tremulando* figure, bars 25-

26. The sextuplet *tremulo* may be executed either with the right-hand fingers *ami* repeated or with *pmi*. This downward motion through the octave is counterbalanced with the subsequent ascending figure from *A* to *a*, and continuing back to *d'*. The section from bars 22-31 is '*A*' centered – really a prolongation of the *A* note – so the performer should be aware of this gravitational pull and play towards this note.

Bars 32-35 require an urgent, moving-forward *crescendo* to the new key of *E b* which introduces the second theme. All of the rising semiquavers, as in bar 39, should have a *crescendo* – in this case to the first chord of the second theme in the guitar part, bar 42. All the hexachords - bars 42, 45, 46, 63, 86, 89, 90, 119, 120 and 123 - should be strummed with the thumb (use of flesh only is generally more effective here), as should the five note chord in beat 3, Bar 120.

The character changes in bar 49: in contrast to the predominantly stepwise motion found earlier, the melody in this section consists of leaps in fourths and fifths with occasional thirds. There is a more fragmented, jerky feel to this passage, which is immediately balanced by the chromatic descending *tremulando* line in thirds, followed by a more elegant and stepwise version of bar 49 in bar 53. Bar 53 would benefit from an emphasis on the six-four chord, beat two, to highlight the *A* pedal which lasts for three bars in the piano part.

In bar 58, at the entrance of Theme 2C in the guitar part, there should be a *crescendo* from the beginning of the bar to a *decrescendo* towards its end, leading to a greater *crescendo* in the following bar towards the beginning of bar 60. The first of each pair of slurred notes, bars 60-62, should be emphasised with a rest stroke to create

momentum and rhythmic energy, as should the first of each group of three slurred notes, bars 63-66. (The latter is somewhat reminiscent of similar runs in the first movement of Rodrigo's *Concierto di Aranjuez*.) Much of the same material is repeated in bars 67-77. A very strong *crescendo* is needed in bar 79 to set off the key change to *E b* major. The *decrescendo* in the piano part, bars 82-83, allows the guitar entry in bar 84 to begin *mezzo piano* and *crescendo* to bar 86, its statement of theme two in *D*. Bars 86-118 are a reiteration of material presented before and generally the same performance principles apply. The final reiteration of theme 2, bar 119, which is simultaneously accompanied by the first theme on the piano, should be more definite and conclusive in attack, making a *decrescendo* through the final two bars that taper off dynamically to the final harmonic on the guitar.

As is evident from his comments on his compositional approach, Parker composes in a free and instinctive manner and feels curtailed by working to a preconceived structural form or musical plan. He avoids any intellectual analysis of his methods, letting his ear play the discriminating role in his choice of and development of musical material:

The second movement, an *adagio andante*, is probably very analysable but I've never analysed it. I fulfilled the ideas as they presented themselves. I wasn't trying to hound myself into any kind of structure. Nowadays I don't use time signature so often - I can have groupings of four or five or whatever. Anybody who is performing it can see what is happening, but it doesn't fit in and I don't try to fit it in. I am increasingly going away from endless regular time.³⁴

For the purpose of this performance analysis, the movement has been divided into five sections. Section A, bars 1-8, is introductory, setting the mood and atmosphere. The performance should include abundant *rubato* and dynamic tapering in each of the

³⁴ Ibid.

four statements from the guitar, usually with a slight *rallentando* at the end of each bar. In the B section, bars 9-17, the triplets should have a slight uneasiness and a forward moving quality – a feeling of distaste with the situation. This leads into the section C, bars 18-21, a retrograde of the piano melody, bars 3-4 (section A). A thoughtful and questioning mood should be sustained here. The performer should not rush, perhaps holding back rhythmically.

Section D, bars 22-30, takes its material from the first three notes of the piano melody in bar 7 and develops this. The guitar plays it first with the piano playing a counter melody against it; the roles reverse in bar 27 where the piano states the main melody. This is a more forthright section than the previous one.

Section E, bars 31-47, develops material from section A: bars 31-35 and 40-43 use and extend the material from bar 3, interjected by the  chordal rhythm, bars 35-39, from the opening.

The D section returns in the piano (bar 48). This time the entry of the guitar takes a new turn harmonically, which leads to a return of the B section in bar 54, extending the double-stop guitar arpeggios over a chromatic descending bass and eventually ascending to a high *g*'' *tremulando*, dynamically tapering to a *pianissimo* to conclude the piece.

The third movement, marked *allegro*, is scored with the key signature of *C* minor, although it starts in the tonality of *G* minor. Parker states that 'the third movement

falls into a rondo form.³⁵ While there are rondo elements here, it does not appear to be a strict rondo form. Apart from some subsidiary material, the movement has two main contrasting themes that recur a number of times: Theme A, bars 1–8; theme B, bars 9–15; a repeat of Theme A, from the end of bar 15; a repeat of theme B, bar 22, this time moving to the key of *E b*; bars 27–31 alternate elements from both A and B sections – the offbeat chords from the A theme and the *tremulando* melody from Theme B; bars 32–49 also develop elements from both themes – melodic ideas from Theme A and, again, the *tremulando* chords from the B section; a new theme C starts in Bar 50, introducing contrasting material in the piano, which leads to the cadenza, bars 63–95; the A material returns after the cadenza, bars 98–109, followed by the B material, bars 110–115, which are followed by a coda in Bar 116.

Themes A and B contrast in rhythm and melodic direction, and most of the movement is constituted from elements of these two themes. The only new material introduced is in section C, which is more like a connecting section from the A and B material to the cadenza, rather than a section or theme in itself. The cadenza is comprised of material from the two main themes – the downward melody from theme A set in arpeggio chords in bars 67–71, and the *tremulo* idea with an underlay of arpeggiated chords, starting in bar 74. The cadenza itself, hovering around the dominant, is really a prolongation of the dominant harmony. It continues with the sextuplet arpeggios used earlier. The melodic interval of a fourth is important here and also, in this movement generally.

³⁵ Ibid.

The performance of this movement demands a rhythmic energy and enthusiasm, emphasizing the difference between quaver groupings of two and three. The two grouping always occurs three consecutive times at the end of the bar, for example bars 1-7. Although mostly occurring on the offbeat, these chords need strong projection as an answering dialogue between guitar and piano. The first four strong beats in the 15/8 rhythm (beats 1, 4, 7, 10) should have rhythmic weight and leaning. After a strong performance of the first seven bars, bar 8 should be quieter introducing a *crescendo* with the rising line to g'' and a *diminuendo* to bar 11, after which another *crescendo* is needed towards the high g'' in bar 12. The same approach adopted at the beginning of the piece applies again from the end of bar 15, emphasizing the offbeat chords. A quieter dynamic at the beginning of bar 20 aids the transition to the *tremulando* section, which crescendos once more to the high g'' . Adapting the dynamics to the contour of the melodic line is effective here again. It is important to *crescendo* to the end of bar 24 to highlight the harmonic movement to the key of $E b$ major.

The first note of the slurs in bar 34 should be played with rest stroke for rhythmic emphasis, which will help outline the melodic progression $b b, c', d'', e b'$. The first notes in bars 38-39 should be played similarly. The *tremulando* chords in bars 36-37 should have an attack on the beats. The triplet figures in bars 44-49 should be played more legato (as in the other *tremulo* triplet figures), also with more a feeling of resignation than before, with a small *crescendo* to bar 47, followed by a *decrescendo* to bar 48. The figure in the guitar, bar 58, through an expanding of the intervals, takes us to a dominant seventh chord on $E b$, which resolves to D major at the beginning of the cadenza. This progression, from $E b$ dominant seventh to D Major is

explored in the cadenza. At the beginning of the cadenza account should be taken of the harmonic tensions, making *crescendos* into the more dissonant harmonies and *decrecendos* to their resolutions. The B material is introduced in the cadenza, bar 74, and its reintroduction should be set off through a *decrecendo* in the previous bar, and breathing before starting anew. The new idea introduced at bar 80 should commence hesitatingly and gradually build up to the *D* strummed dominant chord, leading back to the return of the piano in *g* minor. An appropriate use of dynamics, which follow the rise and fall of the line, will prove effective. There is occasional usage of the phrygian mode here (to reflect the Spanish influence). The strummed chords bars 93-95 should be vigorous and dramatic.

Quavers 10, 12 and 14, bar 98, should be played with rest stroke to emphasize the two quaver groupings. The last six quavers in bars 99-100, however, should be played as groups of three, followed by groups of two in bars 101-102. Bars 104-115 repeat earlier material and should adopt the same musical considerations. The strummed chords in bars 121-122 need strong articulation to create a harmonic drive to the end of the movement.

This concertino avoids use of extended techniques, instead employing traditional classical guitar techniques such as *tremulo*, arpeggios, rest stroke melodies combined with free stroke accompaniments, right-hand *staccatos* and *tamboura* (movement three), repeated notes, strummed chords and *pizzicato* (end of movement three). The only technique not associated with traditional classical techniques is the use of *tremulando* chords, which feature frequently in all three movements.

Parker's music usually has the subtext of some story or event, whether imagined or real. He is inspired by and works from the emotional stimulation of this subtext, a narrative that reveals private myth as the source of inspiration. Even in second movement of the second concertino, which he describes as being more like absolute music, he had a situation, a feeling, and an atmosphere in mind.³⁶ The 'story' or subtext and its emotional internalisation is the spark which ignites Parker's creative imagination. His compositional forces do not seem to respond to absolutes or abstract ideology, the mere presence of 'idea'; rather they require the actual force that can only be provided by narrative: its exposition, conflict, and denouement.

The *Concertino No. 1* is a valuable addition to the limited guitar concerto repertoire. Although a conservative piece, it is a rewarding work for the guitarist to play as it is for the pianist in the duo version, and has proven popular with audiences. The original version of the piece lacked guitaristic convention and proved awkward for the guitarist, but with amendments incorporated from the guitarist's perspective it is now very playable, demanding a reasonably high level of technique to perform successfully.

Editorial Commentary

Phrase markings in the piano accompaniment are kept to a minimum according to the composer's intentions. On occasions they are unavoidable, but Parker believes that marking is generally overdone in music. His preference is for less of such instruction in his music, stating that he likes it to have a natural *legato* feel, but beyond that, there is a certain indifference, even aversion, towards conventional markings which he

³⁶ See discussion of *Concertino No. 2 for Guitar*, chapter 3.

finds 'irksome and unnecessary, somewhat patronising in a way, and even misleading.'³⁷ Applying this attitude to his works for guitar, we can surmise that Parker invites an open and spontaneous approach to performing the pieces, in line with that of the flamenco musical tradition, so that the elements of the individual performer's flair are encouraged. 'An instrumentalist who cannot feel the surge of the music would have to question his position,'³⁸ says the composer. He insists that there are as many interpretations of a work as there are performers, but that what is important is that people make music together with a cohesive subjectivity. Although Parker does elaborate his scores with dynamic markings, he is cautious about their usefulness, feeling that they are inadequate to tell the full story. He prefers, instead, to rely on the instincts of the performers to really listen to each other and respond to the inner demands of the music, an approach made evident when he responds to a self-reflexive question: 'Now, how do dynamic markings tell the whole story? I seriously believe that no dynamic markings are preferable, forcing a rapport between players, rather than trying to indicate everything. This is what a performance is.'³⁹

The original manuscripts are in the author's possession. The following is an outline of differences in the original manuscript.

Movement One

Bars 11-14: octave lower; starts with higher note repeated, then lower note repeated

Bars 15-17: omits slurs; omits bass notes

Bar 20: semibreve g'

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid

Bar 21: semibreve g'

Bar 25: omits lower voice beats 3, 4

Bar 26: *tremulando* minims on beat 3

Bar 31: semibreve a'

Bars 32-33: omits A bass notes, quaver chords in sixths

Bars 34-35: octave lower, quaver chords in sixths

Bar 36: omits chord

Bars 40-41: omits A bass notes, quaver chords in sixths

Bar 42: adds a, a' ; omits D, A

Bar 45: omits a, e' , chord 1; omits slur, quaver 2; omits triplets, beats 2-3;
quaver melody beats 2-3

Bar 46: d'' , crotchet 1

Bar 49: dotted crotchet, quaver 4

Bar 50: dotted crotchet, quaver 4

Bar 52: *tremulando* on last quaver

Bar 53: adds $c\#, c\#'$, quaver 1; adds $f\#$, crotchet 2; adds A, g quaver 6; omits
 a , quaver 6; adds a , quavers 7, 8

Bars 56-57: octave lower

Bar 58: omits $D, f\#$ beat 1; adds d beat 1; omits D, g beat 2; adds d minim
beat 2; omits b beat 3; omits B, g, d beat 4

Bars 60-61: omits slurs

Bar 63: omits D, A, d'' ; adds a

Bars 63-70: omits slurs

Bar 73: quaver beat 3

Bar 75: omits *D*, *f*# beat 1; adds crotchet *d* beat 1; *G*, *d* minims; omits *b* beat 3; omits *B*, *g*, *d* beat 4

Bar 76: omits *d*, *d'* beat 2; *d* crotchet, quaver 4; omits *a*, quaver 5; omits *e*, *a*, quavers 6, 7, 8; melody quavers 6, 7, 8 octave lower

Bar 77: octave lower

Bar 79: omits *f*, *b* in last two quavers

Bar 80: repeat of bar 79 (mistake)

Bars 84-85: as bars 40-41

Bar 86: as bar 42

Bar 89: omits *e*, *a*, *c*#, *e'* chord 1; omits slur quaver 2; omits triplets beats 2-3; quaver melody beats 2-3

Bar 90: as bar 46

Bar 93: dotted crotchet, quaver 4

Bar 94: dotted crotchet, quaver 4

Bar 96: last quaver *tremulando*

Bar 97: adds *c*#, *c*#', quaver 1; adds *f*#, crotchet 2; adds *a*, quavers 7, 8

Bar 98: adds *a* chord 1; minim *a'*, beat 2

Bar 100-103: omits slurs

Bar 105: semibreve *g'*

Bar 106: semibreve *g'*

Bar 110: omits lower voice beats 3, 4

Bar 111: *tremulando* minims on beat 3

Bar 115: octave lower

Bar 116: semibreve *a'*

Bars 117-119: as bars 32 - 34

Bar 120: lacks chord under melody

Bar 121: adds *d* chord 1; adds *c* #, beat 4

Bar 122: omits *D*, *f* # beat 1; adds *d* beat 1; omits *D*, *g* beat 2; adds *d* beat 2;
adds tie, melody quaver 4; omits *B*, *g*, *d* beat 3; omits *g*, beat 4

Bar 123: omits *D*, *A*, *d*, first chord; non-harmonic *d*'' final note

Movement Two

Bar 2: omits *staccatos*

Bar 5: omits *b b* ' in all chords; adds *b b* ' in all chords

Bar 8: last three semiquavers *c* ', *a*, *f*

Bars 13-14: omits *staccatos*

Bars 18-20: omits lower octaves; melody in *tremulando*

Bars 22-25: melody in *tremulando*

Bar 28: omits lower octaves

Bar 29: quaver *tremulando* chords in sixths

Bar 31: omits *G*, *d*, *b b* beat 1

Bars 31-34: melody in *tremulandos*

Bars 35-39: omits *staccatos*

Bar 36: adds *b b* in chords; omits *b b* ' in chords

Bars 40-43: melody in *tremulando*

Bars 54-60: octave higher

Bars 59-60: omits *staccatos*

Bar 69: *g*' *tremulando* semibreve

Movement Three

Bar 9: *g, d'* semiquavers, quaver 1; *b' tremulo* crotchet, quaver 2; *b, g'* semiquavers, quaver 4; *d'' tremulo* crotchet, quaver 5; *c', g'* semiquavers, quaver 7; *e'' tremulo* crotchet, quaver 8; *c', a'* semiquavers, quaver 10; *f#'' tremulo* crotchet, quaver 11

Bar 10: *b, g'* semiquavers, quaver 1; *g'' tremulo* crotchet, quaver 2; *b, g'* semiquavers, quaver 4; *d'' tremulo* crotchet, quaver 5; *c', g'* semiquavers, quaver 7; *e'' tremulo* crotchet, quaver 8; *c', f#'* semiquavers, quaver 10; *d'' tremulo* crotchet, quaver 11

Bar 11: *g, d'* semiquavers, quaver 1; *b' tremulo* crotchet, quaver 2; *g, d'* semiquavers, quaver 4; *b' tremulo* crotchet, quaver 5; *g, e'* semiquavers, quaver 7; *c'' tremulo* crotchet, quaver 8; *g, f#'* semiquavers, quaver 10; *d'' tremulo* crotchet, quaver 11

Bar 12: *c', g'* semiquavers, quaver 1; *g'' tremulo* crotchet, quaver 2; same pattern repeated three times

Bar 13: *c', g'* semiquavers, quaver 1; *e'' tremulo* crotchet, quaver 2; same pattern repeated three times

Bar 14: repeats pattern from bar 13 three times, quavers 1-9; *g, d'* semiquavers, quaver 10; *b' tremulo* crotchet, quaver 11; repeats in quavers 13-15

Bar 15: *a, e b'* semiquavers, quaver 1; *c'' tremulo* crotchet, quaver 2; repeats pattern twice quavers 4-9

Bar 22: *g, d'* semiquavers, quaver 1; *b' tremulo* crotchet, quaver 2; *b, g'* semiquavers, quaver 4; *d'' tremulo* crotchet, quaver 5; *c', g'* semiquavers, quaver 7; *e'' tremulo* crotchet, quaver 8; *c', a'* semiquavers, quaver 10; *f#'' tremulo* crotchet, quaver 11

Bar 23: *b*, *g'* semiquavers, quaver 1; *g'' tremulo* crotchet, quaver 2; *b*, *g'* semiquavers, quaver 4; *d'' tremulo* crotchet, quaver 5; *c'*, *g'* semiquavers, quaver 7; *e'' tremulo* crotchet, quaver 8; *c'*, *f#'* semiquavers, quaver 10; *d'' tremulo* crotchet, quaver 11

Bar 24: *g*, *d'* semiquavers, quaver 1; *b' tremulo* crotchet, quaver 2; *g*, *d'* semiquavers, quaver 4; *b' tremulo* crotchet, quaver 5; *g*, *e b'* semiquavers, quaver 7; *c'' tremulo* crotchet, quaver 8; *b b*, *f'* semiquavers, quaver 10; *d'' tremulo* crotchet, quaver 11

Bar 25: *b b*, *g'* semiquavers, quaver 1; *e b'' tremulo* crotchet, quaver 2; pattern repeats three times quavers 4-12

Bar 26: as bar 25

Bar 28: *a*, *e b'* semiquavers, quaver 1; *c'' tremulo* crotchet, quaver 2; repeats pattern twice quavers 4-9

Bar 29: *c'*, *g'* semiquavers, quaver 1; *e b'' tremulo* crotchet, quaver 2; repeats pattern twice quavers 4-9

Bar 30: *e b'*, *b b'* semiquavers, quaver 1; *g'' tremulo* crotchet, quaver 2; *b b*, *g'* semiquavers, quaver 4; *e b'' tremulo* crotchet, quaver 5; *g*, *e b'* semiquavers, quaver 7; *b b' tremulo* crotchet, quaver 8; *e b*, *g*, *b b* quavers 10, 12, 14

Bar 31: *e b*, *b b* semiquavers, quaver 1; *g' tremulo* crotchet, quaver 2; *B b*, *g* semiquavers, quaver 4; *e b' tremulo* crotchet, quaver 5; *G*, *e b* semiquavers, quaver 7; *b b tremulo* crotchet, quaver 8; quavers 10, 13 *tremulando*

Bar 32: *e b*, *b b* semiquavers, quaver 1; *g' tremulo* crotchet, quaver 2; pattern repeated quavers 4-9

Bar 33: *d*, *b b* semiquavers, quaver 1; *g'* *tremulo* crotchet, quaver 2; *d*, *b b* semiquavers, quaver 7; *f'* *tremulo* crotchet, quaver 8

Bar 34: omits slurs

Bar 35: extra lower line in thirds below melody, quavers 1-6

Bar 36: *c'* chord 1 *tremulando*, omits *tremulando* on other notes; chord 2 as chord 1; *b b* chord 3 *tremulando*, omits *tremulando* on other notes

Bar 37: omits *f'*, chords 1,2; omits *d'*, chords 3; *b b* chord 1 *tremulando*, omits *tremulando* on other notes; chord 2 as chord 1; *b b* chord 3 *tremulando*, omits *tremulando* on other notes

Bar 38: extra lower line in thirds below melody; *tremulando* on lower dotted minim

Bar 38: as bar 38, octave higher

Bar 41: *f'* chord 1 *tremulando*, omits *tremulando* on other notes; chord 2, 3 same

Bar 43: 3 dotted *tremulando g* crotchets

Bar 44: *c'*, *g'* semiquavers, quaver 1; *c''* *tremulo* crotchet, quaver 2; pattern repeated quavers 4-9

Bar 45: *f*, *c'* semiquavers, quaver 1; *f'* *tremulo* crotchet, quaver 2; pattern repeated quavers 4-9

Bar 46: *e b*, *b b* semiquavers, quaver 1; *g'* *tremulo* crotchet, quaver 2; pattern repeated quavers 4-9

Bar 47: *e b*, *c'* semiquavers, quaver 1; *g'* *tremulo* crotchet, quaver 2; pattern repeated quavers 4-9

Bar 48: *e b*, *b b* semiquavers, quaver 1; *g'* *tremulo* crotchet, quaver 2; pattern repeated quavers 4-9

Bar 49: *B b*, *a b* semiquavers, quaver 1; *f'* *tremulo* crotchet, quaver 2; pattern repeated quavers 4–9

Bar 49: *f*, *e b'* minims

Bars 63-96: cadenza indicated, none written

Bar 98: omits *g*, *d'*

Bar 99: omits all *d'*, melody in quavers

Bar 100: omits all *d'*, melody in quavers

Bar 101: chords omit *g'*

Bar 102: *d*, *f#*, *a*, *d'* chords

Bar 103: omits repeated notes, all quavers

Bar 104-108: rests from quaver 2 bar 104

Bar 110-115: as bars 9-14

Bar 116: *g* dotted *tremulando* crotchets

Bar 117: beats 1-3, *g* dotted *tremulando* crotchets; beats 4-5, *a b* dotted *tremulando* crotchets

Bar 118: *c'* dotted *tremulando* crotchets, omits accents

Bar 121: *g*, *d'* semiquavers, quaver 10; *b'* *tremulando* quaver 11; pattern repeated twice quavers 12-15

Bar 122: *b*, *g'* semiquavers, quaver 10; *d''* *tremulando* quaver 11; *c'*, *g'* semiquavers, quaver 12; *e b''* *tremulando* quaver 13; *d'*, *g'* semiquavers, quaver 14; *f'* *tremulando* quaver 15

Bar 123: *c'*, *e*, *g' c''* quaver 1

Bar 123: omits percussion

Duo for Alto Flute and Guitar (1995) by Jane O'Leary (1946)

Composer and pianist Jane O'Leary, one of the most productive and best-known of Irish composers, was born in 1946 in Hartford, Connecticut, USA. She has lived in Galway city since 1972. A graduate in music from Vassar College, she has also studied under Milton Babbitt at Princeton University, where she graduated with a PhD in composition.

O'Leary's output includes orchestral, vocal, chamber and solo works which have variously received performances at the ISCM World Music Days, the L'Imaginaire Irlandais Festival in France, the Kennedy Center in Washington DC, Tampere Biennale in Finland, the Voices of Change Series in Dallas, Texas, the All Ireland festival in The Netherlands, the Donne in Musica festival in Italy, the International Thomas Mann Festival in Lithuania and the Great Performers series at the Lincoln Center, New York, where the National Symphony Orchestra of Ireland performed her orchestral work *From Sea-Grey Shores*.

In addition to her work as a composer, O'Leary is well known for her activities as artistic director and pianist of Ireland's contemporary music ensemble, Concorde, which she founded in 1976. She is also founder and current chairperson of Music for Galway, and a member of Aosdána, Ireland's state-sponsored academy of creative artists.

The two works in this collection, *Duo for Alto Flute and Guitar (1995)* and *Four Pieces for Guitar (1993)* are her only pieces written for guitar.

Duo for Alto Flute and Guitar was written for and dedicated to both the Australian flautist Laura Chislett and the Irish guitarist John Feeley, the author. Completed in late 1995, it received its premiere on 28 January 1996, performed by its dedicatees at the Hugh Lane Gallery of Modern Art, Dublin. Subsequently it received many performances in Australia by the same performers, as well as in Ireland by the Dowdall-Feeley Duo. Programme notes for the premiere, written by the composer, read as follows:

This new work ... was commissioned with funds from the Arts Council. Having worked with John Feeley recently on some pieces for solo guitar, I had become fascinated by the guitar's range of colour (within an intimate sound world) and was eager to explore this further. I was also very familiar with Laura Chislett's remarkable expertise in performing contemporary music, and knew that the most subtle variants of colour requested would be executed confidently by her.

The challenge of mixing the two instruments brings its own problems, and I chose to write for alto flute because its more mellow tone blends easily with the guitar. I have tried to merge the two instruments to create new sounds and to echo each other's expressions. Despite its capacity for long lines, the flute is not treated as a separate melodic instrument accompanied by guitar, but the two must work closely together as equals.

The piece lasts for under ten minutes in one continuous movement which ebbs and flows like the movement of water, its surface continually reflecting different lights.

Despite her American origins, O'Leary considers herself a thoroughly Irish composer as she has spent all of her adult life immersed in Irish musical life and working with other Irish composers and performers.

Early in her career, she was greatly influenced by Webern who used very tight and concise gestures and motifs in his compositions. 'It is difficult for me to write long ideas, long lines, so I had to look at how to stretch ideas out - how I could sustain the sound and make it interesting at the same time.'⁴⁰

⁴⁰ Jane O'Leary, interview with the author, 16 October 2004.

Apart from a few vocal pieces, all of her early works were serial. In the first fifteen years of her career, she wrote very abstract music without any conscious consideration of the instrument or its capacities. Her studies at Princeton University under Milton Babbitt were influential in this regard.

There is not any one way of writing serial music, and I had my own way of doing it, but I studied it very intensively for four years at Princeton, and I believed in it at the time. However, the more time I spent with it the less I believed in it. Like John Cage's ideas on randomness or chance, I thought it was a way of opening your mind to possibilities, and the twelve-tone system makes you do things you would not naturally do. It forces you to use all the pitches and to be brave enough to use very dissonant sounds which fit into your scheme, but they may not be what your ear would choose instinctively. So you are pulled out of whatever leanings you might have towards the past - your pitch awareness and pitch possibilities are opened up.⁴¹

More importantly, O'Leary believes that the study of twelve-tone music develops in the composer an ability to make connections between intervals and transpositions, especially where one is dealing with several transpositions at the same time. 'You are looking for links and for places where they match and cross over, so it made me very sensitive to intervallic relationships.'⁴² This element has been maintained in her compositions, together with the crossing over of one line into another and finding points where they match or relate. Up until around 1983 she admits that the kind of music she was writing, where the theory was formed as a priority, could probably have been played on any instrument, but after that time she preplanned less and less, and began to be more trusting of her own intuitions.

This newfound freedom, evident in O'Leary's music after 1983, enabled her to develop and cultivate a greater awareness for the colours and the sounds of the instruments for which she was writing and she consciously sought out the contrasts

⁴¹ Ibid.

⁴² Ibid.

that could be achieved within them. Klein observes that there was a change in her compositional approach after her String Quartet of 1983 as she developed a more individual style free from formal and dodecaphonic constraints.⁴³ There was a major shift from controlled preplanning of a work in favour of a more intuitive, instinctive approach. O'Leary developed a much greater consciousness of the nature of the instrument and of writing out of the instrument. Often compositions would start with some kind of a gesture or chord which would then be worked through and developed. This freer approach quickly became consolidated in her work and is abundantly evident in *Four Pieces for Guitar* and in *Duo for Alto Flute and Guitar*. Barlines were omitted in the original drafts of both works - these were only inserted after all the revisions had been discussed and completed. The lack of such barlines suggest a rhythmic freedom, a constant pulling forward and backwards with frequent pauses, especially at the ends of phrases. This is especially true in the latter work. Added to this interpretative freedom is a compositional freedom, which is acknowledged by the composer. 'These were written very much by ear, especially the chords, and by what would fit under the fingers. I tended to think in intervals and motivic connections.'⁴⁴

In 1991, O'Leary wrote a thirty-minute work called *Islands of Discovery* for the National Symphony Orchestra. She considers this a pivotal work in her output because the discipline of writing for orchestra influenced her approach to writing for smaller instrumental groupings and solo instruments. 'After that I was writing smaller pieces and was very happy to have a small solo piece to write. All those

⁴³ Axel Klein, *Die Musik Irlands im 20. Jahrhundert*, Olms, 1996 (Hildesheim, 1996)

448. 'Die damals noch dodekaphonisch orientierte Komponistin hat sich mit ihrem Streichquartett (1983) deutlich von diesem Kompositionsstil verabschiedet und sich erfolgreich um eine individuellere Schreibart, frei von formellen Verfahren, bemüht.'

⁴⁴ Ibid.

orchestral sounds and colours were very much in my awareness.'⁴⁵

Silenzio della Terra, which she wrote in 1993 for flute and percussion, incorporates this colour and textural contrast. This piece became one of her most popular works and received a number of performances and broadcasts internationally.

In 1994, after *Four Pieces for Guitar*, O'Leary wrote *Duo for Violin and Cello* (1994), *Settings of Stein* (1994-1995) for soprano, alto recorder and percussion with optional dancer/narrator, *Mystic Play of Shadows* (1995) for string quartet, followed in the same year by the *Duo for Alto Flute and Guitar*. Thus, the two guitar works were produced amidst a succession of chamber works, which she says 'were written for friends and performers whom I knew, so you would probably find similar instincts running through all those pieces.'⁴⁶ Coming after the big orchestral piece, she carried forward the definite sense of colour and contrast, but focused it more in the context of fewer instruments.

Regarding long-term placement, these are the only pieces which O'Leary has written for guitar and as such were significant to her development as a composer. She admits that it would not have occurred to her to write for the guitar since it would never have been an instrument of choice, 'but thanks to John Feeley, whose work I knew of course, and who commissioned me to write these pieces, I got to know the instrument. I realised what a fantastic instrument it is, having such contrast and colour within the confines of a single instrument.'⁴⁷ Although the piano is O'Leary's own instrument,

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid.

she found the guitar in one sense more alluring to write for. 'I like writing for strings very much, and when I write for piano I find myself pushed into the strings.'⁴⁸ She explains how she does not just play on the keyboard, but uses *pizzicato* and strumming techniques directly on the piano strings to produce similar effects to those of the guitar.⁴⁹ Because of this tendency, she found the guitar a very appealing and attractive instrument to write for.

It was two years after the completion of *Four Pieces for Guitar* that this author commissioned *Duo for Alto Flute and Guitar*. O'Leary finds it interesting to compare the two pieces and to see the progress made in understanding what is necessary when writing for the guitar. She felt noticeably more comfortable with writing for the guitar when composing the second work and says that before writing the first piece she knew little of its possibilities. 'I still vividly remember the first session with you,' she says. 'You brought along a number of guitar scores and the guitar'⁵⁰ ... in the second session you showed me a lot of guitar effects and how the fingering worked.'⁵¹ Based on these sessions she made her own fingerboard and worked out how to use the chords. 'Just like with the piano, you can only go so far with your five fingers, and on the guitar you can only play certain chords which the fingers can get around.'⁵²

O'Leary never owned a guitar but worked completely from the fingerboard chart she had made for herself. In *Four Pieces for Guitar*, she was very mindful of the possibilities of the instrument, attempting to use the techniques that had appealed to

⁴⁸ Ibid.

⁴⁹ For a discussion of her piano music see Scahill, Adrian, 'The Piano Music of Jane O'Leary' (unpublished M.A. Thesis, National University of Ireland, Maynooth, 1995).

⁵⁰ This author had loaned a number of guitar scores to the composer, which included works by Britten, Walton, Henze, Ginastera and Brouwer.

⁵¹ Jane O'Leary, op. cit.

⁵² Ibid.

her most in the scores of various contemporary guitar works that she had studied, and a number of which had been personally demonstrated to her by the author. Thus, an important part of her approach to writing for guitar was the consideration of what was idiomatic and what emerged from the instrument. Both works consequently emerged from basic idiomatic cells or effects.

The composer explains that in *Four Pieces for Guitar* she was developing chords and effects that she preferred and which were possible to play, building up the work around those. For example in the first movement she used the *pizzicato* technique: ‘... the piece grew out of that - out of what I felt worked well on the instrument. Initially I had these sounds, and then I created some kind of contrasts or motivic elements out of a certain sound or technique - say a *pizzicato* or thumping, or a percussive sort of sound. The piece emerged out of these along with the kind of chords which would work on guitar.’⁵³

In contrast, while writing *Duo for Alto Flute and Guitar*, O’Leary says that she was no longer as concerned about how to use the instrument so her approach was very different, and she ‘wrote from a more musical point of view’⁵⁴.

It is clear that *Four Pieces for Guitar* was a work partly generated by the composer’s desire to understand the instrument, whereas in *Duo for Alto Flute and Guitar* she was more involved in the flow of writing without the restriction or uncertainty of wondering if it would work on the instrument. Despite substantial collaboration and editing with the author during the writing of the solo work, there are still a few

⁵³ Ibid.

⁵⁴ Ibid.

sections that lie a little uneasily on guitar, for example bars 18-21 in movement one. The duo, on the other hand, while not always easy to play, sounds more idiomatic and complimentary to the guitar.

O'Leary was already comfortable writing for the flute as she had previously written several pieces for it. Her focus in *Duo for Alto Flute and Guitar* was on the interplay and interaction of the two instruments and the way the string and wind sounds could play back and forth between each other generating both contrasts and similarities. There is an equality of writing between both instruments, which is unusual in the flute-guitar repertoire where the guitar often plays more of an accompanying role. Here the two instruments share equally the motivic material and have equal importance in its expression.

Compared to the solo work, the greater sense of compositional freedom in the guitar writing for the duo allows for more interpretive input from the performer and a greater sense of space in performance. The composer was not constrained by analytic decisions as to what or how something might work and wrote more freely. 'I was able to keep going with the musical impulse - and I think you will hear it in the piece.'⁵⁵ Although its duration is almost ten minutes, it flows continuously, whereas the solo pieces are shorter, 'more like miniatures or snapshots. They capture a certain thing and stay with it, whereas the duo flows more and is much more progressive as a piece of music.'⁵⁶

It should be mentioned here, by way of comparison, that the work *Mystic Play of*

⁵⁵ Ibid.

⁵⁶ Ibid.

Shadows (1995) for string quartet, which immediately preceded the duo, is considered by O'Leary to be an important work in her compositional repertoire as it was written in the space of a few weeks while staying at the Tyrone Guthrie center in County Monaghan. As with the *Duo for Alto Flute and Guitar* it runs in one continuous movement for about ten minutes, making similar use of space. She describes it as generally 'impressionistic' and, like the duo, 'a kind of magic piece that seemed to flow out very easily.'⁵⁷ Certainly, the work has been O'Leary's most widely played piece, performed by at least ten quartets internationally with great success.

In *Duo for Alto Flute and Guitar* the impressionistic qualities are contributed to in no small measure by the use of trills, *pizzicato* notes, *tremulandos* and clustered chords, and a general use of blurred-type sounds, techniques that were already used so effectively in *Mystic Play of Shadows*. Before this work the composer had already used *pizzicato* notes and *tremulandos* in the solo guitar work which in turn influenced her writing for string quartet. We see therefore that there is a connection or flow in style: 'As a composer every piece I write goes into the next piece,' says O'Leary, 'so it is interesting to look at what was written at the same time. The solo piece obviously goes into the duo and I would say the string quartet also goes into it. But the guitar is still a string sound, and you can achieve great contrasts between *pizzicato* and *tremolos* - you can achieve a more *legato* effect or a more percussive effect and those are the elements which are of interest to me.'⁵⁸

Another characteristic of O'Leary's style, also apparent in the duo, is the passing of a pitch from one instrument to another, resulting in changes of texture and colour.

⁵⁷ Ibid.

⁵⁸ Ibid.

Even when writing for a solo instrument she achieves this through the repetition of a note while varying the colour of each repetition using *pizzicato*, harmonics etc. For example at the end of the first movement in the solo work there is an e" note which becomes a harmonic, a change of colour on one note. Often this repetition of a single note is accompanied by a change of dynamic or timbre, another prominent feature of her style.

It is interesting to note that although O'Leary has stated that she always tries to write out of the specific instrument and the potential it offers, particularly in the guitar works, when those works are compared to works written for other media a very similar musical language can be detected. Certain characteristics seem to repeat themselves, despite her feeling that the guitar dictated the material and that she was attempting to get the most out of the instrument. 'I hear the instruments differently because I would, for example, be hearing it on the guitar but somehow these repeated motifs and textural ideas just seem to keep coming; effects like clusters and trills and so on.'⁵⁹ Trills abound in both instruments in the duo and contribute to a general blurring effect.

From a harmonic point of view, these works are quite static. The first movement of *Four Pieces for Guitar* is based around one chord and there is little harmonic movement away from that chord. In both works, there is frequent repetition of chords which tend to create a virtually structured static space within which different internal lines are woven. Any small changes which do occur are relatively insignificant. What is important from the performer's perspective is the spacing of these elements.

⁵⁹ Ibid.

The composer is attempting to create a kind of musical container - a cube if you like - in which the sound is happening, without any movement outside of this precinct. Time is not progressing forward but is simply there. Space is defined by the chords and internal lines, which move around within that exclusive space. This idea is very much based on that of the Japanese Garden in which the placement of objects is of primary importance. O'Leary has expressed her admiration for the work of Takemitsu and his approach to music. It is instructive to reflect on his views regarding the Japanese approach to composition and performance in the context of performing her duo:

In the flow of a Japanese musical piece, for example, short fragmented connections of sound are complete in themselves. Those different sound events are related by silences that aim at creating a harmony of events. Those pauses are left to the performer's discretion. In this way, there is a dynamic change in the sounds as they are constantly reborn in new relationships. Here the role of the performer is not to produce sound but to listen to it, to strive constantly to discover sound in silence. Listening is as real as making sound; the two are inseparable.⁶⁰

Despite the seemingly strict notation of O'Leary's works, the performer can take considerable rhythmic freedom. The composer gives a clear description of how she sees the role of the performer, describing it as similar to that of a storyteller where the narrator should be encouraged to take certain liberties in the way the story is told, even though there may be specific restrictions as to the storyline itself. 'I am conscious of trying to create a space, and the performer has to enter into the creation of this space as well, as a partner. It's not like I am telling him what to do, I am giving him an outline, I am giving him parameters, and they are fairly specific and detailed in terms of accents and colouristic things, but he must feel this space himself and move around freely within it.'⁶¹

⁶⁰ Takemitsu, Toru, *Confronting Silence*, (CA: Fallen Leaf Press, 1995), 51.

⁶¹ Jane O'Leary, op. cit.

O'Leary sees composition as a joint effort between the composer and the performer, where success depends on their mutual co-operation. 'I like writing for people I can relate to or be in touch with, who are open to suggestions and make suggestions themselves.'⁶² In this respect she feels that *Duo for Alto Flute and Guitar* was a very successful and rewarding collaboration, where she learned much in the course of hearing the pieces and subsequently in the process of editing them, which she feels makes considerable progress for the piece since it has been significantly added to in the process of performing. Of all the recordings of her works, the composer states that she 'favours the Chislett-Feeley combination most because of the great sense of freedom in it.'⁶³

Compositionally, *Duo for Alto Flute and Guitar* is predominantly linear in nature, where the intervals of augmented fourth (or its enharmonic equivalent, the diminished fifth), major and minor seconds, as well as the major seventh, are used constantly in this linear way. The major seventh is less frequent initially but becomes more so as the piece progresses. Minor seventh intervals are also occasionally used as is the minor sixth. There are a few instances of both major and minor thirds and major sixths. Most of the chords in the guitar part are built on fourths - usually a combination of perfect and augmented fourths, mostly one of the latter with two of the former (see bar 88, for example). There are only a few exceptions to this. The interval of a major second also occurs frequently both in two-note and larger chords with occasional instances of the minor second and, also, major and minor third intervals. There are many occasions where the notes of the melody are vertically presented as sonorities - for example in bars 141-147.

⁶² Ibid.

⁶³ Ibid.

The use of fourths is not only a consequence of the guitar tuning - it is a prominent feature in most of O'Leary's works since 1983 - her use of hexachords in the earlier solo guitar work being less typical of her harmony. 'I wouldn't normally use that kind of a spread,' O'Leary admits. 'For example, the chord in the first piece - one with fifths and some fourths⁶⁴ - is particularly guitar oriented. I don't think I would choose that sort of chord for other instruments.'⁶⁵ She was surprised to find that some of these chords would come to her first and the piece would grow out of and around it. She would 'trust her ear',⁶⁶ aware that a certain chord could be used to do the things she intended while it supported the rest of the construction. 'The stretch on the guitar is wider and if you are going to use all the strings, then you have to stretch your intervals out a bit more so it opens out.'⁶⁷

There are only two instances in the duo, in bars 119 and 123, where hexachords are used, both of these coming within a section that is based on the pentatonic scale and showing the only instances of the use of the perfect fifth in chords in this work. They are much more frequent in the solo work.

In many of the chords built on fourths, the interval of a major seventh is also prominent between the upper and lower notes in the chord. Another feature evident in the guitar works, as well as in her other work, is the alternation of chords with connecting lines in between these chords, for example, bars 42-47.

⁶⁴ See *Four Pieces for Guitar*, movement 1, bar 12.

⁶⁵ Jane O Leary, op. cit.

⁶⁶ Ibid.

⁶⁷ Ibid.

Tightly clustered sonorities have always featured in O'Leary's compositions, especially in those for piano, and frequently in her non-guitar works. Although she does use them in the *Duo for Alto Flute and Guitar*, they are generally more restricted on the guitar where it is normally only possible to play three adjacent notes, for example in bars 100-110 (especially bar 110), bars 141-142 and 145-146. This section also shows the technique of using sliding notes on closed strings sounding against open strings which she learned from writing for guitar and subsequently applied when writing for other string instruments, for example *Duo for Violin and Cello* (1994) and in the work for viola d'amore and grand piano (2004) *Why the Hill Sings*. The string writing in this work also shows the influence of writing for guitar in its use of contrasts such as *arco*, *pizzicato*, harmonics and *staccato* harmonics. Referring to an earlier mention of the use of the pentatonic scale, it should be noted that bars 118-120 use the *D* pentatonic scale, and bars 121-125 use the *A* pentatonic with both of the hexachords also based on notes from this scale.

While O'Leary's use of *tremolo* serves to sustain the sound, she has definite aesthetic reasons too for applying it. Especially in the flute and guitar piece, the *tremolo* effect produced using one finger of the right hand smoothes out and softens the sound because notes on the guitar have their attack at the beginning, and then die away. Her extensive use of flutter tongue technique in the flute part has a similar softening and blurry effect. Trills are also used for similar aesthetic reasons – not just to keep the sound going, but for a blurred rather than a sharp effect. For the same reasons she likes to strum the strings of a grand piano rather than simply play the keys.

Repeated notes and *pizzicato* are also common features of O'Leary's style and are

used to great effect. She is very conscious of these techniques when writing for piano, and admits that she uses them perhaps even more extensively in her writing for guitar. In considering *Duo for Alto Flute and Guitar*, the composer states that although the flute can in itself sustain the sound, she uses repeated notes 'to change the colour and give it a bit of punctuation. It's all a way of sustaining with interest.'⁶⁸ Regarding *pizzicato*, she feels that it is a technique which cannot be used on any other instrument as effectively as it can on the guitar. Particularly attractive to her are the low *pizzicato* notes used for example in the second movement of *Four Pieces for Guitar*. The fading away of the sound leads her to use repeated tones in order to hold on to the sound, to 'stretch things out much more than you would on a violin for instance, where you have the projection and the bowed sound.'⁶⁹

In performance it is extremely important to allow considerable time and space at cadences in this work, particularly in bars 13, 17, 33, 41, 51, 66, 74, 87, 89, 97, 112, 116, 120, 124, 135, 137, 148, 152 and 160. The ability to 'listen' for the 'right' moment to start the new phrase becomes a cultivated, almost instinctual, sense and will differ from performance to performance depending on the acoustics, *tempi* etc. The composer alternates between more rhythmic sections and freer sections all through the piece and she requires that this be reflected in its performance.

Although the beginning of the work is quite free, it should have a feeling of moving forward towards the trill in the flute part, bar 11, after which it tapers off dynamically and rhythmically. The implied *ritard* in the guitar score can be enhanced by allowing even more space for the music to breathe and to enable the listener to digest the

⁶⁸ Ibid.

⁶⁹ Ibid.

musical material presented thus far. In bars 1-13 there is a motion of *d'* going to *e'* in the guitar and *a b* going to *b b* in the flute, thus emphasizing the augmented fourth interval. The harmonic in bar 13 should be 'placed', again, waiting for just the right moment to set it off to best advantage. The new phrase starting in bar 14 is rhythmic and forward moving and in bar 17, during the the guitar trill, the flute has the freedom to choose when to enter. It is not often that the guitarist gets an opportunity to make a *crescendo* on a single note or chord, but in bar 19 such an opportunity is afforded during the *tremulando* which is very effective musically. It is also effective to finish the *tremulando* figure with a *fortissimo* and *staccato* where indicated.

A *crescendo* within each of the *tremulando* figures in the guitar part gives a sense of gradual building up from bar 29, tapering off to the cadence in bar 33. In bars 36-41, the instruments, while they should be coordinated, should nevertheless sound free and independent of each other as in the opening section. Again, a sense of space is crucial at the end of the phrase in bar 41. The guitar part in bars 42 and 45 can be played very freely - this section is really a dialogue between flute and guitar and contrasts the more rhythmically strict sections against those which are rhythmically free. It is important for the performer to allow time for the gathering of energies at the cadence in bar 51. This should be even more spacious than previous cadences, partly to set off the forward-driving section about to start in bar 52. Here the guitar randomly introduces bass notes under a continuous *tremulando* in the upper strings. The flute part also drives forward and is punctuated by accented notes, flutter tongues, and trills. In bar 64, the guitar should be aware of its imitating of the flute motifs from bars 62-63. Again there should be a tapering off rhythmically and dynamically to bar 66, allowing plenty of time after the guitar harmonic.

In bar 68 the motion becomes rhythmic and forward-moving once more, then changes after bar 71, when a sense of independence between the instruments is required, leading to rhythmic and dynamic tapering to the harmonic, bar 74. Even more space is needed at this cadence to highlight the contrast with the rhythmic pentatonic section in bars 75-87, which, yet again, tapers rhythmically and dynamically to the end of the phrase. Bar 88 has a more insistent *a tempo* feel here with the repeated notes on the flute, in contrast to bar 89 which can be played more freely and spaciouly. Again, O'Leary alternates *a tempo* and freer sections here.

The guitar harmonics underneath the long held note in the flute, bar 93, should also be played freely but not too slowly as this can lessen the impact of the *lento* in bar 96. Breathing space is needed at the end of bar 97, after which the *accelerando* in bar 99 leads to the *tempo primo*, a very rhythmic section with accented quaver beats in the guitar punctuated by *staccato* notes in the flute. Following this, the sense of tension builds once again, especially in bars 108-111, in contrast to the section in bars 113-116 which alternate between flute and guitar. Here the structure is very free and cadenza-like, again requiring plenty of time to effect the cadence in bar 120. Bars 117 and 119 lead to an equally free but short cadenza-like section for solo guitar, bars 125-137 - again executed with freedom. The *staccato* quaver notes at the end of the short phrases, bars 126 and 129 are most effectively played *ponti* and with a slight accent. The guitar cadenza is followed by a more rhythmic section (like the pentatonic section) but here the augmented fourth interval, heard earlier in the piece, is dominant until bar 41. Again, this should be played rhythmically and with a forward propulsion, but only until bar 141 where the guitar once again finds it

freedom. The insistent quality in the music returns and increases in bars 142 and 145-146 until bar 148 after which the energy dissipates, and the *meno mosso* in bars 149-152 takes us to a spacious winding-down in bar 152 before the final section, which starts in bar 153. This final section from bar 153 to the end can be played with great freedom, but with an applied awareness that the *f'* (notated *bb*) in the flute, bar 159, goes to the *g'* harmonic in bar 160 and the last note in the flute, *ab'*, falls to and is completed by the *f''* in guitar, bar 161.

From the guitarists point of view the *Duo for Alto Flute and Guitar* is a very satisfying work to play as both instruments have equally important roles (similar in this respect to John Buckley's *in winter light*). The thumped, percussive sounds which so frequently punctuate the bass line, along with *ponticello* effects, harmonics, *staccato* and *tremulando* notes along with chords produced with both nail and flesh, mixed chords with normal notes and harmonics, hammer-on notes using the *i* finger (e.g. the last note in the duo), all serve to create variety and contrast to the normal plucked sound, resulting in a remarkably varied aural tapestry, a work rich in colours, contrasts and textures. This fulfills the composer's general aesthetic towards music and perhaps to life in general as stated in her own words:

I hate the idea of being bored, that is the worst sin; you have to keep people always waiting to hear what is the next thing. That is another aspect of my music, I suppose, the unpredictability of it. That is important. I would hate to fall back on clichés or formulae where you might know what is coming next. You are not supposed to know. You have the punch line in the story but you don't quite know when it is going to come.⁷⁰

Editorial Commentary

No changes were recorded.

⁷⁰ Ibid.

***Gemini* (1970) by Jerome de Bromhead (b.1945)**

A native of Waterford, Jerome de Bromhead studied composition with A. J. Potter, James Wilson, Seoirse Bodley, and Franco Donatoni. He also studied guitar in London for a brief period of time. For many years he combined composition with his work as a senior music producer in Irish Radio (RTÉ). He has written for a broad range of media and his output includes orchestral, choral, chamber and solo works which have variously been performed and broadcast in many countries around the world. He is a member of Aosdána, Ireland's state-sponsored academy of creative artists. Of the composers in this collection, de Bromhead has produced the largest output for guitar.

Besides using the guitar in the four works in this collection, de Bromhead also includes it in *Rotastasis* (1975), for two flutes, two clarinets, two violins, viola, cello and guitar (duration fifteen minutes) and *Frenetics* (1971), for five saxophones, three trumpets, three trombones, piano, guitar, drumkit and doublebass (duration seven minutes).

Gemini is an early work, written when the composer was twenty-four. The work is dedicated to his wife and was premiered on 21 July 1970, at the Royal Irish Academy of Music, Dublin, with the composer himself as the guitarist. He presented the work as a birthday gift to his wife, who was born under this zodiac sign. It was an attempt to translate astrological theory into explicitly musical terms. In astrology, Gemini is said to be the eternal child of the zodiac - always looking for novelty, changeable and unpredictable like quicksilver - and is ruled by Mercury, the god of communication and messenger of the gods, who is characterised by speed of communication, sudden

movement and change, qualities which are abundantly evident in this work. On a microcosmic human level, according to astrologers, Mercury personifies and effects the union of opposites.

The oppositional tensions of the planets are resolved and integrated through a mediation of Mercurial discrimination, analysis, and comprehension, the crucial elements of consciousness that are astrologically symbolized by this planet.⁷¹

Gemini fuses elements of contemporary harmony with traditional Sonata form. The composer describes the work as using traditional classical guitar techniques to achieve a full and varied sonority. He is successful in this regard, even though the harmonic language is clearly of the twentieth century. As in a classical sonata, *Gemini* has two principal subjects, and both of these begin with a rising major second. De Bromhead states that at the time of composing the work he believed this interval to be the archetype of melodic movement, and triple time to be 'perfect'.⁷² However, in this piece he requests that a very free *rubato* be employed in its execution.

In *Gemini* the material is presented from the outset in two forms: faster moving sections, followed by longer chords, the interaction between them perhaps symbolizing the oppositional tensions which are later resolved and harmonized towards the end of the piece. It can be surmised also that the prominence of the major second interval throughout symbolizes the duality inferred in the zodiac sign.

De Bromhead has indicated that at the time of writing *Anno* (1969) and *Gemini*, he often listened to the works of Villa-Lobos - an influence clearly evident in *Anno* -

⁷¹ See article by Robert Couteau: 'The Role of the Least Aspected Planet in Astrocartography', 2005, at <http://www.domainstar.com/tmerc.htm>.

⁷² See inlay notes of CD, *e-motion*, CD 1, Front Cover.

and some Torroba as well as Ponce and Beethoven, and admitted that he had not been keeping track of what was being written in the sixties.⁷³ But despite the conservative musical influences in *Gemini*, it is relatively modern in character, resulting partly from the use of micro tones achieved by string-bending (derived from electric guitar technique), and parallel-chords moving up and down the fretboard, which intermix with open strings. The latter technique, used extensively by Villa-Lobos, is a clear example of that composer's influence on Bromhead. Nearly all of the chords contain minor-second intervals, which also contribute to the 'modern' sound of this work. There are some elements of Spanish flamenco too: the *rasgueado* technique, a centering about the note *E*.

Axel Klein points out that both this work, and *Anno*, were written when Bromhead was a student of A.J. Potter's, at the Royal Irish Academy of Music, Dublin. He also records that *Anno* of 1969 is the earliest work for solo guitar in Ireland and goes on to state that as such it demands consideration for its musical and technical content although it is a student work.⁷⁴

From the viewpoint of the author, *Gemini* is a more sophisticated work, both technically and compositionally. It has the rhythm and dynamism of youth, with a sense of freshness and wonder in the newness of things and it projects an attractive,

⁷³ Email from the composer, 8 June, 2005.

⁷⁴ Ibid. Das früheste solistische Gitarrenwerk Irlands ist Anno von 1969. Ihm folgte das technisch ausgereifere Gemini (1970)... So ist sein Gitarrenstück zwar in gewisser Hinsicht das Werk eines Studenten, doch sowohl die Stellung des Werks in der Gitarrenliteratur Irlands als auch sein musikalischer und technischer Gehalt rechtfertigen eine nähere Beschäftigung. 266-267.

driving energy. There is a feeling of abandon too, which is carefully balanced and cautioned by structural constraints.

Techniques utilized in *Gemini* include: frequent use of *rasgueado* and *pizzicato* (bars 133-136) and micro tones achieved by string-bending, a technique borrowed from the electric guitar (bars 31-32); harmonics, (for example, bars 141-142); and parallel-chords moving up and down the fretboard, which intermix with open strings. The latter technique, used extensively by Villa-Lobos, is a clear example of that composer's influence on Bromhead. Nearly all of the chords contain minor-second intervals, which contribute to the modern sound of this work.

This piece requires a driving, forward-moving, energetic approach in performance. At the beginning of the work the composer suggests *con rubato*. The first six bars are made up of three groups of two-bar phrases, followed by a three-bar phrase which leads back to a restatement of the first six bars (with some octave displacements).

The musical material in the first two measures is repeated many times throughout the piece in different guises. Bar 2 is a repeat of bar 1 and should have a slight echo effect. This subtle difference in colour is emphasised through playing the *f#* in bar 2 on the second string. In the many similar repeats throughout the piece, a similar echo effect is required, whilst playing the last note of the repeat on a different string in order to achieve a darker colour. The chord in bar 1, beat 1, is rolled and played with some emphasis, but should have less emphasis and be less broken when repeated in bar 2. Also, in bars 1 and 2, a slight holding back (or *rubato*) before playing the

second beat serves to highlight the melodic interval of the major second, giving it a more conscious feel. This is especially important in bar 2. These principles apply each time the same, or similar material recurs (bars 10-11, 33-34, 90-91, 136-137, and 145-146).

A slight ritard from bars 3-4 and bars 5-6, is effective in placing and setting off the harmonics. A subtle *crescendo* through the first of these bars, along with the *ritard*, helps to highlight the harmonics as a texturally important element in the work. Again, the same principles apply when the same, or similar material recurs (bars 12-13, 14-15, 35-36, 37-38, 92-93, 94-95, 138-139, 140-141, 147-148, and 149-150). Starting from bar 7, the tempo needs to significantly move energetically forward, partly to balance the rather questioning, stalling, and hesitant quality of the first six bars (it is as if the piece is unsure as to which direction to proceed) and partly to highlight the motion towards the regaining of the *e''* note at the end of bar 9 - although now it is in a different register - thus facilitating the restatement of the initial material. It is helpful for the performer to feel the movement from *B*, bar 3, to the *c#''*, bar 4 (which is reiterated two lower higher in bar 5), to the *d#*, bar 6 and, finally, moving through a three-bar phrase to regain the *e''* in bar 9. In bars 16-31, the tempo remains constant and driving. A similar pattern to that found in bars 1-9 occurs after the restatement of the beginning material in bars 33-40: bars 41-45 move rhythmically forward to balance the *rubato* of bars 33-40, until the middle of bar 45, where a slight *ritard* points to, and announces the introduction of the new subject. This new subject has much in common with the first subject, particularly the major second interval.

Apart from a subtle *ritard* in bar 77 to an *a tempo* in bar 78, bars 46 -89 demand a controlled energetic propulsive motion (but without engendering a feeling of impatience or haste), to announce the *tremulo* section, bars 78-81. Here, although the same melodic and harmonic material is used, the *tremolo* technique employed creates a new and contrasting texture. Care should be taken in bars 46-49 and 57-60 to stop the bass notes ringing on, as this would muddy the texture of a section that needs much clarity to project the two part writing. Bars 90-95 recapitulates the first subject. Again, bars 96-99 should move in tempo towards the *E* note in bar 99, reflecting the tempo contrasts achieved earlier in the piece. With the material beginning in measure 100 (a slight variation on the material starting in bar 18), a subtle holding of the first quaver, bar 100, without losing tempo, helps to demarcate the beginning of this section.

Bars 100-135 should keep an insistent driving tempo until the return of the first subject in bar 136. Within this section, bars 109-113 and 117-121 are marked *fortissimo*. It is more effective if a *crescendo* is created through these chords, which contain opposing motions between the melody and accompaniment. This is difficult to achieve on guitar, especially taking account of the *fortissimo* beginning in each group. A way to create the illusion of a *crescendo* here is to start *fortissimo*, but to very gradually change the colour of the chord, from *bocca* to *ponticello*. This contrast in colour will help to maintain the listeners interest - the five repetitions of the same material could sound uninteresting if all of them are played in the same manner.

Bars 122-133 present quite a number of repetitions of material, with alternating *forte* and *piano* in each bar. If played literally these become somewhat tedious and

uninteresting from an interpretive point of view. Greater effect is achieved by alternating *forte* and *piano* bars within an overall *decrescendo* between bars 122-133, allowing the *fortississimo* chord in bar 134 to enter with greater impact. It is also important to manage an effective *decrescendo* within the *rasgueado* of this chord to reintroduce the initial material once more, this time at a lower dynamic level.

Bars 136-175 introduce the same material as before, and all of the above suggestions apply. Bars 176-178 introduce an arpeggio figure within movable symmetrical chords which intermix with open strings, a sequence on the interval of a second, and this creates an intensity and drive towards the end of the piece. Although this section should be played *fortissimo*, it is advisable, however, to hold back dynamically on the first chord of measure 183 so as to achieve a *crescendo* towards the *a''* note in bar 187. While this is the manner in which it is performed on the accompanying CD, *emotion*, it could also be performed equally effectively starting the *crescendo* from bar 176 and making a *decrescendo* from bar 185 to 187, after which the *fortissimo* chord in bar 188 enters to good effect. The final *f#'* note, three bars in duration, is fingered on the third string to facilitate a strong vibrato to sustain this note.

Gemini is a work which is structurally balanced and cohesive, and ingeniously develops the limited material in a guitaristic fashion. The approach to its performance needs to be similarly cohesive, reflecting the changing activities, textures and energies of the work. It is an effective concert work which speaks well on the instrument and is particularly gratifying for the performer.

Editorial Commentary

The tempo mark in the original handwritten copy (hereafter referred to as the original) is marked at ♩ =116. On the recording this is performed at a tempo of approximately ♩ =130. Bromhead endorsed this increase of tempo, preferring the faster execution. He modestly professed that his original tempo marking was a reflection of his own guitar technique at the time of writing. He also indicates at the outset that the performer use rubato, a device which helps capture the changeable and mercurial nature attributed to the zodiac sign. He does not, however, indicate where exactly one should use this rubato.

Bars 7-9: no slurs

Bar 10: note *b* is omitted

Bar 16: *mezzo-forte* instead of *mezzo-piano* (this change gives more effective dynamic contrast); omits slurs on semiquavers, beat 2

Bar 21: omits slur

Bar 22: *a h* in first chord

Bar 25: omits slur

Bar 26: third quaver *a* # (as in bar 161)

Bar 27: omits slurs, beat 2

Bars 29-30: slurs omitted on quaver, beat two

Bar 41: *forte* omitted; slurs omitted

Bar 53: eighth semiquaver *c* #'

Bar 63: first bass note *e*

Bar 71: chord on beat omits *e*'

Bar 86: omits slur, beat 2

Bar 90: *a* in first chord instead of *a* #

Bar 92: omits slurs, beats 2 and 3

Bar 96: omits slurs, beats 2 and 3

Bars 97-100: The original has an extra bar as follows

Example 2.1, de Bromhead, Gemini, bars 97-101



The edition deletes the tied crotchet at the end of each of the three sets of glissed notes, reducing the overall length by one measure. Holding on to the extra crotchet notes creates a kind of hiatus through which the forward moving, quick changing energy of the piece escapes. The goal of the motion at that point is to reach the *E* note, measure 99. The composer was in agreement with this deletion change and gave it his blessing. On 4 June 2005, the author contacted Bromhead again regarding this change, and he stated unequivocally: ‘your recording is the definitive version.’⁷⁵

Bar 104: omits slur

Bar 108: omits slur

Bar 123: *a* note in *rasgueado* chord instead of *c*’

Bar 127: *a* note in *rasgueado* chord instead of *c*’

Bar 131: *a* note in *rasgueado* chord instead of *c*’

Bars 134-135: *a* note in *rasgueado* chord instead of *c*’

Bar 142-144: omits slurs

Bars 142-144: alternative version

⁷⁵ E-mail to the author on 4 June 2005.

Example 2.2, de Bromhead, Gemini, bars 142-144



This is the most difficult and unidiomatic section of the piece. Apart from these measures the work can be played by an advanced student, but guitarists find this section problematic. The alternative version can be substituted, which makes it more playable. Although this author performs the original version, which is the composer's preferred choice, he did sanction the use of the alternative for those who are unable to technically master the original.

Bar 144: *d''* in beat three instead of *d#*

Bar 147: omits slurs

Bar 149: omits slurs

Bar 155-156: omits slurs

Bars 159-160: omits slurs

Bars 162-163: omits slurs on second beats

Bar 164: first note *F#*; omits slurs

Bar 172: omits slur

Bar 174: omits slur

Bar 180: omits *b* in all chords

Bars 183-184: staccato on second crotchet

Bars 183-185: first chords have two *e'* notes

Bar 187: staccato on *a''*

Guitar Sonata No. 2 (1998) by John Buckley (b.1951)

John Buckley, one of Ireland most senior and successful composers, comes from Templeglantine, Co. Limerick. His composition teachers include James Wilson, Alun Hoddinott and John Cage and he studied flute at the Royal Irish Academy of Music with Doris Keogh. He holds a PhD in composition from the National University of Ireland, Maynooth and is a lecturer in music at St. Patricks College, Drumcondra, Dublin. He is a member of Aosdánag97

His extensive output includes orchestral, operatic, choral, chamber, band, and solo works. These include *Sonata 1* and *Sonata 2* for solo guitar and *in winter light* for alto flute and guitar. He has also composed music for film and has written concertos for organ, saxophone and bassoon.

He is a recipient of numerous awards which include the Marten Toonder Award (1991), the Arts Council's Composers' Bursary (1982), the Macaulay Fellowship (1978) and the Varming Prize (1976). His music has been widely recorded, performed and broadcast in many countries around the world and has been released on CD under the labels of Celestial Harmonies, Anew, Altarus, Black Box and Marco Polo labels. His deep interest in music education has resulted in numerous invitations to lecture in Ireland and abroad and regular broadcasts with RTÉ Lyric FM. His complete output for guitar is included in this collection.

Buckley completed his *Guitar Sonata No. 2* for Solo Guitar in December 1998. The work was funded by the Arts Council of Ireland and was written for and dedicated to

the author, who gave its first performance on 6 June, 1999, at the Hugh Lane Municipal Gallery of Modern Art, Dublin.

There are three pages of initial planning sketches for this piece, and for the purposes of this study the composer has kindly lent these to the author. The first sketch outlines the overall plan of the work, while the second and third sketches relate to ideas developed in the second movement.

The original plan for this work, as indicated on the first page of the sketches, was to create a suite of ten short movements. What follows are the first eight: *Aria - Arioso*; *Scherzo - (repeated notes)*; *Gestures and fragments*; *Lamento*; *Moto Perpetuo*; *Fantasy - dream - study in harmonics, etc.*; *Fuga and passacaglia*; *Fireworks - gliss - Bartok pizz etc.*;

The composer did not name the ninth and tenth movements in the draft and indicated that the last notes of each movement would become the main motif or feature of the next section, thus creating a link between the sections. His intention was to write a work of varying moods, somewhat in the manner of the *Nocturnal* by Benjamin Britten, with very discrete ideas and styles both defining and linking the movements in the manner described above. As he began to compose, however, the *Aria* or *Arioso* grew to approximately six minutes and eventually became the *Canto* or first movement. The composer himself states that:

If I had kept going with my original plan, the piece would have grown to an hour and a half of music. At that stage, I became aware that I wouldn't be developing all the other movements.⁷⁶

⁷⁶ John Buckley, interview with the author, 12 April 2003.

He did, however, develop the *Lamento* and this became the third movement. The links originally intended between movements are not found in the Sonata because of the new pattern that emerged as a natural result of the compositional process. It is a fascinating and revealing example of how an artist can start with one idea in mind, but the musical ideas grow organically rather than to a prescribed intellectual or theoretical mode and end up dictating something entirely different from that initially conceived. In this case, instead of a group of shorter pieces - albeit linked in some fashion - a substantial four-movement Sonata emerged.

Most non-guitarist composers find the guitar an extremely challenging instrument to write for, and Buckley was no exception in this regard. He was fastidious in his study of the instrument and had it with him constantly while composing. He points out that

Every note was written on the guitar, nothing was written away from the instrument. This is probably unusual for someone who can't play the guitar. I don't have to do that with any other instrument, as other instruments give up their secrets fairly easily; but the guitar tends to keep things locked away. It's a difficult instrument in that sense. You can see all the notes on the piano, for example. Any chord can work for the piano, as it can be arpeggiated, but not every chord can be arpeggiated on the guitar. So whatever chords you choose must be idiomatic to the instrument in some way or other. Therefore, the instrument itself has more of a bearing on the musical ideas than virtually any other instrument I can think of. For that reason, I find writing guitar music harder than writing for any other instrument.⁷⁷

The motifs and musical material in the *Guitar Sonata No. 2* are guitar-derived in nature, as are all of his guitar works. Rather than trying to impose sounds on the instrument, the composer wanted to work from the instrument outwards. The harmony and its progressions are specifically drawn from the guitar's sound-world, emerging from the unique nature of its tuning and fingering system. It is unlikely that the chordal configurations used here would be found in any of Buckley's piano

⁷⁷ Ibid.

pieces. In addition, the type of melodic figures used would not be particularly effective on other instruments. For example, bars 1-2 of the second movement, where the melodic figure alternates between f' , e' and $d'\sharp$, work well on the guitar because of the *campanella* effect created in the alternation of open and closed strings. While difficult to execute in this instance, it nevertheless sounds idiomatic to the instrument because of the resonances created.

It is unlikely that Buckley would use this kind of figure on a melodic instrument or on piano. Many other such examples exist throughout the work, where the guitar's musical structure conditions how the music is composed. The various types of chords and figurations are clearly specific to the guitar and would not work on any other instrument. Buckley also exploits the nature of the tuning in his use of ascending and descending chromatic progressions, often intermixed with open bass strings. This musical style is especially evident in the fast movements and can sound quite brilliant, whereas on another instrument, such as the flute, it could sound prosaic or clichéd. Such use of parallel harmony is not a feature in Buckley's works for other instruments.

Although the material in the Sonata is instrument-dependent and informed by the idiosyncrasies of the guitar, the work nonetheless typifies many aspects of Buckley's style. There are a number of elements, evident in virtually every work he has written, that characterise this style.

The first element comprises a very strong rhythmic drive, particularly notable in faster movements that reveal a great explosive energy, a *moto perpetuum* style, often

achieved, in part, by the use of similar rhythmic values throughout an entire movement. If we look, for example, at the second movement of the *Guitar Sonata No. 2*, there is a predominance of semiquaver movement throughout, occasionally coloured by hemidemisemiquaver figurations. Harmonic patterns constantly shift back and forth, changing between motif-related ideas as well as interlocking these ideas through a strong, insistent rhythmic drive. Added to this strong forward momentum are frequent changes of time signature, creating a more complex patterning than if it were simply in 3/4 all the way through. When a movement is restricted to virtually all semiquavers, a danger exists that it might become predictably square in motion. Buckley avoids any such metronomic effect by using different groupings. The constant shifting between various time signatures (such as 2/4, 3/4, 3/8 and 5/8) creates an artistically indispensable irregularity.

The second element that is a hallmark of Buckley's style is his lyricism. He tends to avoid a strongly pointillist approach in favour of maintaining a continuity, or flow of line, which is not necessarily a melody in the traditional sense but a sense of continuity of one thing leading to the next and flowing through the piece as a whole. Occasionally the line will flow from one voice to another in the polyphony, as happens on a number of occasions in the slow movements. This lyrical quality serves to balance the strong rhythmic drive, its polar opposite. The development of motifs also gives a sense of line, with little figurations everywhere.

The guitar is a polyphonic instrument as well as harmonic. With this possibility for different voices, the line can move between the voices. In some instances the individual parts may not look like melodic lines in themselves, but the combination

and interaction of the parts create a sense of line. The sense of flow is further facilitated by the ornamental passages. Buckley points out that 'these elements [strong rhythmic drive and lyricism] express two things I have always wanted to express, and they occur in nearly everything I write.'⁷⁸

Another characteristic of Buckley's music is a strong emphasis on structure and organisation. The structures are often meticulously worked out (as in the second movement of the Sonata, for example). The way in which motivic ideas are developed and expanded creates a feeling of cohesion, of a unified whole.

Buckley has a predilection for virtuosic writing in his music. Many performers have commented on the technical demands of his pieces and he responds by saying:

I like the challenge of pushing players and instruments; it's not what I set out to do, it's what comes out of my head. I certainly like what it does to myself in writing the music. Maybe I have a tendency for over-complexity, I really don't know whether it's for its own sake or not. I like to push both myself and the performer to the limit. That's the type of sound I like.⁷⁹

Harmonic movement is also a vital ingredient in all of Buckley's music, a way of creating a sense of progression. Since the guitar is such a natural harmony instrument, chords and their progressions obviously play an important role in the Sonata.

The motivic material in the *Guitar Sonata No. 2* has been described above as 'guitar derived'; however, the Sonata is generally representative of Buckley's style. All of the above elements feed into every piece he writes and are present in the guitar sonata: the rhythmic drive; the sense of lyricism; the virtuosity and harmonic movement. The

⁷⁸ Ibid.

⁷⁹ John Buckley, *ibid.*

strong rhythmic drive is clearly evident in the second and fourth movements, while the first and third are more lyrical in nature. The manner in which the thematic ideas are expanded and developed here, allied to a strong emphasis on structure and organisation, mirrors the approach in Buckley's other works. The faster movements, however, are more tightly structured than the slower ones, which have a more improvisatory feel to them. All the movements demand virtuosity from the performer. In this piece, as in some other works, Buckley maps out the harmonic basis of the piece at the outset. When these harmonic cells are horizontalised, they become the motivic fibre of the work. The second movement, in particular, is a good example of this. Some works, or movements of his works, are serial in that they use series, organisations and structures, but not in the sense of being twelve-tone. Although Buckley has used twelve-tone organisation in individual pieces, he felt that this was not the direction to go when writing for guitar, as it would impose a language on the instrument.

The lyricism is more apparent in the first and third movements. Here there is a sense of line that is usually supported by harmony and occasionally just by individual notes. The lines are linked together by musical gestures that move it on to the next phase. There is a linear continuity here that interlinks with the sense of phrasing. Further, the figuration from bar one is developed and expanded in several places throughout the work.

One compositional tool unique to his guitar writing is the use of parallel harmony. When questioned about this, he states,

No, I don't even use it when writing for harp, which is probably the nearest equivalent to writing for guitar.... I wouldn't use those kinds of sonorities in piano

or orchestral music, whereas on the guitar they are so natural to the instrument. The instrument did not suggest the broad shape of things, but it certainly suggested the minutiae of the choice of chords.⁸⁰

The second and fourth movements show many examples of parallel harmony where closed chords, sometimes intermixed with open strings, move up and down the fingerboard. There are also examples of the use of *campanella* technique - the opening chord of movement two is the most obvious example, with the melodic notes all on adjacent strings. The resulting chordal resonances are natural to the instrument and constitute idiomatic writing for the guitar. He continues,

The whole sonata is one of the better things I have done. It took almost nine months to write.... I was not writing many other things at the same time. While I didn't work at it every day, I did work fairly consistently at it. I found it very slow. It was a major undertaking because of the technical demands of the instrument.⁸¹

The first movement is structured on a grand scale and is generally contrapuntal in nature. Overall it is in an ABA form, with a short coda at the end. The opening gesture, in bars 1-4, is like a call to attention. It should be played in such a manner as to announce the main theme, which begins on the last beat of bar 4 and continues until bar 17. The fanned notes in bar 1 should, like the other fanned notes in the piece, start hesitantly and move through an *accelerando*, growing in intensity to the next chord. The main theme is characterised by contrapuntal writing and the prominent use of major second intervals and its complementary interval the minor seventh. The contrapuntal writing is occasionally broken up or punctuated by repeated notes, which nearly always *crescendo* to the beginning of the next phrase – see bar 10, for example. These repeated notes relate back to the ‘call to attention’ feature at the beginning and are subsequently used as a way of leading from one part of the phrase to the next.

⁸⁰ Ibid.

⁸¹ John Buckley, *ibid.*

Most of the repeated notes happen on the note *b b'*, as in bar 4, some repeat *f#'* and one occurs on *a b'*. The first variation or development of the theme begins from the last beat of bar 17 and extends this opening material as far as bar 27. All of the material to this point belongs to the same set of ideas (Material A).

The sound here should be defined and articulate, ensuring that the contrapuntal lines are clearly delineated. The top line in bar 5, for example, is imitated in inversion by the lower voice in bar 6, and this should be felt and enunciated. During the initial stages of working through this movement with the composer, he requested that the contrapuntal lines be brought out with force. There is a dialogue between both voices through much of the contrapuntal sections of the piece which the performer should be aware of – the lower voice should especially be emphasized in bars 19-20. Although the lower notes in the second half of bar 21 are beamed as the top voice, it is effectively a continuation of the lower voice. It is helpful to think of the first note *f*, bar 21, in the top voice as going to the *f#* in bar 22.

In bar 28, a new idea emerges, designated as material B. It is characterised by chordal writing and is less contrapuntal than the A material. The chordal aspect begins to come more to the fore, especially starting in bar 36. The quintuplet figure becomes more of a feature as the movement evolves. This should be performed with a sense of purpose and a feeling of moving forward. This type of material is used until bar 59, with an extension of the quintuplet figure in bars 53-59. The elements of counterpoint in this figure, within which various inner voices emerge, should be carefully articulated in performance. However, this material is not entirely new – elements of material A are interpolated into it in bars 40-42, like the repeated note figuration (bar

42) and the repeat of the material from bar 16 in bar 41. In this sense it is not a pure ABA form, as the B section incorporates elements of the A material. The return to the A material occurs in bar 59, although this is not obvious until the sextuplets in bar 66, and the contrapuntal writing that follows – by bar 72 it very closely resembles the material at the beginning, particularly that in bar 18. However, even in bar 60, the figuration *a, b b, a b* reflects the interval configuration of a semitone followed by tone sequence in bar 5 (*d, e b', d b*). This is also used in movement two. Although it appears different visually, the interval content is similar. This continues on all the way to the beginning of bar 75.

Bars 75-82 is a linking passage. This is essentially new material and introduces features which have not appeared previously. The dotted rhythms and very fast tempi are new here, being the first occurrence of demisemiquavers, but the linking passage retains the contrapuntal aspect found in the A section. The overall mood has been *adagio*: here the *poco più mosso* along with the quicker note values give a more frenetic feel. In addition, it is a relatively expanded section. For the performer this is an extremely difficult part of the work and requires much practice. It is a climactic section and should be played with brilliance and abandon, particularly emphasizing the voices in the second half of bar 80. Following this is a return of the repeated note idea in bar 83 and the A material at the end of bar 84. Much of the material in bars 83-91 is repeated in some instances exactly as in bars 17-23 but together with other ideas, as in bar 21, for example. This leads to the coda, bars 92 to the end, which can be played freely and without a *ritard* as there is already a *ritard* implied in the notation of increasing note values.

This movement has a kind of controlled and relaxed urgency (although perhaps not too relaxed for the performer). Much of it is discursive in nature in the contrapuntal sections. The single-line sections in short note values should be played in a free and improvisatory manner, usually starting hesitantly and with an *accelerando* through the figure then slightly retarding before arriving at the next chord. These are connecting passages between phrases. The section marked *presto*, bars 45-46 and bar 50, should be played with as much brilliance and abandon as possible. Staccatos on the first of each group of upper chords will help emphasize the downward movement. This counterbalances the upward movement in bars 48-49, in which the top line should be sustained (even though it is not notated as such) thus bringing out the different voices and their response to each other.

The second movement is a toccata-like *scherzo* in which the composer alternates two types of material which are juxtaposed rather than integrated. As mentioned, the initial sketches for this movement survive and they offer a fascinating insight into Buckley's compositional process. They consist of two pages in which the structure of the movement is mapped out in detail and are colour-coded in both red and green – the colours representing the two types of material. The pattern in the second half of the piece is a mirror image of that in the first half: the sequence of the first half consists of seventeen bars of red material (bars 1-17), six bars of green (bars 18-23), three bars of red (bars 24-26), five bars of green (bars 27-31) and seventeen bars of red (bars 32-48); and the second half has seventeen bars of green material (bars 49-65), six bars of red (bars 66-71), three bars of green (bars 72-74), five bars of red (bars 75-79) and seventeen bars of green. At this point Buckley extends the expected last seventeen bars of green to twenty (bars 80-99), as it is the climax of the

movement. In addition, he adds another five bars of red material at the end as a coda (bars 100-104).

Further, in the first half, bars 7, 14-15, 24, 38, and 45-46, are designated as linking bars, as are bars 61, 65, 68-69, and 75 in the second half of the piece. Bars 49-51 are indicated as the centre of the movement and they are also part of the first seventeen bars of green material. Despite this, elements of the red material are seen in bar 50. In Buckley's sketches for this movement, each left-hand configuration is written out as a chord without any delineation of the right-hand pattern.

This movement makes use of the extreme ranges of the instrument and is marked *Con Brio*. It should be performed very rapidly playing through the opening figuration as strongly as is possible at such a fast tempo. Buckley was not so concerned that the hemidemisemiquavers be exact rhythmically; rather, they are more gestural and should stand out as much as possible wherever they occur. The link bars referred to earlier (bars 7, 24 and 38) should also be played strongly with rest strokes, as well as with a very subtle holding of the first note in the following bar, this being, in each case, a catapulting of the new phrase into motion.

Sections of this movement have three voices – for example, bars 18-19. The *f''* and *e''*, along with two lower voices, create the impression of a three-part texture. Although notated as semiquavers, the *f''* and *e''* notes should be accented and held on for as long as possible to create the impression of an upper voice in long note values. In bars 93-99, the upper chords are effective if strummed with the *i* finger, playing as loudly as possible in bars 96-99. Careful practice is needed for the right-hand

campanella patterns, as in bars 1-6, for example. The movement from one type of material to the other here sounds very natural and effortless and requires no special effort from the performer.

The third movement is like a fantasia, with a constant mixture of two or three small musical ideas. Buckley is also concerned with the layering of voices here. Unlike the first two movements, there are no clear sectional subdivisions, rather the ideas are interwoven throughout. The main motifs used are: the *glissando* in fourths (bar 1); the figure in octaves which incorporates some repeated notes (bar 1-2); and the gesture of a rapid group of notes emerging from a sustained chord (e.g. bar 2) – a characteristic shared with the first movement. Another feature here is the concept of layering, referred to above, which becomes important throughout the movement – already in bar 1, for example, there are four or five layers of sound.

The figure which first appears in octaves later gets transformed into sevenths, occasionally into ninths, and in one instance into sixths and sevenths (e.g. bar 6). There is one occurrence of a compound octave in bars 29-30. All the material used in this movement is introduced in the first two bars. They are interwoven and extended in a variety of ways from there on. Most of the movement can be traced back to one or other of these motifs. For example, in bar 11 we have the sequence of half tone followed by a tone and these pitches relate to movements one and two. This, however, is more like a decoration, a way of getting from one place to another, a kind of linking passage. Even though it is quite different from the perspective of pitch it relates back to the fanned notated figure in bar 2, but is not as widely spaced and it facilitates the movement from one phrase to another. Other examples are more

obvious - for example bars 16-17 relate to the octaves in bars 1-2. Bars 18-19 also relate to bar 2 and the *glissando* figure in bars 20-21 relates to the *glissando* in bar 1. Again, in bars 22 and 26, we have the figure that relates to the octaves in bar 1-2 and in bars 23-25 a development of the *glissando* figure. An example of the held chord from bar 3 appears in bar 27. In this manner all of the movement can be explained in terms of, and related back to, the motifs in the initial bars of the movement, but they are not presented in any strict formal manner.

The third movement is the most expressive and lyrical of the set. Considerable rhythmic freedom can be taken in its performance – it can be played almost as if the barlines had been omitted and with an appropriate use of *rubato*. The sliding feature throughout should have an expressive delicacy and many of the faster connecting runs can start hesitantly, *accelerando* with a very slight *ritard* at the end to highlight the arrival at the final note or chord. Occasionally, too, affording a little space before such chords helps ‘place’ them effectively – the first chords in bars 18 and 27, for example. A *crescendo* through the figuration in bars 11-12, with a *diminuendo* at the end, helps to give shape to that connecting phrase. Also, it should move faster here, as should bars 14-15, bars 19-25, the second part of bar 32, bar 33 and bar 42 (the first part).

In the section in compound octaves, bars 29-30, it is effective musically to play these slightly *staccato* and it also helps to minimise string noise. The *d#*’, beat 2, bar 34 should move to the *c#*’ in bar 35, which moves to the *b* in bar 36. The hexachord at the end of bar 41 should be held as if a *fermata* were written above it, then muted before starting with the passage in octaves. Although this is contrary to the way it is

notated, it is an effect which the composer likes. A distinct *diminuendo* to the final quiet harmonics helps to create an effective atmospheric ending.

In movement four the rhythm and rhythmic patterns are of paramount importance and these should be articulated clearly in performance. There are predominantly two types of material presented, which are quite similar to each other: the repeated chordal patterns, starting in bar 5 after the initial warm-up – referred to as material A - and the repeated notes without chords which are first clearly presented in bar 33, although hinted at earlier. In addition, there are two other important elements here: fast scalar passages which appear in bar 1, along with sequential patterns resulting from the left-hand sliding to particular positions on the fingerboard, first seen in bar 20.

Typical of material A is the changing metre, which goes through 8/16, 12/16, 7/16, 6/16, 9/16 etc. Sometimes it is broken up by little fragments of the opening scale, but this is something that is not developed – rather they are tied together in setting a framework. The quaver groupings in all the 8/16 bars is 3+2+3 and in the 7/16 bars 3+2+2. Other time signatures are grouped according to how the notes are beamed. A subtle emphasis on the first note of each grouping helps to delineate the rhythm and as well as to give energy, rhythmic impetus and attack, which is crucial to its performance. The *mezzoforte* at the beginning should be played more like a *forte*, leading to a *fortissimo* at the beginning of bar 3.⁸²

There is a certain ambiguity as to where the second type of material starts, which presents repeated individual notes rather than individual chords. It becomes fully-

⁸² When working through the piece with the composer he favoured a stronger beginning than indicated in the notation.

fledged at bar 33 where it breaks away completely from its chordal surroundings. Previously it was adumbrated as early as bars 3-4 and later in bars 22-25 – although here it is also based around the chord. The B material, although very close in character to material A, is also very rhythmic, but having individual repeated notes rather than being chordally-based. The fast scalic passages appear at the very beginning and the sliding sequential left-hand patterns first appear in bar 20. The whole movement evolves from these four elements. Contrast is achieved by the frequently-changing metres and the interruptions of chordal rhythms by the scalic passages bringing an unexpected element and allowing the rhythm space to breathe.

The fast scalic passages are generally played quite brilliantly with a *crescendo* through them and the repeated notes should also have a subtle emphasis at the beginning of each grouping. The sliding sequential left-hand patterns (first in bar 20) are sometimes difficult to play successfully at a *fortissimo* dynamic, depending on the acoustic and the responsiveness of the instrument – this author often omits these in performance and this is acceptable to the composer. It is important to follow the notated dynamic changes in bars 16-19. These changes may be highlighted by discreet use of tonal colour. The performer should breathe before bar 37 – this in addition to the dynamic tapering off in bar 36 will help to set off the new phrase. A *rasgueado* on the first chords of bars 49-50 is an effective way to highlight the change of phrase and harmonic rhythm. Bars 53-60 should be extremely loud, especially bars 57-60 (first chord), and also bars 64-69, which the composer wants as loud as possible. A *staccato*-like articulation along with a *crescendo*, in bar 70, effectively brings out the contrast in *tessitura* here. A generous *crescendo* in bars 88-89 and *decrescendo* in bar 91 are also necessary to emphasize the dramatic changes in

register here. The execution of the canon in bars 111-116 requires immense control and relaxation in right-hand technique and the *crescendo* in bar 117 should grow in volume very quickly and intensely as should the *crescendo* starting in bar 140. During the recording of this piece the composer determined that the last chord sounded best when held for about four seconds.

The A material returns in bar 39 with occasional disruptions from the small scalar patterns or links which are interspersed within the A material throughout – particularly in bars 61-93. Material B asserts itself again in bars 94-97 with A returning from bars 98-110. A more elaborate development of the repeated note pattern, the B material, occurs in bars 111-126: here the same intervals are presented as those in bar 94 and the first six bars of this section present the material in inverted canon. In bar 125 the repeated notes turn into a scale, taking us back to the repeated chordal material in bar 127, initially with *glissando* chords, which persists until the end of the movement. There is no coda here, just a climactic alternation of *rasgueado* and slapped chords. This movement requires drive, energy and complete commitment from the performer, a kind of total surrender to the aesthetic of the piece.

A feature of Buckley's guitar works is the alternation of major and minor seconds melodically, for example the final part of bar one, movement one, in *Guitar Sonata No. 2*. Often he uses fragments of the octatonic scale but generally not enough to describe it as being 'octatonic'.

Editorial Commentary

During the writing of this piece there were numerous meetings between the composer and the author. The only draft manuscript in the author's possession is an earlier version of pages 1-3 and page 6 of movement one. The following commentary is based on those pages. No drafts exist for the other movements except, as mentioned before, the initial sketches for movement two.

Movement 1

Bars 1-2: the following opening originally substituted these bars

Example 2.3, Buckley, Sonata No. 2 for Guitar, bars 1-5



Bar 16: adds extra line in quavers, *a', b, e b', a*

Bars 25-27: first three notes in each bar is repeated an extra time; suggested by this author

Bar 37: fourth note in bass is *d*

Bar 78: adds extra 2/4 bar between bars 78-79 with minim *E*

Movement 2

Changes were not recorded

Movement 3

Bar 15: third note, top voice, *f#''*

Bar 27: second note from top, octave higher

Bar 43: first note harmonic

Movement 4

No changes were recorded

***Shard* (1982, rev. 1988) by Mary Kelly (b.1957)**

Dublin-born composer Mary Kelly, studied music at University College Dublin, graduating in 1978 with a B.Mus. degree. She studied composition with James Wilson, Robert Saxton and David Dramm. She has written numerous compositions for choir, including a number of works for children, along with chamber and solo instrumental works. Her works have been performed and broadcast in Ireland, Russia, the Netherlands, Scotland, and England. *Shard* is the only work Kelly has written for guitar.

Shard is an early work, written when the composer was twenty-four years of age, after she had completed her studies at University College Dublin. It was premiered in January 1988 in the Hugh Lane Municipal Gallery of Modern Art performed by guitarist Simon Taylor.

For about a year, around 1981 to 1982, Kelly studied the guitar, but although the sound of the instrument greatly appealed to her, she confesses that she found it extremely difficult to master and modestly states that *Shard* was written to 'compensate for her inability on the guitar and to prove her artistry by other means.'⁸³ Although written in 1982, it was revised in 1988. The composer felt the 1982 version was too long for the material presented, thus the revised version is shorter, with more rhythmic punch. While writing *Shard* Kelly received assistance from her guitar teacher, Simon Taylor, whose feedback, she admits, was crucial in her understanding of the guitar's playability.⁸⁴ The result is a work of charm and colour, which exploits

⁸³ Mary Kelly, interview with this author, 13 June 2005.

⁸⁴ Ibid.

the contrapuntal possibilities of the instrument.⁸⁵ In describing the piece, the composer states that its four movements are guitar-generated, 'growing organically'⁸⁶ out of it. Movements one and three are reminiscent of dance-music, resembling Spanish dances, as if lute music is being played on the guitar. The slow movements, two and four, explore the colour of the instrument. 'Often, my impression from listening to guitar music is that there are two instruments playing, even when there is only one,'⁸⁷ says Kelly. In *Shard* she attempted to create a similar effect where a melody and an accompaniment would be entwined in a two-part texture. Although initially she associated the guitar with little more than chordal accompaniment, such as in pop music, she later learned that it was extremely versatile, capable of playing the melodies she imagined. At the time of writing *Shard* Kelly had also reached a point where she was ready to open up and explore a 'whole new world of timbre'⁸⁸, and she wanted to break away from the limitations she felt had been imposed through the essentially traditional university training course.

In *Shard* one senses the influence of Bartok, rhythmically, melodically and harmonically. The outer movements especially reflect this influence, with their frequently changing time signatures and irregular groupings. In addition, all the movements exhibit a predominance of stepwise melodic movement. In the harmony, and occasionally in the melody, one can detect a preponderance of fourth and fifth intervals, Kelly attributes this to the fact that she was writing a string quartet around the same time, and frequently listening to Bartok string quartets while following the scores. The scores that she owned also contained analyses of the works, which she

⁸⁵ Ibid.

⁸⁶ Ibid.

⁸⁷ Ibid.

⁸⁸ Ibid.

studied. Although she was not aware of it at the time, she concedes that she must have been unconsciously influenced. 'Along with Bartok, I have always had an affinity for medieval music and plainchant,' says Kelly. Yet even before she had heard anything from these genres, she was using fourths and fifths in her music. In *Shard* the melodies develop and grow out of the chords and 'chords are strung out through changing rhythms into melody.'⁸⁹

The work uses traditional guitar techniques. The few instances of the use of harmonics in the edition were suggested by the author and sanctioned by the composer.

The first movement should be played with energy, enthusiasm, and forward motion. There are many repetitions of short phrases: these repeats should have subtle tonal changes, played in a manner whereby the listener is barely aware of their differences. These contrasts are necessary in order to create interest for the listener and to avoid tedium in performance. However, if they are too obvious, varying too much from one another, the piece may lack cohesion and come across as fragmented.

The movement is loosely structured in an ABA form, though the B section, starting in measure 14, is really a development of A. The A section is played more quietly than section B, and both should have a transparent clarity of sound and texture. The rhythmic grouping in bars 19 - 22 (3 + 4) reverse the grouping found in the 7/8 bars at the beginning (4 + 3). This should be accentuated in performance. The climax, bars 23-24, is a development of the rhythm and melody in bar 14. All the double stop

⁸⁹ Ibid.

chords should be played with the thumb for greater rhythmic emphasis and volume, followed by a *decrescendo* into the recapitulation of the opening material in bar 27. Although bars 35 and 36 state time signatures of 5/8 and 4/8 respectively, these bars should be played in three groups of three quavers - in effect, like three bars of 3/8. After the crescendo from bars 33-35, it is advisable to slightly pull back dynamically at the beginning of bar 37, to facilitate an even greater crescendo to the end of the piece. The rising scalar run in bar 37 should be played with rest strokes, increasing in attack as the pitch rises, and peaking to the final chord.

The stepwise melodic movement, is initially interjected by occasional leaps of a third, and then by the tritone interval, followed by perfect fourths. The tritone is important throughout, both harmonically and in the outline of the melody. In bar 1, for example, the melodic range extends from *b* to *f'*, outlining the tritone, a technique repeated frequently throughout the movement. Also, many of the chords incorporate the tritone interval: for example, bars 2 and 4, beat 3, bars 14, 15, 16, 17, 19, 20, 21, 23, 24, 26, 28, and 30, and the final chord in bar 38. This interval becomes more important melodically from measure 31 to the end, with frequent examples of tritone outlines or leaps, in almost every bar. The performer should develop awareness of both the intervals and melodic material, and, for the purpose of creating a unified performance, devise personal connections within his/her own concept and internalisation of the piece. A lack of such understanding would be immediately apparent to the discerning ear.

In contrast to the first movement, movement two should have a more sustained and cantabile character, where the performer endeavours to allow the chords to ring on as

much as possible. The emphasis here is on bringing out the beauty and resonance of the instrument. A rich, full tone is appropriate.

This movement also reveals an ABA structure: the B section starts in bar 13; there is a partial reprise of A in bar 24 (an octave higher); leading to a coda in bar 27. It uses much of the same musical language, quartel harmony, as is used in movement one, but occasionally with the augmented fourth interval or diminished fifth (tritone). As in movement 1, stepwise movement, along with leaps of a third and fourth in the melody, are common. Here also the melodic leaps of the fifth and the tritone become more prominent. The movement concludes with a 'question mark', enunciated through the interval of a tritone on the first and third crotchets of the bar.

As in movement one, vitality and energy are important in the performance of the third movement. A bright bold sound helps project these qualities. Again, some tonal contrasts between repetitions of phrases would be effective for the same reasons given in movement 1.

Sections of this movement are bitonal and these should be articulated clearly in order to highlight dissonances. In addition the different sections in the piece should be very clearly set off in performance: the A section, bars 1 – 16, is marked forte; the B section should be played mezzo forte as marked, but with a slightly thinner tone, plucking with the nail only; bars 25 -31 is a development of section A and is again marked forte; the B section is repeated in bars 32 – 39; the development of the A section (bars 25 -31) is repeated in bars 40 – 46, followed by a return of the first fourteen bars of A which leads to a codetta, bars 61 – 64, to conclude the movement.

In general, the composer requires that the statements of the A section (or its development) be played strongly, including bar 40. However, a decrescendo in bar 42 would facilitate a lower dynamic in the repetition starting at bar 44. A crescendo through bars 44 - 46 brings back the final return of the A section in a strong and forthright fashion.

Like movement two, movement four should have a more sustained and cantabile character, with an emphasis on beauty of tone production. Again, it is important that the performer be aware of the structure and the different qualities and moods of each section.

However, because all of the material is very similar, this movement is unclear with regard to structure. It can be interpreted in various ways. It is perhaps best characterized as a very loose ABA form, preceded by an introduction from bars 1-4, and ending, bars 30-33, with a reference, or mirroring, to the introductory material. The B section, bars 13-27, announced by the triplet figures in the lower voice, uses much material from both the introduction and A section - the semiquaver arpeggio figures in bars 19, 20, 23, 24 and 26, for example, all relate back to the arpeggio figures in bars 2-3. In section A there are similar arpeggio figures as well as chords with similar configurations as in the introduction. A reprise of material, similar to the beginning of section A, takes place in bars 28-30.

The performer should, in general, strive for a sustained line in this piece. This is the most demanding of the four movements due to the difficulty of sustaining the voices, particularly in the section where there are triplets in the lower voice. The climax and

loudest section of the movement, bar 22 - only marked *mezzo-forte* - should be played broadly whilst sustaining the passage as much as possible despite the difficulties involved in doing so. Some vibrato on these chords and on the chords in the preceding measure will assist in achieving this. There are a great variety of textures presented in this piece: it starts with a slow, staccato arpeggio figure, changing to a faster arpeggio alternating with faster single notes. This develops into a homophonic chordal section, occasionally interspersed with semiquaver arpeggio figures. The B section introduces a melody with an accompaniment in triplets, containing frequent semitone discords (minor 9th and major 7th). Eventually the chordal homophonic section returns, concluding the movement with a slow arpeggio pattern similar to the beginning.

This set of four pieces is an attractive addition not only to the Irish repertoire but to the guitar repertoire as a whole. They are imbued with colour, rhythmic liveliness and a language that has great appeal in general, but especially to the younger guitarist. The work uses traditional techniques which are playable by an advanced student. Ambiguities encountered in the notation have been clarified in the edition. This work has received very few performances, but it is hoped that this study will help to redress this situation. It is the opinion of the author that these pieces would achieve greater effect if they were to end with a fast movement, that is, if the order of the movements were to change to 2, 1, 4, concluding with 3. The composer has endorsed this change.

Editorial Commentary

Kelly's 1982 version of *Shard* is no longer available. Any reference to the original version in this commentary alludes to the 1988 revised, handwritten edition. This

includes some sparse fingering by guitarist Simon Taylor in movements one and four, with none in movements 2 and 3. On the few occasions where the original fingering coincides with the fingering in the edition presented in this dissertation, this is generally a result of there being only one possibility for fingering a chord. Nearly all of the critical moments in the work were left un-fingered, for example in movement 1, measure 14, where a good fingering is essential to create a musical connection to the following section. Much of the original fingering in movements 1 and 4 was changed by this author to achieve a greater flow to the music.

Movement One

The addition of an *A* note in bar 38 facilitates the crescendo to the final fortissimo chord, allowing it to be strummed with greater volume by right-hand thumb. The original voicing makes it difficult to play the last chord fortissimo, as its execution requires a combination of thumb and fingers. Although a relatively minor change, the composer was pleased with the effect of a stronger ending.

Bar 14: semiquaver slurs omitted

Bar 15: semiquaver slurs omitted

Bar 16: semiquaver slurs omitted

Bar 17: semiquaver slurs omitted

Bar 23: semiquaver slurs omitted on crotchets 3 and 4

Bar 24: semiquaver slurs omitted on crotchets 1 and 2 (Slurring groups of two semiquavers gives greater snap and rhythmic momentum)

Bar 38: chord lacks *A* note

Movement Two

The original manuscript contained no fingering. There are no additions or subtraction of notes or slurs (the original contains no slurs). The fingering was selected with the

intention of letting harmonies ring on as much as possible, an approach approved of, and desired, by the composer.

Bar 6: lacks arpeggiation indication

Bar 20: lacks *b* on *g*

Movement Three

The addition of slurs help to maintain and generate an energetic forward moving motion.

Bars 17-18: slurs omitted on quavers 1 and 2

Bars 21-22: slurs omitted on quavers 1 and 2

Bars 32-33: slurs omitted on quavers 1 and 2

Bars 36-37: slurs omitted on quavers 1 and 2

Movement Four

Bar 17: slurs omitted on quavers 1 and 2

Bar 2: harmonics omitted on semiquavers 3 and 4

Bar 14: slur omitted on beat 3, triplet quavers 1 and 2

Bar 22: harmonics omitted on last seven notes

Bar 26: slur omitted on semiquavers 1 and 2

Four pieces for Guitar (1988) by John McLachlan (b.1965)

Although born in Dublin, John McLachlan now lives and works in Donegal, Northern Ireland. Apart from his work as a composer he is also Executive Director of the Association of Irish Composers. He studied music at the University of Dublin, Trinity College, where he graduated with a BA in music and a PhD in musicology. He has also studied at the Royal Irish Academy of Music, Dublin. His composition teachers include Joseph Groocock, William York, Hormoz Farhat, Robert Hanson and Kevin Volans.

McLachlan has composed for a wide range of media, which include orchestral, chamber, choral, vocal and solo works. These works have been performed and broadcast in Ireland, Britain, France, Holland, Switzerland, Denmark, Romania, Moldova, Slovenia, and the USA. Radio stations, which have broadcast his music include France 2, TeleRadio Romania, TR Moldova and RTE. He has won a number of awards, which include first prize in the New Music for Sligo composition competition and the Composers' Bursaries, a Composers' Apprenticeship from the Arts Council of Ireland.

Other works for guitar, apart from the *Four Short Pieces for Guitar* are: *Fragile* (2004) for flute and guitar, written for William Dowdall and John Feeley; *Filament of Memory* (2002) for four guitars is an arrangement of a work by the same title for xylophone and three marimbas and was adapted for the Dublin Guitar Quartet; and *The Red Thread* (2000) for guitar and tape for composer and guitarist Benjamin Dwyer.

The *Four Short Pieces for Guitar* (1988) was written for guitarist Edward McLachlan. They were revised in 2004 and premiered by this author on October 31, 2004, in the Mostly Modern Series at the Bank of Ireland Arts Centre, Foster Place, Dublin. Edward McLachlan, a brother of the composer, was a student of this author when *Four Short Pieces for Guitar* was written. The composer states:

The *Four Short Pieces for Guitar* were written in 1988 and the title is an English version of the Swiss composer Frank Martin's well-known guitar work *Quatre Pièces Brèves*. That reference merely connects the pieces to the guitar repertoire, and reflects a concern to present four varying character pieces as Martin does. There is little or no material connection except to say that I would have had the sounds of his piece in my ear, along with a lot of standard guitar repertoire. This is because I had been living with a guitarist, my brother Edward, so I was drawn to the timbre of the instrument.

When I wrote these pieces I was also immersing myself in a lot of serious modernism, and striving to master my own free atonal language without the strictness of serialism. The result is a rather poetic but intense ambivalence about whether or not a theme is being presented. Thus the musical material refuses to exist in a set way; instead it is in a state of constant flux. Modernism also explains the following: each movement features (principally) a different number of voices or musical parts, in the order 1, 3, 4, 2.

The pieces are very technically demanding and this explains why they have remained unaired for so long. Today's world premiere has come about thanks to John Feeley taking the time to go over them and produce a more guitarist-friendly performing edition.⁹⁰

Guitarist Edward McLachlan did not give advice to the composer or have any input during the writing of this piece and never attempted to perform the work. This is not surprising as it is extremely difficult from a technical point of view. There were a number of technical problems in the original version, which mitigated against it being performed. These were addressed in 2004 when revisions were made by this author in collaboration with the composer.

⁹⁰ Programme note of world premiere.

The composer owned a guitar at the time of composition and ‘referred to it to some extent while composing the work’.⁹¹ Despite this, the work was quite unidiomatic and difficult for the performer. Apart from a few changes in the writing – changing octaves etc. - it needed extremely careful fingering to make it sound convincing, and to sustain the contrapuntal lines. A lack of such judicious fingering will result in the work sounding jagged and disjunct. Even the revised version poses many challenges – while it is a very difficult work to perform, its’ complexities are not revealed to the listener, sounding relatively easy to play. Much of the difficulty lies in being able to sustain the contrapuntal voices through the frequent position shifting which can easily result in a disconnected and disjunct performance.

In the first movement, *Moderato ma agitato*, two kinds of opposing material, which contrast in pitch, rhythm, contour, timbre, dynamic and articulation, are presented throughout. Initially each type is presented separately, but soon there is interaction between the ideas with each assuming qualities of the other. The first type, initially presented in bars 1-3 and referred to as type (a), is staccato, active in rhythm, contour and dynamic envelope and has pitch movement. It also uses small intervals and uncovers fresh pitches on either side of the initial note in each phrase chronometrically: there is an increase of one quaver rest before the introduction of each new note. The second type of material, first presented in bar 4 and referred to as type (b), is passive in rhythm, contour and dynamic, with slower changes in pitch.

These conditions are first asserted in bars 1-10. Starting in bars 8-9, some of the intervals of the (a) material are inverted, and previous time values are first increased

⁹¹ John McLachlan, interview with the author, 12 April 2004.

and then decreased. Also, the pitch had previously opened out, whereas now it starts with wide intervals and collapses into the centre at bar 14. At the end of bar 9, (b) is affected by the energy of (a), and begins to move in semiquavers for the first time. Bars 10–14 are a development of (a) and bars 15–16 a development of (b), with lower (*c[♯]*) and higher notes (*d b''*) added to either side of the original (b) idea.

At the start of bar 15, both types of material become confused together, where they could be part of (b) or the end of (a). It is, in fact, both. Bars 17–18 takes this ambiguity further: the wide and fixed intervals of (b) are now staccato; and in bar 19 the range and territory of (b) expands and accelerates. Both (a) and (b) are intermingled from bar 20 to the end. You can still separate them analytically: (a) always has irregular rhythm and (b) always a more regular, though evolving, rhythm. With regard to pitch, (a) has evolved away from chromatic exploration while (b) has become more dynamic in relation to uncovering new pitches and does so as dynamically as (a) did before.

He uses completely different pitches in bars 25–27, which will be analyzed later. In bars 26–29 (a) is stretched over wide intervals, emulating (b)'s initial condition - in fact (a) and (b) have exchanged most of their defining properties, resulting in a breakdown in the order of things at this point. Bars 30–52 feature longer stretches of (b), and although it retains some of its newfound freedom, it is slightly less dynamic and developmental as pitch fixing returns.

The predictable quality of (a) as either increasing or decreasing in rhythm breaks down in bars 34-38, although the chromatic exploration continues in the usual way. Bar 38 relates to both (b) and (a).

The 2/8 *merte* in bar 33, and all subsequent uses of (b), until bar 48, is downward, resulting in the upward sweep in bar 48 coming as a surprise. The final phrase 49-52 refers closely to the (b) pitches from the very opening, but uses the (a) rhythm. The final semiquavers/quaver present an unexpected change as they stand outside of (a) and (b). Bars 21-25 present (a) in whole-tones instead of semitones: the contrast of whole-tones and semitones sets is a final point of contrast in these pieces (especially No 3).

From the harmonic point of view this movement is primarily monodic, except at its apex in bars 20-21 where it uses the compound minor seventh and major seventh dyads respectively. The writing is linear: (a) spirals outward in most phrases and its contour usually follows a zig-zag pattern. The (b) material, in contrast, is characterized by unidirectionality, either rising or falling, although later some zig-zag elements creep in, showing the influence of (a).

At first (a) and (b) have exclusive intervals: (a) uses smaller intervals such as major and minor 2nds and major 3rds and (b) uses wider intervals along with the minor 3rd. When they begin to influence each other in contour and rhythm, they also reduce this harmonic separation: (b), for example, begins to occasionally use major and minor 2nds and major 3rds also. Taking all the notes of (b) together we get *a#, b, c#, d* (bar 4) which is later expanded to *a, a#, b, c, c#*. Taking all the notes used in (a), it

starts as *c, c#, d, d#, e*. So, at a background level, they are unified in style and harmonic language, being fully chromatic and based on semitone steps.

In bars 21–25 the (a) material appears three times: each time is similar using whole-tone and tritone intervals, and each successive appearance a minor third lower. These three statements are presented in sequence with each reappearance losing a note from either the start or the end. (b) goes on, in bar 19, to develop into *b, b b, c, d, d b, e b* (= *a, b b, b, c, c#, d, e b*) which is almost as far as it can go in this direction. In bar 22 it changes to *f, g, c'', f#*, which is still chromatic.

By bar 28 the identities of (a) and (b) are welded together gesturally. At the beginning of the piece they stood apart in time, tessitura and rhythmic style, now, since the main climax in bar 20, they have both become part of one continuous phrase.

Chromatic elements are continued from bar 27: from the fourth quaver, the (a) grouping is *f, c, f#, c#, d, e*; in bar 30 (b) outlines the notes *d#, c#, e, c, d*; in bar 31 the notes *d b, b b, c, d, b, a, g#* are outlined; in bar 32 the notes *b, b b, c, g#, a, g* notes (= *g, g#, a, b b, b, c*) are outlined; and in bar 33-34 the notes *f#, c, f, b, e, d#*. (a) and (b) are now fully interchanged. In bars 34-46 (a) returns and dominates. In bars 34-38 (to the *c* in bar 38), the composer presents for the first time a twelve-note aggregate in one phrase: *e, d#, f, g b, b b, a, b, g, a b, d, c#, c*. (b) returns somewhat at the end of bar 38 with *f#, f, b, e* (a modified repeat of bars 33-34). (a) in bars 39-43 is like a modified repeat of 34-38. Both are fully chromatic, with all

twelve notes contained there. From bar 44, (b) returns more fully integrated into (a) where *legato* and *staccato* are alternated. Each of the four descending four-note phrases in bars 44-45, is really a collection of four consecutive semitones: *g, g#, a, a#* in bars 44-45; *b, c, c#, d* in bars 46-47; bar 47, beat 2, *e b, e, f, f#*; bars 47(beat 4)-48, *f#, g, g#, a*. These three groups of four-note phrases, when added together, constitute a twelve note aggregate, with each new phrase starting from the next note in the chromatic scale from the end of the previous phrase.

Another important mode of analysis here is rising and falling notes in specific registers. For example, the top notes outlined in bars 44-49 are *g#, c, e b, g, b b* which alternate major and minor thirds. In bars 30-33, the top line descends in seconds (both major and minor), outlining the notes *c, b, a, g#, and f#*. These two examples relate to one another – the absence of this high register in the intervening bars allows a sense of return to a particular area of development, and reinforces and simplifies the process of (b)'s unfoldment.

Other examples for expansion downwards are easy to see also: the whole piece in fact expands outwards from the central first statements of (a) and (b) – the top rises, and the low *c#* (bar 4) eventually descends to *D* in bar 41. This is the only instance of a low *D* in the movement.

From a performance perspective this piece works most successfully when the differences between the two types of material are accentuated with regard to tonal and dynamic contrast and expression. (a) is jagged and zig-zag shaped whereas (b) is more *legato* and uni-directional; (a) contains a *crescendo* to its last long-held

sforzando note, whereas (b) remains at a consistent dynamic, initially at least. The general character of the piece is expressed most effectively through a sharp and incisive rhythm, especially when playing the (a) material, and a significant build-up to the climax is needed in bars 19-20. The four-note quaver groupings which alternate with a single *staccato* note in each instance, is particularly effective if played with the notated articulations.

Three-note chords, which contain major or minor 3rds and 7ths, are presented at the beginning of the second movement - a direct contrast to the first movement, which was monodic. While the first movement uses chromatic sets and tritones, in this movement major and minor thirds more obviously colour the harmonic style. However, there is a basic overlap of musical language, a free chromatic atonality which tends to find all twelve pitches being used equally. Therefore, the semitone relationship permeates all four guitar pieces: here, for example, the sonorities usually contain some semitonal element or its inversion, the major 7th or minor 9th.

The opening phrase offers a paradigm for the harmony in this piece: we hear three main three-note sonorities in the underlying chords: *e b, g* and *d; g#, b* and *f#*; and *g#, c* and *a*. In bar 3 the minor 2nd and major 3rd intervals (or enharmonic equivalent) are again prominent. In bar 4, with the introduction of the chromatic winding motion in the bass, it moves away somewhat from the use of the minor 2nd and major 3rd intervals. However, these intervals can be detected at the points where the two voices meet: the *B* and *c* in the lower line with the *a b* flat in the upper line, bars 4-5, and the *d#, e*, and *c'* in bars 5-6 (these points are emphasized with octaves).

Bars 4-14 continue with a two-part dialogue without any three-note sonorities. The basic motif is very simple in rhythm and pitch and shares some qualities with the first movement: an outward spiralling from a central pitch through a chromatic set is suggested here. Also new pitches are uncovered from an upwardly expanding chromatic set as the phrase continues to fall.

At bar 14 the second motif (from bar 3) re-occurs, but three-note chords also reappear, though they are harmonically changed, while at bar 17 the dialogue material is re-worked. Earlier, both voices formed rising patterns. Now the high voice descends, in a modified inversion of its previous form, while the low voice rises as before. The basic material, though modified in terms of strict shape and timing, is the same as before and could be termed a 'sideways chromaticism'.⁹² A meeting at the centre occurs in bar 22, then the register expands again and a second more dynamic contraction of registers (in terms of rhythm) begins. At bar 26 the three-note quality reappears, though slightly disguised. The semiquaver material that connects the chords in bars 26-30 is related to the material in bars 3-4. The sonorities used here are all similar to those found in bars 26-31. The remainder is a sort of coda area, and bars 41-46 avoid simple references to the other material of the piece. They are quite enigmatic, as if to throw the listener and the piece from its previous obsessive strictness. The final bars 47-49 return directly to the material of bar 3 and the sonority from bar one. The linear $f'-Ab'$ of the last bar is a simple inversion of the opening linear $e'-c\#'$, and forms the same harmonic relationship with its attendant chord as its parallel in bar 1.

⁹² This term was used by the composer in the pre-concert talk before the premiere.

With regard to its performance the composer intends that movement two should be played with a strong and defined attack in the first phrase, with a marked *decrecendo* to the third beat, bar 3. In bar 4, a rich sustained rest stroke bass sound is appropriate which *crescendos* to the beginning of bar 9 and then *decrescendos* to the end of bar 13. The *subito fortissimo* in bar 14 should take us by surprise before continuing with the richer tone from bar 15, beat 5, to the harmonic, through bar 16, and carrying on in the bass with a sustained *legato* account of the the two-part contrapuntal texture of this section. With the dotted notes in bar 24, and the lines in contrary motion, a sense of urgency begins to creep in which leads to a new texture in the *più mosso* section. This feeling of urgency is maintained until the end of bar 31 where the longer notes are given more time and allowed to breathe. The *fortissimo* semiquavers, bar 33, serve to move the material forward again briefly, after which it holds back in the final chords of this section, bars 34-36. As in earlier similar sections, the character is more sustained, reinforced by ensuring that notes remain sounding for their full duration. A *crescendo* through bar 39 into bar 40 helps emphasize the rising base line here. A rich bass sound is again appropriate in bar 47 with *vibrato* on the *f* note, bar 48, to help sustain it. The last two notes in the upper voice may be played with nail only, giving it a thin and far away feel. The composer wrote in two empty bars at the end to indicate that some space is needed before the third movement commences.

As in the movements one and two, the third movement alternates two contrasting materials or textures. Here McLachlan alternates slow tetrachords built on fifths and fourths, with more rapid linear material that frequently seems to be based on similar chords plus auxiliary notes. We shall call these materials A and B respectively.

The relationship of the two strands here is less oppositional than it was in the first piece. The derivation of the linear from the vertical is clear in bars 1-3. Having had two movements where the semitone is ubiquitous, some effective contrast is wrung out of chords and figures taken from the whole-tone scale. But, as the first chord attests, the semitone also accounts for many pitch choices. Some sense of tension and release is essayed as chords (and melodic figures, see bar 1) oscillate between those with two semitone relationships (major sevenths and minor ninths in practice) and those with two whole tone relationships.

The first two chords are each made up of two tritones. Many other chords appear in the piece, but they can all ultimately be viewed as transitional types between these two. However, the vertical chord layout generally avoids bringing the tritones into sharp relief, and so this can be regarded as a compositional relationship that perhaps belongs to considerations of how things were chosen in the planning stage, but not necessarily to how they are heard or articulated in the finished piece.

The linear material A, such as occurs in bar 4, often works through some of the members of one whole-tone scale before 'modulating' to the members of the other whole-tone scale. Thus a loose sense of working through the twelve pitches is attained. Bar six further exemplifies this. There are, in fact, two kinds of linear material to be loosely defined. Type (a) as in bars 1, 2, 4 and 6, which takes wide leaps, alternating direction; and type (b), more directionally thrusting up or down and thus using smaller intervals – the first examples are bars 7-8. Both types show a preference for note groupings from the whole-tone sets. However, it seems that the composer is exploiting the fact that the type (b) forms sound much more tense

harmonically (bar 8 for example) and they are used as a means to heighten the tension, which is then released with a change to the slower chordal texture or material A as, for example, in bar 9.

The dynamics markings give the analyst and performer some simple clues as to what is going on also. At the outset chords (material A) are associated with *forte* markings, while all linear material (material B) is initially marked *pianissimo*. As the linear material grows in length on each appearance, however, *crescendi* also grow. But as their dynamic approaches *forte* and continues to *fortissimo*, their intervallic make-up changes to embody greater harmonic tension, which the dynamics markings reinforce, regardless of whether the A or B material is being used – the final chord, bar 8, for example is marked *pianissimo*. Now the different materials, A and B, have become associated with the dynamic markings.

The final passage of the piece, bars 14-20, is the climax. Here, the more active B material has completely taken over (alternation of textures has been suspended), and can on its own provide all the variety the piece requires, with dynamic surges, use of both harmonic types (whole-tone and semitone) and both directional types (alternating or zig-zagging, and thrusting – although now in a downward direction). In the last three bars a rhythmic stagger precedes the return to the A material.

In this movement it is again crucial to bring out the dynamic contrasts between the linear line and the chords. The strong chords are played with *p*. The quieter linear sections beginning in bar 4 are very effective if played with a thin nail sound. This helps to integrate the sound of harmonics with normal notes, giving a pleasant bell-

like effect. A *ponti* tonal change in the *pianissimo*, bar 10, is approved of by the composer. To create a sense of climax, it is effective to use some *vibrato*, and allow a little time to elapse before the high *g* sharp, bar 18. It is essential for the expression of this piece to play all of the notated dynamics.

The first piece is monodic, the second features three note chords prominently, though frequently surrenders to two-part textures. The third piece begins with tetrachords, and its linear material mostly articulates four-note structures. The fourth piece restricts itself to two-part textures, except for climactic or closing areas where the introduction of extra notes serve to avoid monotony and signal change. Thus an overall scheme of 1:3:4:2 appears to exist, which guarantees some variety across the cycle.

The opening of this movement, bars 1-3, presents apparently disconnected fragments of 'sideways chromaticism' and this is confirmed in bar 4. However this is not a strict re-working or re-use of the second texture from piece two, it exploits a much freer interpretation here. Also, the two parts are now interdependent in presenting the chromatic whole in a way that they were not presented in that earlier texture. Thus, even at the first sounds in this piece, the combination of the lower and upper part together provide small chromatic cells: *c#*, *d*, *d#* and *g*, *g#*, *a* in bar 1, then *e*, *f*, *f#* and *d*, *e b*, *e*, *f* in bars 2-3. The missing *b b*, *b*, *c* will arrive in bar 4, again distributed between the two parts, but buried in the detail of longer lines.

In the phrase in bars 4-5, there is a sideways chromatic writing between the two parts that accounts for ten contiguous notes of the scale, with some repetitions. Thus a

fairly strict but non-serial atonality is adhered to – and this is broadly true also for the other three pieces. This slightly refreshed version of ‘sideways chromaticism’ is strictly followed for the remainder of this piece and accounts for the harmonic language of the entire piece. The linear intervals are limited to seconds, sevenths and ninths, except for tritones, which have a special function here to suggest stasis or a blocking of progress. Other intervals arrive out of these linear rules: McLachlan sets up an occasional third or sixth but these are most likely a deliberate attempt to relieve the dominating presence of the ‘rule’.

As we have seen with all of the other pieces, there is an alternation of two textures in different speeds or rhythmic environments. Here it is not really two textures, since everything is in two parts, but there are two clear speeds, crotchet on the one hand and quaver, with some triplets, on the other. Also, the crotchet motion has a more fragmented and elegiac quality (usually descending lines predominates) while the quaver motion tends to build more into directionally coherent sections, and uses ascending and descending motion in a more counterbalancing way. As with piece three, the alternations begin with little sections and these grow until a climactic section arrives, which is then answered by a final return to the first texture. Here, that is longer than was the case in piece three.

The first phrase of the movement should be played with a sense of reverence. A rhythmic feature throughout this movement is the setting of three against two between the two voices. In these instances the lines are intended to sound as independent as possible. Bar 7 is difficult to play, particularly in a *legato* fashion. The composer is not averse to the guitarist playing some of the high triplet figures here in a *staccato*

fashion, making it slightly easier to negotiate. Although a *fortissimo* is indicated, starting at bar 8, the inner voice should not be played too loudly here. A *crescendo* in bars 24-33 is important in order to accommodate the rising line, and is enhanced by playing with a feeling of aspiration and reaching out. The last section, which winds the movement down, asks for a beautiful singing tone, tapering off dynamically into the harmonics which end the piece.

All four pieces are different explorations of a single formal principle: opposition of two materials, with one usually stronger or more active than the other, and with some interpenetration of their linear and harmonic roots. Dynamics frequently play a role in defining whether a texture is resistant to change or embraces change. Frequently it is the slower material that resists dynamic and/or harmonic change the most.

Nearly all of the materials are at once strictly defined in terms of harmonic quality, but loosely defined in terms of motivic forms, with variation constant and theme absent. In other words, while procedures such as inversion, retrograde, and retrograde inversion can easily be located, there is no clarity as to which form is the prime or original one. It is more helpful to think in terms of organic forms, where everything is cellular, where more or fewer cells can be arranged to produce longer or shorter phrases. This organic metaphor also extends to the frequent gradual expansion or growth of textures on each appearance, while the beginning often contains just a few seeds.

Editorial Commentary

Movement 1

No changes were necessary

Movement 2

Bar 14: adds *c* in quaver chord, beat 3

Bar 22: *d#* not harmonic

Movement 3

Bar 1: first two notes *e''* and *d'*, beat 3, not harmonics

Bar 4: *d#'* not harmonic

Bar 5: chord on crotchet 4, voice 2, octave higher

Bar 6: notes 1, 2, 5 and 9 not harmonics

Bar 10: bass note in chord, crotchet 5, not harmonic

Bars 13-14: no harmonics

Bar 20: *g* and *d'* not harmonics

Movement 4

Bar 2: first note not harmonic

Bar 22: upper note, beat 4, an octave lower

Bar 23: middle voice octave lower

Bar 24: last bass note octave lower

Bar 25: bass part octave lower

Bar 26: quavers 1-3, bass line, octave lower

Bar 31: quaver 1, upper line, not harmonic

Bar 33: bass line, beats 2-4, not harmonics

...sting like a bee (1998) for solo guitar by David Fennessy (b.1976)

David Fennessy was born in Maynooth, Co Kildare, and currently lives in Scotland where he lectures in composition at the Royal Scottish Academy of Music and Drama, Glasgow. He is a graduate of the Dublin Institute of Technology, Conservatory of Music⁹³ and completed an MMus in Composition at the Royal Scottish Academy of Music and Drama, Glasgow, where he studied with leading Scottish composer James MacMillan. Fennessy started his music studies as a talented and promising guitar student, but changed direction to composition as a result of a hand injury.

His output includes vocal and choral works, compositions for large and small ensemble, string quartets, and solo pieces. His works have been performed by, among others, the National Chamber Choir of Ireland, the National Scottish Chamber Orchestra, the Royal Scottish National Orchestra, Concorde (Ireland), Hebrides Ensemble (Scotland), Synchronia (U.S.A), Paragon Ensemble (Scotland), Endymion Ensemble (London), the Castagneri Quartet (France), the Zephyr Quartet (Netherlands), and the Dowdall-Feeley Duo. He has had works commissioned by R.T.É. Lyric FM, Music Network, the Paragon Ensemble, Trio Gagnani (Australia), Concorde, the Dowdall-Feeley Duo and the Dundee Guitar Festival. His compositions have been broadcast by R.T.É. and the B.B.C. A prizewinner in a number of composition competitions, his string quartet *graft* was shortlisted for the Gaudeamus Music Week prize in 2000. His choral work *Aimhreidh* has been released on the Black Box Label performed by the National Chamber Choir of Ireland.

⁹³ He studied guitar with the author

Works other than *continuity error* and *...sting like a bee* that include guitar are: *Airbrush* (2001) for alto saxophone, electric guitar, percussion, cello, piano and CD (all amplified); and *The Answer Machine* (2003) for soprano solo, baritone solo, flute/piccolo/alto flute, oboe/cor anglais, percussion, guitar, cello and CD.

...sting like a bee, which was completed in 1998, was written for and dedicated to the author who performed its premiere on 20 July 1999 at the Galway Arts Festival. Based on the famous Mohammed Ali phrase 'float like a butterfly, sting like a bee', the work explores the opposing ideas of delicacy and brutality. Ali is renowned for having brought an artfulness and balletic subtlety to what is essentially a brutal sport, transforming it into an art form. It is a substantial three-movement work, lasting approximately twenty minutes. The second movement is titled 'Very Gentle and Very expressive', while the first and third movements are untitled.

Although the experience Fennessy gained while studying the guitar proved helpful when he wrote this work, it is surprising how he requires the performer to strain so much for left hand positions, particularly as he himself suffered an injury to his left hand. Regarding the concept and inspiration behind the work the composer states:

I actually got the idea while attending one of your [John Feeley] concerts. You played some arrangements of Irish airs which were beautifully played with a deft tone and touch. In the same programme you also played some hard-edged contemporary music. I was really struck by these opposing qualities. Much of the guitar repertoire tends to be pretty and beautiful and I thought of writing a piece which would capture both of these qualities side by side – the gracefulness and daintiness versus the ugliness and hard edged-ness.⁹⁴

The composer's intention was to counter-balance the two aspects, bringing out the

⁹⁴ David Fennessy, interview with author, 20 October 2005.

sharper and harder capacities of the instrument, as well as to create the impression of lightness and prettiness dancing on the surface of the music while beneath it there churns a sense of impending danger or violence.

The programme note for the premiere, written by the composer, is as follows:

Mohammad Ali's famous catchphrase 'float like a butterfly, sting like a bee' evokes a striking image which, for me suggests many interesting oppositions. Calm and tranquility opposed by explosive energy, delicate beauty but with powerful strength, peace, but always with the threat of violence.

The virtues of the classical guitar are traditionally seen as delicacy, intimacy and beauty of sound but it was the underlying menace and threat suggested by Ali's metaphor which interested me.

The piece is in three movements, the first of which I envisaged as being tension-filled and longing for release. It is constructed almost like a single crescendo from the introduction of the insistent bass pulsation, to the high fortissimo chord some 130 bars later. The second movement examines the fallout from this explosion and as a result is more insular and inward looking. In the third and last movement, the music is finally unleashed and the stark oppositions of the metaphor are presented side by side.⁹⁵

This work not only presents a duality between the values of delicacy and brutality but also emphasizes the contrast between tradition and innovation. It is ultra-traditional on a large scale in that it is like a three-movement sonata with a movement sequence of medium-slow-fast but it is not structured like a sonata. The structure and effects used are unique and innovative. The first movement is traditional in its extensive use of counterpoint: 'In the first movement I was thinking about my favourite music which is still Bach and Weiss,⁹⁶ Fennessy explains. He wanted to approach the work 'with all those pedals and counterpoint ... but keeping it within contemporary parameters'.⁹⁷ Although the piece refers back to tradition, starting with a prelude-like movement rich in pedal-like basses, it gradually and steadily loosens in structure and 'goes off the rails'. Even the counterpoint works on a more 'middleground' level,

⁹⁵ Programme note to concert on 20 July 1998, Aula Maxima, Galway.

⁹⁶ David Fennessy, interview with author, 20 October 2005.

discussed in more detail later. Thus, movement one is heard as a rising *crescendo* from beginning to end, until it finally explodes, and the elements disintegrate through the use of extended techniques such as slapping the strings and body of the guitar as well as generating harmonics through hammer-ons with the right-hand index finger.

In contrast, the second movement has the feel and structure of a 'fallout' where the dust is settling after movement one. Here the harmony is almost static, alternating gently from one chord to the other. One cadence - with two chords initially presented in bars 5-7 in movement one - is put under a microscope. It is almost minimalistic in its constant repetitions and sparing use of harmony. Fennessy, however, attributes this more to the influence of popular music during his teens rather than to the influence of minimalism. While this movement is traditional in its use of tonal chords, it is innovative in the way that it transforms the guitar into a multicoloured percussion instrument, again showing Fennessy's innovative use of extended technique. It is divided into four sections: section one, bars 1-49, marked 'Very Gentle and Very Expressive'; section two, bars 50-89, marked 'Very Heavy - *Molto Marcato*' and ending quietly with harmonics; section three, bars 90-125, marked '*Extremely Heavy - Ugly*'; and section four, bars 125-151, an abridged return of section one.

The third and final movement is fast, energetic and rhythmically vacillating with frequent changes of time signature and dynamics. The opposing ideas of delicacy and brutality are most overtly presented here. The overall form is ABA followed by a coda. The B section starts at the *senza misura*, bar 172. As in movements one and

⁹⁷ Ibid.

two, it reaches back to tradition in some aspects: in terms of composition, movement one reflects back to Baroque and Renaissance contrapuntal writing on the lute and then proceeds to unravel the idea of that traditional way of writing, whereas movement three incorporates Baroque lute and guitar technique in its extensive use of the *campanella*. However, the intervals are much closer and more condensed here, usually with semitonal movements. Although primarily chromatic, this movement also makes use of the octatonic scale, a compositional tool that the composer frequently favours.

Regarding writing for the guitar Fennessy concedes: 'Every composer I know, who doesn't know guitar, is hesitant to compose for it. It is definitely a major undertaking for the non-guitarist composer. It is also difficult for guitarists because of a tendency to fall into clichés.'⁹⁸

The contrapuntal nature of this movement has already been noted. It is unusual to find an abundance of strict counterpoint in modern guitar writing because composers tend to focus more often on other aspects such as colour and gesture and as well as vertical chordal writing. The composer states:

I wanted to write a piece in which the outer two movements are very linear and that's where the idea of the prelude type movement came from - the analogy between that and the Bach suite. Much of the first movement is modelled on very traditional lute music which is the starting point for a lot of guitar music and then it's basically an unravelling of that into a more personal idiom. It is definitely a kind of dichotomy between the traditional and a more modern personal sound – the whole piece is like a split personality between the beauty and the underlining violence but also about tradition and experimentation as well. The phrase 'float like a butterfly' suggests a very pretty thing, but of course it is followed by the sting in the tail.⁹⁹

⁹⁸ Ibid.

⁹⁹ Ibid.

The movement is in five sections, demarcated by a series of five chromatic descending pedal notes in the bass line (bars 7-130), moving from *G#* chromatically down to *E*. Initially Fennessy aligned this movement to a map of the number of bars he wanted, thereafter filling them in as the composition proceeded. The first six bars are introductory and set out the thematic material that forms the basis for all three movements. Bars 7-8, in effect, constitute one bar - there was a need here to elongate bar 7 to establish the *G#* pedal bass. Bars 5-7 includes the material used in the second movement. Section one ranges from bars 7-52; section two from bars 53-82; section three from bars 83-114; section four from bars 115-129; and section five from bar 130 to the end. Section one can also be subdivided into two parts: the first from bars 7-40, and the second from the rhythmic transformation of the motif 'A' in bar 41. Section five is completely free rhythmically, facilitating the transition into the second movement. It is a way of going from the extreme loudness of the climax in bar 130, to the introduction of the idea of tapping the body of the guitar, a technique used throughout most of the second movement. It is interesting that Fennessy seems to suggest in this structure and rhythmic variation a relationship of form to content, the tapping of the body paralleling the body jabs of the boxers, and the rhythmic vacillation pointing to the chaotic nature of ducking and dancing in the ring.

The five-note motif in minims in the introduction, bars 1-3, referred to as motif 'A', is answered by motif 'B', which starts from the last two notes of bar 3 to the end of bar 4. These motifs are omnipresent throughout much of the movement. Motif 'B' consists of stepwise motion while motif 'A' consists of large intervals, including a major seventh and major tenth. They also contrast sharply in terms of rhythm, contour and register. Bars 5-7 provide the thematic material for the second movement

as well as for the final section of movement one. The strategy of opposing motifs, uneasy in their juxtaposition, and suggesting a pair of fighters facing-off in combat, does not allow the listener, or the performer, to relax.

The movement really begins in bar 7 after which motif 'A' is presented above a repeated $G\#$ pedal bass, starting in bar 9. From bar 15, the 'B' motif enters simultaneously with motif 'A'. This, allied with the pedal bass, results in a three-part contrapuntal texture. From bars 19-24, motif 'A' goes through a series of rhythmic displacements, first by a quaver and then by a crotchet. This is an effective way of repeating material without complete reiteration; furthermore, this scoring creates rhythmic interest. Bars 24-25 present an extension of the answering motif 'B' in a contrapuntal dialogue with itself. Motif 'A' returns in bar 26, this time with a rising chromatic figure above it. This figure is an inversion of the slow-moving chromatic line, $G\#$ to E , in the bass which underpins the structure of the movement. Effectively, this builds tension, achieved by the rising chromatic line on off-beat quavers. A return to a contrapuntal expansion of the 'B' motif builds towards a restatement of motif A in bar 33 and continues to the *fortissimo* in bar 35. Again, he accompanies it with a rising chromatic line on top, this time starting on $c\#$ '. The *decrescendo*, in the 'floating away' section, to bar 40 reflects the phrase 'float like a butterfly'. This floating away idea happens in sections two and three, with what Fennessy described as an overlapping octatonic scale starting in bars 76. On examination, however, this is not actually an octatonic scale – it would require an $a\flat$ rather than an $a\sharp$ for it to be octatonic.

The rhythmic transformation of motif 'A' in bar 40 creates a greater sense of urgency.

This is further increased in bar 48 with the reintroduction of the chromatic rising line in the top voice, coupled with the introduction of motif 'A' in crotchets which keeps repeating here, starting each time on different beats of the bar, creating an asymmetrical five-note pattern. One thinks of the elaborate and off-balanced footwork of the boxer as he parries, punches, and dodges. This builds to the climax and end of this section, giving way to section two, announced by the pedal bass on the note *G*. The rising chromatic idea that first entered in bar 26 is an inversion and expansion of the five-note chromatic bass line that shapes the structure of the movement.

The movement has a swaying and swirling quality, and is conceived as a slow *crescendo* from bar 7 to the *sensa misura* section at bar 130. Such a long *crescendo* would be practically impossible to achieve on guitar, hence there are some *decrescendos* along the way. This working towards the note *E* in bar 130 is structured and intensified through the chromatic descending pedals in the bass line, from *G#* to *E*. Everything speeds up as the movement unfolds: the metronome markings increase, the number of bars in each section progressively decreases, and the time signatures gradually diminish from 4/4 down to 2/4. The time signatures and the shortened length of bars suggest the tiring of the boxers, a compositional shortening of breath. A sensation of tightening or squeezing up is created, leading towards the chord in fourths at bar 130.

As stated, it is clearly apparent that the composer started with a structural map for the piece. Section one consists of 45 bars, section two of 30 bars and section three of 15 bars. Following this pattern through, section four should be seven and a half bars. To

overcome the problem of writing in a half bar he wrote fifteen shorter bars instead. So, from section one to two there is a ratio of 3:2, but after that the ratio is 2:1, which further accentuates the swirling quality of the piece, somewhat analogous to the diminishing circle of footwork as the fighter tires. As the circle tightens, the footwork is less energetic, and in this context the second movement is quite static. A review of the pacing and structure of movements one and two reveals a larger pattern: the first movement is fairly complex texturally and contrapuntally, with plenty of harmonic movement; whereas the second movement is its antithesis, much more static, balanced in its own time and place, with no great feeling of urgency to go anywhere or reach any particular point.

A mathematical ratio also exists in the metronome markings. In the initial drafts, the metronome marking for section one was a ♩ = 80, for section two a ♩ = 120, for section three a ♩ = 180 and for section four a ♩ = 270. Each change represents an increase by a ratio of 3:2. The metronome marking for the first section was eventually changed to a ♩ = 66 for aesthetic reasons, as the original tempo was too fast for the contrapuntal density of the music. Thus, Fennessy deviates from his original mathematical plan. This working out of ratios is a good example of a composer working to a system whilst still allowing himself the freedom to break that system when artistic demands require it. Within section four there is a written *accelerando* in the note values. It starts with semiquavers, changes first to demisemiquaver and then to hemidemisemiquavers.

The contrapuntal nature of this piece requires the performer to articulate individual voices at different dynamic levels with a high degree of separation. Although the

structure is quite contrived, nevertheless the type of counterpoint presented here is not strict in a Bachian sense but more akin to a Dowland fantasia, where it resembles an improvisation within the structure. To coin a phrase from popular music, it is a kind of 'riffing' on ideas but within comparatively strict parameters.

The movement really starts at bar 7, although the initial motif in the first three bars is omnipresent throughout the movement. The A motif recurs at the beginning of the final movement, transposed down a minor seventh, a pattern in structure which is echoed in Fennessy's *continuity error*, a work for flute and guitar. When questioned about this, he responded that this decision was completely unconscious on his part. Motif 'A' is not used in his works for other instruments, suggesting perhaps some kind of musical fingerprint at work in relation to his guitar music.

From the perspective of interpretation, even though this piece appears quite straightforward, it is extremely difficult to execute technically, taxing the left hand in particular. One has to create a feeling of relaxation and steadiness in the rhythm but at the same time imply an underlying sense that everything could disintegrate at any moment - which eventually it does. A sense of spaciousness is required at the beginning of the work where wide intervals open up the line, and this becomes the upper voice in the counterpoint from bar 69. The first section asks for a steadiness in interpretation after which things slowly but surely begin to crumble as the piece unfolds. A slight splitting of notes on the first beats, bars 9-10 and 13-14, helps establish an emphasis and sense of beat and here. In addition, a clearly articulated sound is essential to project the different voices. A strong *crescendo* in bar 26, to bring out the rising line, is essential and the rapid *decrescendo* at the end of bar 27 to

bar 28 is assisted by taking a little time and 'placing' the first beat at bar 28. The *crescendo* and *decrescendo* indications from the composer are a crucial element in the performance of this work and thus make for a much more satisfactory musical effect when carefully adhered to.

The strong contrapuntal section starting at bar 29, where the voices are very close together, needs to be clearly delineated and this can be effectively achieved using the nail to produce a slightly *ponti* sound. Whilst working through the piece with the author, the composer suggested that the line should begin to move more in bar 33, anticipating the *fortissimo* in bar 35, then start to pull back again rhythmically and dynamically in bar 36. From bar 41 a greater sense of urgency is indicated, with emphasis on the note *b*, a central tone in this section. Subsequently, starting in bar 53, there is a marked increase in speed with a driving propulsive motion, where *d#* is a recurring tone. Much of this section hovers around *d#* which shifts to *a b - g* starting at bar 72.

In bars 46-48, the quavers are grouped in fives, and accentuation of each occurrence of the note *b* will emphasise this grouping. Bars 72-75 is distinctly dark, voiced in the lower register of the instrument, and needs to be articulated with care or the listener will find it difficult to make out what is happening. This can be assisted by playing a *staccato* on all of the upper quaver chords which have an *a* flat as the highest note. In bar 77-81 the quavers are initially grouped in seven notes, and consequently followed by groupings of six, five, four and three notes. Emphasizing the *e'* notes will highlight this grouping characteristic.

There is an acceleration of tempo and excitement in 7/8 section, bar 83. Although the quaver grouping here is 2+2+3, the bar should nevertheless be felt as one, and the terraced dynamics need to be adhered to. Bars 95-98 are comparatively tight and tense in feeling, and, again, require clarity of tone, whilst the section consisting of bars 111-114 should be played as loudly as possible. Bar 115 is marked *Homage a Villa-Lobos*, and here the composer intends that the section should start very quietly, building to the explosive *fortissimo* in bar 127. However, after this the movement progressively disintegrates, effected by allowing a very free interpretation of the material, whilst combining a forward-thrusting treatment of the phrases which incorporate harmonic and percussive effects, with alternate slower and more reflective chords which should be played with a sense of space. By the end of the movement the ground has been prepared for movement two.

Editorial Commentary

No changes were necessary. Fennessy provides indications as follows:

In the *senza misura* section, movement one, noteheads with an *x* denote a percussive strike with the thumb at points A, B and C on the body of the guitar. Point A refers to the upper part of the soundboard above the fretboard; B refers to the soundboard above the soundhole; and C denotes the area behind the bridge. Notes bearing an *x* in the middle of the stem indicate that the pitch is to be sounded by hammering onto the string with the left hand, which causes the string to resound against the fingerboard. The harmonics should be executed by striking the *i* finger of the right hand against the strings at the twelfth fret. The strings should resound against the fretboard.

In Movement 2, the *tamboura* chords should be struck with the notated finger just in front of the bridge. At the designation D, the *a* finger of the right hand taps the body of the guitar to the right of the bridge (but D is closer to the edge of the soundboard than C). At the designation E, the *p* finger of the right hand taps the upper area of the soundboard between the soundhole and bridge. The pitch at point D should be considerably higher than at point E.¹⁰⁰

¹⁰⁰ Performance notes in the original 1998 handwritten score.

CHAPTER 3

Concertos

***Concertino No. 2* (1987) for guitar and strings by Brent Parker (b. 1933)**

The *Concertino No. 2* for guitar and string orchestra, completed in February 1987, was written for and dedicated to the author. It was premiered in Avonmore House, County Wicklow, in 25 April 1987, performed by the author (guitar) and the composer (piano) and was subsequently recorded by CBA Classics record company one week after its completion in the version for guitar and piano.¹⁰¹ Like *Concertino No. 1*, it also works successfully as a duo for guitar and piano. Although a Spanish influence in *Concertino No. 1* has been noted previously, no such influence is evident in the second concertina. Parker states:

As I recall, you asked me to write *Concertina No. 1* and later the second. Although in both Concertinos the solo guitar expresses my personal point of view, the first is very much influenced by my idea of what Spanish music is, while *Concertina No. 2* is a much more intimate examination of states of mind.¹⁰²

With reference to particular musical influences that may have inspired the piece, the composer was empathic:

None at all. What influenced me was collaborating with you. We had been successful with the first concerto and this inspired me to write a second one. The style of music was unique. It was a unique time in my life and the experience I was having, it didn't relate to any personal analysis of music at all.¹⁰³

What this suggests is that the collaboration itself - i.e., the mechanics of inspiration and adaptation exposed in the process of that collaboration, led to the creation of the second work. The cadenza in the second concertino was written by the composer and contains alterations and additions by the author. These are outlined in the

¹⁰¹ *Music from Ireland and Spain*, CD-125, CBA Classics, 1987. Inside Back Cover, CD 3. It was performed by the author (guitar) and the composer (piano).

¹⁰² Interview with the composer, 6 April 2004.

¹⁰³ *Ibid.*

commentary on the edition. Apart from the use of some *tremulando* chords in the first movement, *Concertino No. 2* uses traditional classical techniques and in this respect is more conservative than *Concertino No. 1*.

The first movement is very expressive, with a feeling of dismay and muted atmosphere that also suggests anxiety, a tension not quite released or realised by the rhythm. The movement constantly vacillates between the different musical ideas creating a feeling of uncertainty as to where it is going, with little peace and calm. It is important that these qualities be captured in performance, particularly since this anxiety resolves at the end, leading to a different and opposite feeling in movement two. This free approach to structure, and the constant fluctuation between musical ideas makes the task of the analyst a more difficult one.

The two main musical ideas are designated as A and B, while C1 and C2 will identify the bridging sections between these. Theme A starts in the piano, bar 1. It is repeated an octave higher in bar 3, this time with a counter theme playing against it in the guitar part, which is designated A1. The guitar takes over from the piano here. The B theme starts with the rising melodic material in the guitar part, bar 8. This theme could be viewed as an inversion of A but with the intervals in a different order, a kind of reversed paraphrase that indicates uncertainty as to expression not only in the composition but in the composer. An interesting mixture exists of falling melodic lines, usually in the piano part, balanced by upward moving lines in the guitar part. Some development of these ideas occurs in bars 8–17, after which the initial theme is reintroduced on guitar, bar 18. A1 is restated in bar 22, this time in crotchets and with

a number of extra bars in a slightly varied form. Bars 18–28 are a variant or development of bars 1–7. Bars 29–34 develop material from the B section.

The bridging section C1, bar 35, starts with a quaver passage on guitar, in wide melodic leaps, and is taken over by a rapid semiquaver passage in the piano (the latter idea is used later in the cadenza). This semiquaver passage starts in the piano but leads to a short dialogue between guitar and piano, modulating through a series of *tremulando* chords in bars 45-54, leading to a reiteration of B, bar 56. C 2, bars 84-98, is similar to the beginning of C1 but does not develop into a semiquaver pattern as in C1. The idea of quavers in wide melodic leaps is taken over by the piano while the guitar plays expansive crotchet chords, some of which span over three octaves.

The cadenza uses material from A1 (bars 129-135); material similar to the beginning of C1 (bars 136-140) but with greater interval expansion; material similar to the chords in C2, bars 91-92, but developed and expanded (bars 141 – 145); and the semiquaver material from C1 (bars 153-154). Finally at the end of the cadenza, the guitar states the A theme, which leads to a return of the piano and the introduction of a few bars of C1 type material. This is followed by the final restatement of theme A on the guitar to conclude the movement.

The overall design is as follows: A (bar 1), A with A1 (bar 3), B (bar 8), A (bar 18), A1 with some variation (bar 22), B (bar 29), C1 (bar 35), B (bar 56), A (bar 66), A1 (bar 70), B (bar 77), C2 (bar 84), B (bar 99), cadenza (bar 129), A (bar 160), elements (the interval of a sixth) of C1 (bar 166), and A (bar 170). Throughout the piece melodic intervals of a third and fourth are also important. This movement has

characteristics of sonata and rondo form and perhaps most appropriately described as a sonata-rondo.

The first two bars of solo piano, bars 1-2, should be slightly slower than the guitar entry, which is agitated and concerned. The piano starts *mezzoforte* and *decrescendos* immediately to *mezzopiano*. The guitar comes in *mezzoforte*. The opening notes on the piano are interrupted by the guitar, which is in a hurry, but unsure as to direction which perfectly complements the dual tensions of interpretation, the sense of a shared hurried expression, a leaning forward with suggestion and experiment. The instrumentalists vie for attention and hand over to the other when the melodic line threatens to exhaust itself or is somehow diminished in importance by the alternating voice. If this piece is performed with an orchestra, then the conductor must select the salient part, emphasizing the voice of the orchestra when it presents the more important material.

Throughout the movement, the guitar scurries in one direction after another, seeking some repose. Ideally the performers should feel the music: the piano is resigned and going down in spirit while the guitar comes in with an agitated and energetic cry for courage. This interaction carries on until bar 32 when the guitar seems to sense that it has succeeded and by bar 35 it begins to relax. At bar 40 the piano picks up with renewed vigour and the two instruments interact until bar 45. Here, the *tremulando* chords on guitar introduce a new element of excitement, as if distracting the piano from its previous state of mind. This is followed by more of the original dialogue - with aspects of the situation under ongoing discussion - which carries on until the cadenza. The cadenza should be questioning in nature and 'is really a lesson in the

futility of giving up, and resignation is taken a stage beyond despair into acceptance. A peaceful ending/resolution is achieved.¹⁰⁴

Where slurs occur in this movement, they should be played with snap and articulation (bars 3-4, 43, 94, 96-97, 113 and 153-154). It is crucial for expression that the performer play with a wide and appropriate dynamic palette. Bar 3 should *crescendo* towards the end of bar 4, coming back to a *mezzo forte* at the beginning of bar five to facilitate a further *crescendo* to the beginning of bar 7, and a *decrescendo* to the end of bar 7. Theme B, bar 8, should *crescendo* to the end of bar 10 and *decrescendo* in bar 11. A *crescendo* from bar 22 to the c'' in bar 23 is again appropriate, after which it again tapers off dynamically. Bars 26-28 should follow the dynamic pattern of bars 5-7 and a *crescendo* from bar 30 to the a' in bar 32 is followed by a *decrescendo* to bar 35.

Bars 34-39 should be played in a questioning and quieter manner. The scalar run, bar 43, should be injected with vigour and attack, as should the *tremulando* chords, bars 45-54. The rising melodic line, bars 54-55 will benefit from a steep *crescendo*, returning to a *mezzo forte* in bar 56. Bars 56-82 are repeats of previous material and are granted similar performance-practice considerations. Bars 84-90 are performed in a similar questioning manner as in bars 34-39, but with a *crescendo* from bar 87 to bar 88. The chordal section in the guitar, bars 91-93, should *crescendo* rapidly into the high slurred e'' notes, followed by a *decrescendo* into the return of section B, bar 99. A *crescendo* from bar 109 to bar 113 is also effective, from which a gradual *decrescendo* is made to bar 119.

¹⁰⁴ Ibid.

Bars 129-132 of the cadenza are phrased as one unit, with a dynamic peaking towards its centre point followed by a *decrescendo*. This whole section should be played freely and with expression. The section starting in bar 146 should be phrased to bar 147, beat 2, and from , bar 147, beat 3, to the end of bar 148. This, in effect, creates two bars of 6/4. In addition, bars 149-150 should be phrased in groups of three crotchets, creating, in effect, two bars of 3/4. A *decrescendo* and *rallentando* to the end of bar 152, lends a hesitating and considered effect here. A slight *accelerando* through bar 152 allows energy to build up through the semiquaver runs, bars 153-154, making a dramatic statement into the arpeggio chords, bars 154-155, and peaking into the widely spaced chords, bar 156. The material from section A is gently reintroduced in bars 158-161. A strong *crescendo* is needed in the ascending figure, bars 163-165, a figure which almost traverses the whole range of the guitar. The introduction of harmonics, bars 166 and 168, introduce a calm longed for all through the movement.

The performance of the second movement should be imbued with a reverence of feeling and expression, somewhat like a musical prayer. The composer is quite specific not only about the tone he desires but how attention to tone quality is of paramount importance:

The second movement is like going into a church: it goes into a well-known atmosphere - it's not an original atmosphere - just an ongoing state of mind in an atmosphere that is already familiar. The second movement has a baroque type of expression. I associate the second movement with an ubiquitous kind of idea of music. Expression, the power of music itself, without subject matter is not progressive music, it is absolute music.... A sense of beauty and duty now overtakes the personal disarray of movement one.¹⁰⁵

¹⁰⁵ Ibid.

This movement, as with much of Parker's music, is made up of a number of ideas that constantly interchange and interweave. The composer makes reference to this piece as reflecting a baroque style, and a few factors create this baroque type of effect. Some of the lines are continuous diatonic unwindings, not melodic in a melodic sense, an approach often found in baroque instrumental music. Often it is like climbing up and down a set of musical stairs – a kind of patterned repeating melody. The guitar entry, bar 2, is a good example. The use of auxiliary tone motions is also found in music of the earlier period and this technique is also employed here (see bars 30-31, 74, etc.). Another technique commonly encountered in baroque music is the implication of a number of voices within a single melodic line. Bach uses this technique prodigiously in his unaccompanied violin and cello music, and to some extent in nearly all of his music. A technique that also has a baroque resonance is the changing and pivoting of harmonies around a pedal note. Bar 4 is a good example - in this case the pedal note e' is in the highest voice.

The third movement is rhythmic and lively and generates a feeling of well-being and optimism. The time signature of 7/8 gives a sense of spaciousness in this movement. Its character and mood are articulated by the composer using a sentence syntax not unlike that of the composition:

When we get to the last movement we are jumping over hedges with energy. It has the feeling of overlooking the Southern Alps with the sun setting at the back of them. It is somewhat like a New Zealand romp – I used to go riding around, cowboy style, chasing sheep and horses and the like. It is very much a New Zealand thing. This movement is something like that – it is supposed to be enjoyed but at the same time incorporates a panoramic view of the Southern Alps - a feeling of expansiveness and expressiveness.¹⁰⁶

¹⁰⁶ Ibid.

These comments suggest an energetic, rhythmic and enthusiastic performance. Again, Parker includes his observations on the New Zealand social situation and reflects this in his composition:

The attempt at energy and enthusiasm subside into spacious landscape, which is there, regardless of the disenchanted condition of its occupants. Finally, these two elements fuse together.¹⁰⁷

This movement has three different sections which will be designated as A, B and C. Section A is from bars 1-50, section B takes us from bars 51-77, and section C, the cadenza, from bars 76-85. The first six bars of each A section are introductory. Bars 85-126 are a repeat of section A and a repeat of section B occurs in bars 127-153. He concludes with a small codetta of two bars of strummed chords, bringing the movement to an exciting conclusion.

The fusion of these two elements, hinted at in Parker's comment above, is reflected compositionally at bar 70, and later at bar 146 near the end of the piece, where both of the main themes from sections A and B are played simultaneously. The piano presents theme B against an inversion of the main theme from section A on guitar. Although not an exact inversion - there is some interval adjustment to accommodate the harmony - it does reference the same material. Parker uses this technique of combining themes in the first concerto also, in the first movement.

Editorial Commentary

Movement one

Bars 18-21: octave higher

Bar 24: *f*#, *c*', quaver 1, beat 1

¹⁰⁷ Ibid.

Bar 24: *b'*, *e*, quaver 1, beat 2

Bar 24: *e'*, *e'*, *f#'*, triplet melody notes, beat 3

Bar 30: beat 3, omits chord under triplet melody

Bars 35-39: all harmonics, sounds an octave higher

Bars 40-42: guitar plays semiquaver melody instead of piano

Bar 44: omits crotchet *b*, beat 1

Bars 45-46: repeated *b* quavers

Bars 47-49: repeated *e'* quavers

Bar 50: repeated *a'* quavers

Bar 51: repeated *b'* quavers

Bar 52: melody *b'* in repeated quavers; *e*, *b*, *f#'*, crotchet chord, beat 1

Bar 53-54: repeated *b'* semiquavers

Bar 55: melody *c''*, *d''*, *e''* omits octaves, two quavers per note

Bar 70: *d'* omitted beat 1

Bar 72: *g*, *c'* quaver 1, beat 1; *b*, *c'* quaver 1, beat 2; *e'* quaver 2, beat 2

Bar 72: *e'*, *e'*, *f#'* melody, beat 3

Bar 84: octave lower

Bar 86: octave lower

Bars 119-124: harmonic an octave lower, beat 1 of each bar

Bar 131: beats 1–2, bass and melody in unbroken block quaver chords

Bar 133: all crotchets; *c'*, *a'*, beat 1; *a*, *e'*, beat 2; *d'*, *b'*, beat 3; *E* beat 4

Bar 134: 2/4 bar; *b* and *g'* crotchet 1, *E* crotchet 2

Bar 135: all crotchets; *c'*, *a'*, beat 1; *d'*, *b'*, beat 2; *e'*, *c''*, beat 3; *f#'*, *d''*, beat

4

Bar 137: harmonic omitted third quaver, *d'* note

Bar 141: 6/4 time signature; omits *c'* in fourth chord

Bar 142: 6/4 time signature; omits lower *d* in fourth chord

Bar 143: 6/4 time signature; omits *c'* in fourth chord

Bar 144: 6/4 time signature; *E, f#, e'* second chord; single *e* beats 3 and 6; *E, f#, a, f#'* fifth beat

Bar 145: empty bar

Bar 149: omits crotchets *g'* beat 2 and *e'* beat 3

Bar 153: omits slur, semiquavers 1-2, beat 4

Bar 154: 6/4 time signature; last 4 notes crotchets

Bar 155: 8/4 time signature; all crotchets

Bar 156: *B, f#, c''* added, *d''* omitted, beat 1; *B, f#, b'* added, beat 2; *B, g* added, *g'* omitted, beat 3; *b'* added, beat 4

Bar 159: omits harmonics

Bar 164: *e'* semiquavers

Bar 165: *g'* semiquavers

Bar 166: omits harmonics

Bar 168: omits harmonics

Bar 175: omits harmonics, ties notes from previous bar

Movement Two

Bar 20: octave lower

Bar 26: beat 1 octave lower

Bar 29: *d''* semiquavers

Bar 31: *a'* semiquavers

Bar 52: *b* added, quaver 2; *c'* added, quaver 5; *d'* added, quaver 8; *c'* added, quaver 11

Bar 53: *c*' added, quavers 2, 5 and 8

Bar 61: bass line beat 1, octave lower

Bar 62: melody octave lower beats 1 and 2; omits *e*' chord 1; omits *a*' chord 2;
b added, *e* omitted, chord 3

Bar 63: omits *g* chord 1; omits *g*, final chord

Bar 67: beats 2–3 octave lower

Bar 68: beats 3–4 octave lower

Bar 69: omits *E*, *a*, adds *g*, chord 1

Bar 70: omits *e* chord 1; omits *e*, *a*, chord 2

Bar 71: *d* added

Bar 79: octave lower, beat 1

Movement Three

Bar 6: *a*'' added

Bar 13-14: omits *a* in chords

Bar 15: block chords in quavers; omits *e*' final chord

Bar 17: block chords in quavers; *g b*' quaver 13; *g ♯*' quaver 16

Bar 18: *e*', *a*' added, in double-dotted minims

Bar 27-29: all chords add *b* and omit *G*, *d*

Bar 27-33: all chord quaver duration

Bar 30: all chords omit *g*

Bar 32-33: all chords *g*, *b*, *d*', *g*'

Bar 37-38: omits *a* in all chords

Bar 39: block chords in quavers; omits *e*' final chord

Bar 41: block chords in quavers; *g b*' quaver 13; *g ♯*' quaver 16

Bar 42: *e*', *a*' added, in double-dotted minims

Bar 43-46: same as bars 19–22

Bar 58: quaver 10 is *e'*

Bar 61: *a* on quaver 4

Bar 66: *d''* on final quaver 4

Bars 67-68: omits staccato final three chords

Bar 69: *a, e', g'* chord 1; *a, f#, a'* chord 2; *a, g' b'* chord 3

Bar 74: omits chord

Bar 78: *f#* added, semiquavers 1 and 2; *g* added, semiquavers 5 and 6; *e* added, semiquavers 9 and 10; *f#* added, semiquavers 13 and 14

Bar 79: *g* added, semiquavers 3 and 4; *a* added, semiquavers 7 and 8; *f#* added, semiquavers 11 and 12

Bar 80: *d* added, semiquavers 1 and 2; *b* added, semiquavers 5 and 6; *g* added, semiquavers 9 and 10; *c#'* added, semiquavers 13 and 14

Bar 81: *a* added, semiquavers 3 and 4; *d'* added, semiquavers 7 and 8; *b* added, semiquavers 11 and 12

Bar 82: all crotchet chords; *A, c#', e', g'* chord 1; chord 2 omits *c#*, *B* added; chord 3, omits *A, d, b, c#* added

Bar 83: all crotchet chords

Bar 84: melody in single quaver notes without chords

Bar 85: omits chord

Bar 90: *a''* added

Bar 97-98: omits *a*, all chords

Bar 99: block chords in quavers; omits *e'*, final chord

Bar 101: block chords in quavers; *g b'* quaver 13; *g b'* quaver 16

Bar 102: *e', a'* added, in double-dotted minims

Bar 103-106: as in bars 19 - 22

Bar 111-112: *b* added, *G*, *d* omitted, all chords

Bar 111-117: quaver duration, all chords

Bar 114: *g* omitted, all chords

Bar 116-117: *g*, *b*, *d'*, *g'*, all chords

Bar 121-122: *a* omitted, in all chords

Bar 123: block chords in quavers; omits *e'*, final chord

Bar 125: as bar 17

Bar 127: as bar 19

Bar 128: all block quaver chords

Bar 132: all *b''* semiquavers

Bar 134: *e'*, quaver 10

Bar 137: *a*, quaver 4

Bar 142: *d''*, final quaver

Bar 143-144: omits staccato, three final chords

Bar 145: *a*, *e'*, *g'*, chord 1; *a*, *f#'*, *a'*, chord 2; *a*, *g'*, *b'*, chord 3

Bar 147: omits *acciatura*, fifth note

Bar 150: *A7* chord, no notes specified

Bars 152–153: upper line in quavers

Bar 154: quavers, all chords

Bar 155: *D* major chord, no notes specified

Concerto for Guitar and Strings (1991) by Jerome de Bromhead (b.1945)

The *Concerto for Guitar and Strings*, written in 1991, was commissioned by the author and the Irish Chamber Orchestra, sponsored with funds from the Arts Council of Ireland. In 1996, it was dedicated to Ralph Counahan (1946-1996) on the occasion of his death in August of the same year, just a few months after its premiere.

Counahan, a life-long friend of the composer, worked as a paediatrician and, as a teenager, played guitar in a rock band with the composer. The work, premiered on 27 March 1996 at the University Concert Hall, Limerick, was subsequently taken on a tour of Ireland with the Irish Chamber Orchestra conducted by André Bernard, concluding with a performance at the National Concert Hall, Dublin. The CMC website indicates that this work was revised in 1996 but this is incorrect - possibly there was a confusion with the date of dedication.

The composer provided the following programme note for the premiere:

This work was commissioned by John Feeley and the Irish Chamber Orchestra with funds from the Arts Council of Ireland and was completed in July 1991. The entire musical material of the piece derives from and was invented on the guitar, so idiomatic guitar music is presented with dramatic virtuosity by the soloist and developed contrapuntally by the string orchestra. Fundamentally they inhabit the same musical territory but sometimes their paths diverge and two contrasting sound worlds are heard simultaneously, but guitar and orchestra never lose touch with each other completely and soon find their way back to common harmonic ground again. The solo part was conceived with discreet amplification of the guitar in mind as plucking can never compete in volume with bowing but the soloist's dominance comes from the musical argument not the loudspeaker. The work is in three movements: moderate, slow and fast which are played without a break.

The work is almost thirty-two minutes in duration and the recording enclosed with this thesis is from the live concert in the National Concert Hall, Dublin.¹⁰⁸

¹⁰⁸ As mentioned in the programme note, the composer orchestrated the work with the knowledge that the guitar would be slightly amplified. In contrast to the live concert, the volume level of guitar in the recording mix is more subdued than he would have intended.

As mentioned by the composer, all of the musical ideas in this work grow organically out of the guitar and are subsequently transferred to the other instruments. The soloist, even when not playing, is the principle behind everything in terms of the material, since even when the orchestra presents the themes or motifs first, they emanate entirely from the guitar and its unique nature. The musical ideas were noted down by the composer over a number of years before finally being used as the basis of the *Concerto for Guitar and Strings*. Although played through as one continuous piece, the work is in three distinct sections or movements but all three share many of the same musical ideas. Movement two starts in bar 347 and movement three in bar 451.

De Bromhead first wrote the cadenza for this work and composed the rest of the piece on the basis of it. Thus, most of the musical ideas that are used are outlined in the cadenza (bars 574-615). The principle of variation is intrinsic to the compositional approach here and its form could be called a variation akin to jazz. De Bromhead tends to keep to a harmonic succession (not progression as this has tonal implications) analogous to the way a jazz player will improvise over a tune. There is constant variation where ideas are repeated, though he does literally repeat a few sections in the guitar part: bars 291-307 are an exact repeat of bars 86-102 while bars 308-310 is a condensed variation of bars 103-108; bars 194-224 repeat bars 46-75 with an additional repeat of one bar towards the end (the accompaniment, however, is varied on the repeat). Apart from these examples, the work constantly presents variations on

Also, de Bromhead had envisaged a faster tempo in the first section, but the two rehearsals allocated for the members of the orchestra to learn the work were not sufficient for them to become familiar enough with the difficult orchestral writing, and hence it is slower than intended.

the previous material: for example, bars 503-520 are a variation of bars 86-103; bars 451-479 are a variation of bars 24-52 (although here the accompaniment is omitted for most of the repeat); bars 149-157 in the orchestra (piano) part are a variation of bars 127-135 in the guitar part. The opening motif in the orchestra (piano), based on bar 583 in the cadenza, is constantly used through the work but varied in different ways. We see this exemplified not only in the cadenza, but in many other places as well - bar 319 in the guitar part, for instance. Sometimes the motif is rhythmically transformed or rhythmically displaced, with different arpeggiated patterns and occasionally with octave displacements of individual notes.

The initial material in the orchestra (piano) is referred to as A, and the second motif, announced by the guitar in bar 24, after the dissonant six-note chord, is referred to as B. This develops into the slurred passage in bar 30 which reappears a number of times subsequently in both parts, and generally outlines the notes of A in a varied form. In bar 46 a new quintuplet motif, or C, is introduced in the guitar and recurs often in the piece. It is based on bar 576 and used throughout the cadenza. The orchestral *tutti*, bar 76, starts in imitation of the quintuplet guitar figure C and then reverts to a variation on the opening A material of the movement. Another new idea or motif starts in the guitar part, in bar 85, referred to as D, and is repeated in a varied form later, in bar 503. In bar 126, the opening guitar chord recurs but this time it continues into a new and different material, referred to as E. A varied repeat of this occurs in the orchestral *tutti*, bar 149. The quintuplet material C returns at bar 193 and at bar 224, then the orchestral *tutti* again plays a variation on the opening material and, during its subsequent solo, outlines A in a less obvious way. The *rasgueado* chords, starting in bar 244, again extracted from the cadenza, converse with the

orchestral and add a new element here. At bar 291, there is a repeat of the material beginning in bar 86 and this is again repeated in a varied form in bars 503-520. Thus the piece is structured in the form of a mixture of related variations, together with elements of the *Rondo*.

The second movement makes a feature of a slurred figure which is also extracted from the cadenza, mixed with different *arpeggio* figurations. This movement has the least in common with the others, whereas much of the material in the third movement, as mentioned earlier, is a variation of material in movement one.

The right-hand quintuplet pattern, *pmami*, a feature of the outer movements, can produce a variety of different textures depending on left-hand fingering. When fingered notes which are stopped in high positions sound against open strings, they produce quite different pitch patterns as compared to strings which are all open or all closed. De Bromhead uses this technique effectively in the quintuplet section to create textural variety.

The first guitar chord in the *Concerto for Guitar and Strings* is the last chord in De Bromhead's *Vespertine* (1981), the work he wrote for guitar prior to the concerto. However, in the *Concerto for Guitar and Strings* the chord is further embellished, as if to begin from where *Vespertine* finished off (see Vol. 2, pages 73 and 199). A feature of the concerto, mentioned earlier, is the quintuplet pattern in the guitar part, which also appears in the cadenza. Occasionally, too, the composer sets five against four rhythmically in the guitar part, an effect that particularly pleased him.

In the guitar writing there are frequent semitone clusters which are usually changed when transferred to the strings. The same chord would sound considerably more strident and grating on strings because of their sound quality and sustaining capacity. Often, the composer will spread the chord so that the semitone becomes a major seventh or minor ninth. Another feature of the work is the use of *glissandi*, a colouristic feature implied in many of the *legato* sections of the piece. This feature is used to a greater degree than in most of the international repertoire known to the author. *Rasgueados*, too, are used here and there is an abundance of harmonics. Initially the composer was concerned that he had overused harmonics but was satisfied that they worked after hearing them in concert. Microtones, achieved through bending the string, are used for expressive purposes, as they are in his second work for solo guitar, *Gemini* (see vol. 3, page 81, bar 88). An effective cadential gesture, which concludes the concerto, is the use of *staccato* chords, alternating between guitar and orchestra.

Editorial Commentary

On a few occasions during the writing of this work the composer met with the author who suggested a number of alterations. Although these were positively accepted by the composer, they were not recorded. The changes/corrections in this edition were made in relation to the original handwritten score received from the composer in late 1991.

Bar 25: omits slur

Bar 40: crotchet chord, beat 4

Bar 71: beat 3, note 3, *g*'

Bar 96: omits slur

Bars 104-105: notated octave lower

Bar 178: omits slur on grace note

Bar 181: harmonics notated octave lower

Bar 184: beat 3, *g'* on string 2

Bar 186: *b* on string 5

Bar 264: chord 2, omits *#* on *d'*

Bar 268: harmonics notated octave lower

Bar 271: final harmonic notated octave lower

Bars 274-275: notated octave lower

Bar 283: beat 1, omits lower octave

Bar 299: omits slur

Bar 301: omits slur

Bar 304: omits slur

Bars 308-309: harmonics notated octave higher

Bar 331: *f*, *e'*, *f'*, *g*, beat 2, notes 2-5

Bar 352: final harmonic notated octave lower

Bar 354: beat 4, chord 1, adds *d'*, omits *c'*

Bar 355: harmonics *g#*, *a*

Bar 360: *d'* harmonic

Bar 368: beat 4, harmonic notated octave lower

Bar 369: grace-notes 2 and 4, *a'*

Bar 380: beat 3-4, notated octave lower

Bar 381: notated octave lower

Bar 463: beat 2, *g*

Bar 483: beat 1, note 6 on string 4

Bar 489: *c'*, voice 2 from top, beat 4, quaver 1

Bar 490: omits *a'*

Bar 510: omits *#* on *f'*

Bar 511: omits *h* on *d''*

Bar 587: *d'*, beat 3, semiquaver final note

Concerto for Guitar and Strings (2004) by Eric Sweeney (b.1948)

A native of Dublin, Eric Sweeney first became active as a composer in the late 1960s, composing works for choir, piano and voice. His studies have taken him to Italy, Belgium and England. His earlier works show the influence of Bartók, Messiaen and Panufnik, while his recent compositions are inspired by John Adams and Steve Reich. He is a graduate of the University of Dublin, Trinity College and holds a DPhil in composition from the University of Ulster. He is a member of Aosdána.

Sweeney has lectured at the Conservatory of Music, Dublin Institute of Technology, University of Dublin, Trinity College and is currently head of music at the Waterford Institute of Technology. He was choral director at RTE from 1978-81 and has spent some time in the US as composer-in-residence at various universities. He has had numerous commissions from festivals and organizations and has, on five occasions, represented Ireland at the International Rostrum of Composers in Paris. His works have been extensively broadcast and performed internationally.

Sweeney's output includes orchestral, choral, ensemble, solo and electro-acoustic works. He has also written four concerti and a number of string quartets. Apart from the works for guitar included in this collection, his other compositions which include

guitar are *Mise Henry* (1983) for voice, violin, viola, flute, guitar and piano, *Music for a Festival* (1992) for singers, choir and large ensemble, *Drive* (1992-1994) for four guitars (an arrangement by the author (2005) of a work for violin, piano, marimba and cello) and *Prism* (2003) for four guitars (an arrangement by the author of a work for four marimbas).

The *Concerto for Guitar and Strings* was completed in November 2004. Written for the author, it was premiered at the John E. Marlow Guitar Series in Washington DC, USA on 19 February 2005, at the Westmoreland Congregational United Church of Christ, Bethesda. This concert presented the version for guitar and string quartet performed by the author together with the Sunrise String Quartet. It is in three movements, marked *Briskly*, *With a Gentle Flow* and *Lively*.

The composer's programme note for the premiere is as follows:

The three movements of the concerto are each based on traditional Irish folk tunes. However, these are not straightforward arrangements but a kind of deconstruction of the tune. Melodic phrases are continuously expanded and contracted by adding or subtracting notes and this constantly changing meter results in a music that hints at, but never quite states, the original tune. In a similar way consecutive notes of the melody are sometimes played simultaneously to make chords, or transposed to different octaves to give a feeling of dislocation while still recalling the original tune.

The first movement is based on *Thornton's Reel* and presents an almost continuous stream of notes within a clear harmonic framework.

In contrast the second movement is a gentle love-song taking as its source *An Cailin Alainn* (the beautiful girl) while the third movement, based on a lively jig *The Rakes of Clonmel* returns to the rhythmic style of the first movement with constant rhythmic variation on the tune.

Sweeney mentions in the programme note that the *Concerto for Guitar and Strings*, like the *Three Folk Songs for Guitar* (2003), is based on Irish folk tunes: they are, in

fact, based on the same folksongs. The melody of *Thornton's Reel*, on which movement one is based, is as follows:

Example 3.1, Traditional, *Thornton's Reel*



The tune of *An Chailín Alainn*, on which movement two is based, is as follows:

Example 3.2, Traditional, *An Chailín Alainn*



The melody of *The Rakes of Clonmel*, on which movement three is based, is as follows:

Example 3.3, Traditional, *The Rakes of Clonmel*



He does, however, introduce a new folk tune at bar 80, movement three, of *Concerto for Guitar and Strings*, which is not found in the *Three Folk Songs for Guitar*. The new tune is called *Rouldedum*, which the composer took from the O' Neill Collection.¹⁰⁹ The melody is as follows:

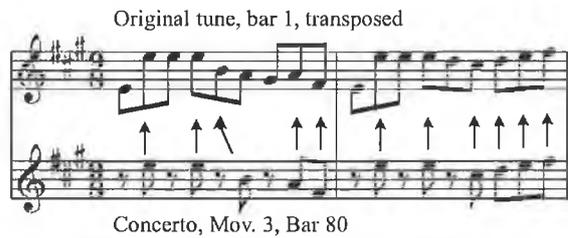
¹⁰⁹ O'Neills Music of Ireland, number 1126, page 213. (No publisher mentioned in the book).

Example 3.4, Traditional, *Rouldledum*



A good example of how Sweeney deconstructs the original folk tune can be seen in bars 80-81 when he introduces *Rouldledum* (transposed up a major second).

Example 3.5, Sweeney, Concerto for Guitar and Strings, Movement 3, bars 80-81



As in minimalist music in general, the additive/subtractive process is an integral part of the compositional unfolding in both the *Concerto for Guitar and Strings* and *Three Folk Songs for Guitar*. A six-note pattern reduces to five and to four and so on. The following is an example of the additive/subtractive process from movement three using the tune *Rouldledum*.

Example 3.6, Sweeney, Concerto for Guitar and Strings, Movement 3, bars 105-112

3 + 3 + 3

2 + 2 + 2 + 3

Bar112, Vla/Clo, Mov. 3

Bar111, Vla/Clo, Mov. 3

Bar109, Vla/Clo, Mov. 3

Bar107, Vla/Clo, Mov. 3

Bar105, Vla/Clo, Mov. 3

The harmony is the least interesting aspect of these works. Sweeney tends to use very limited and static harmony, which, in the case of the *Three Folk Songs for Guitar* is distinctly modal. The *Concerto* too remains very much within the modal idiom and contains very few accidentals. While the harmony remains relatively static, Sweeney generates interest and activity through rhythmic development and effectively uses the neutral intervals of fourths and fifths to avoid associating the work with a particular key.

Earlier in his compositional life Sweeney produced work which was serial in style. Even though his *Concerto for Guitar and Strings* and other recent works are not serial, he still employs elements from the serial approach such as using the original tune as a series of notes. For example, the start of bar 1, movement one, has the five notes *a'*, *e'*, *d' c#*, *e'* which are repeated, and then expanded to seven notes, and they

too are repeated. This further expands to eight, nine and ten etc. All the way through he uses segments of the series which expand and contract and sometimes move crabwise. For example, later there are instances of using 1,2,3,4, then 2,3,4,5, then 3, 4, 5, 6, etc. This approach is used right throughout the work. An example of this kind of approach happens in bars 95-96, movement three, where he expands on bar 2 of the original tune and shifts to the material of bar 1 of the original tune in the middle of bar 96. He uses this technique all through the work.

Example 3.1, Sweeney, Concerto for Guitar and Strings, Movement 3, bar 96

Original tune, bar 9, transposed

Concerto, Mov. 3, Bar 96

Although a dance tune such *Thornton's Reel* has a regular recurrence of four beats, or eight quavers, Sweeney's patterns are not symmetrical as he is using rhythmic development, which moves through it in series. Thus, it often lacks a regular beat.

Another technique frequently used by Sweeney is the dislocation of a note an octave higher or lower, or even sometimes two octaves - as in bar 37 of movement one. Here the low *E*, from the second part of the folk song, is displaced by two octaves from its original pitch. Displacing a note to the lower or higher octaves is for Sweeney a means of highlighting it. Occasionally, chords constructed in fourths are also used as are melodic intervals of a fourth (e.g. the cello part, bar 62).

An excellent example of his layering technique is found in the second movement, bar 49: the cello starts off with a pattern of *B, A, B, A* etc.; the viola takes it from the

second note of the cello and develops downwards through *A, F#, E*; the second violin then takes it from the *e* – the last note of the viola – to *d* and back to *B*. The whole series is a pentatonic one – *B, A, F#, E, D* and the different instruments move through it somewhat like runners in a relay race, where each runner starts where the other left off.

An clear example of asymmetrical rhythmic layering and the different voices expanding and contracting rhythmically at different rates against each other occurs in bar 50, movement two: the viola plays a two-bar pattern written in 9/8 (over eighteen quavers), against a fifteen-*quaver* grouping in the second violin, starting in bar 51. In this way, the rhythmic layering creates irregularities which sustain interest as the pattern expands. The motif *d-e* (♪♪) which begins in the second voice (second violin) bar 51, quaver seven, comes in on different beats in its subsequent entries (e.g. in bar 53 it enters on quaver 4 etc.). It is possible that this was what inspired the composer to use a sustained violin melody on the top line which first introduces a *c ♯* chromatic note, subsequently taken up by the lowest voice (cello) in bar 57. In bar 69, the original tune, in 9/8 rhythm, comes in the top voice (first violin) but is transposed pentatonically and offset against the accompaniment which is in 4/4 (underlined by the pizzicato in the second violin and viola) with a drone underlay in the cello - an idea linked to Irish music in general.

Sweeney could have finished off movement two with the high top chord when the first violins (the right-hand of the piano) come in, but the entrance of the dominant seventh in the bass concludes the movement with a kind of question mark.

Editorial Commentary

Initially the first movement was written in the tonality of *G* major and consisted mainly of a melodic line, with occasional dyad chords, as in the figure in bars 37-38, bars 41-42, bar 71, bar 73, bars 75-76, bar 95 and bar 98. The low *E* bass notes were, however, omitted. The change of key was suggested by the author. Movement two makes frequent use of *campanella*-type fingering, in a manner similar to the second movement of Sweeney's *Three Folk Songs for Guitar*. Harmonics are used less frequently here though, particularly in places where it is difficult to project them over the full sound of bowed strings.

Movement 1

Bars 1-249: omits all slurs

Bars 1-4: omits *e* and *A*, beat 1

Bars 3-4: omits *E* bass, beat 4

Bars 5-8: omits bass line

Bars 9-10: omits *e* and *A*, beat 1

Bar 18: omits *A*, beat 1

Bar 19: omits *e* and *A*, beat 1

Bar 26: omits *A*, beat 4

Bars 27-28: omits *e* and *A*, beat 1

Bars 37-44: omits all *E* bass notes

Bar 51: omits *A*, beat 1

Bar 71: omits all *E* bass notes

Bar 73: omits all *E* bass notes

Bars 75-76: omits all *E* bass notes

Bar 76: *e* note added in last chord

Bar 77: *e* note added in all chords

Bar 95: omits all *E* bass notes

Bar 98: omits all *E* bass notes

Bar 99: *e* note added in all chords

Bar 103: *e* note added in chord

Bar 104: omits mordents

Bar 105: *e* note added in chord

Bar 106: quavers 1, 3 and 4 an octave higher

Bars 107-108: *e* note added in all chords

Bars 144-149: thirds in quavers without broken figuration

Bar 150: two *g'* quavers, beat 2; two quavers with *f#''*, *a''* in thirds, beat 3

Bar 151: two *g'* quavers, beat 1; two quavers with *f#''*, *a''* in thirds, beats 2 and 4; *g'* on quaver six

Bars 152-156: thirds in quavers without broken figuration

Bar 157: two *g'* quavers, beat 2; two quavers with *e''*, *g''* in thirds, beats 3 and 5; *g'* on quaver eight

Bar 158: two *g'* quavers, beats 1 and 5; two quavers with *e''*, *g''* in thirds, beats 2 and 4; *g'* on quaver six

Bar 159: melody in quavers

Bars 161-182: melody in quavers

Bars 184-187: omits *e* and *A*, beat 1

Bars 188-195: melody in quavers

Bar 196: omits *a'* note

Bars 203-204: omits *e* and *A*, beat 1

Bar 213: thirds in quavers without broken figuration, starting from beat 2

Bar 214: thirds in quavers without broken figuration

Bars 217-223: thirds in quavers without broken figuration

Bar 229: omits *A*

Bars 230-248: melody in quavers

Bar 249: melody in quavers, beats 1-3

Movement 2

Bars 1-131: all non-harmonic notes

Bars 130-131: second note from the top in chords is *f#'*

Movement 3

Bars 8-9: lower octave omitted on quavers 2, 3, 5 and 6

Bars 22-25: thirds in dotted crotchets without broken figuration

Bar 56: lower octave omitted on quavers 2, 3, 8 and 9

Bar 57: lower octave omitted on quavers 2 and 3

Bars 125-128: lower octave omitted on quavers 2 and 4

Bar 129: lower octave omitted on quavers 2, 4 and 6

Bars 132-136: lower octave omitted on quavers 1, 3 and 5

Bars 139-139: lower octave omitted on quavers 2, 4, 6, 8 and 9

Bar 140: lower octave omitted on quaver 1

Bars 159-162: thirds in dotted crotchets without broken figuration

Bar 165: melody in quavers

Bar 173: lower octave omitted on quavers 2 and 3

Bar 174: lower octave omitted on quavers 2, 3, 5 and 6

Bar 177: draft 1 has melody in quavers

Bar 177: draft 2 has semiquavers *b, e', f#', b, e', f#'* for second half of bar

CHAPTER 4

Duos

***Zeiten des Jahres* (2004) for soprano and guitar by Seóirse Bodley (b.1933)**

Dublin-born Seóirse Bodley has emerged as one of Ireland's most significant composers during the last five decades. He holds a D.Mus degree from University College Dublin of which he is an Emeritus Professor. Following his early studies in Ireland and Germany he was appointed to the position of lecturer in music at UCD. He is a recipient of many awards, including the Marten Toonder Award and the Macaulay Fellowship in Music Composition. He is also a founder-member of Aosdána.

Bodley's compositions have been impacted on by a wide range of influences, including such diverse styles as European avant-garde and Irish traditional music. His extensive output comprises orchestral, choral, chamber, vocal and solo works, including five symphonies for full orchestra and two chamber symphonies. His *Third Symphony* was commissioned to celebrate the opening of the National Concert Hall, Dublin, while his *Fourth Symphony* was a response to a commission from the Arturo Toscanini Symphony Orchestra of Parma, Italy. His music has been broadcast extensively internationally.

Bodley's work *Zeiten des Jahres* on a text by Goethe, was especially written for the mezzo soprano Linda Lee and the author to be performed at the launch of the book, *Goethe: Musical Poet, Musical Catalyst* at the Abbey Theatre, Dublin, on 25

the basic series at the same time but which are independent of each other in this sense. The guitar part makes use of many transformations and transpositions of the row. For example, the original row is presented fully in bars 1-2, I-2 in bars 3-5, I-5 from the end of bar 5 to bar 9, R-8 from the last note, bar 9 etc. In this manner the series can be traced through the piece. The vocal part also utilizes a number of transformations and transpositions of the row, for example, O-11 in bars 6-10, RI-12 in bars 11-16, R-9 in bars 16-23 etc. Occasionally the composer skips one note of the row, but generally he remains faithful to the series. In a number of places in the pieces the use of the row results in perhaps unintended tonal sonorities.

Despite a number of technically difficult areas in the guitar part (bars 17-18, bar 25, bar 30 and bar 36) overall the piece lies well on the instrument. The guitar writing, and the work itself, is quite linear in character, in contrast to *Islands* which exploits more of the harmonic and chordal possibilities of the instrument. Bodley is keen that his *tempi* and expression markings are precisely followed and the rhythm kept exact. This requires finely tuned rhythmic and ensemble skills from both performers. The pitching of the vocal line against the backdrop of the guitar part proved to be particularly demanding.

Editorial Commentary

Apart from detailed left-hand fingerings, there are only three changes from Bodley's original score. This is a testament to how successfully he studied the craft of writing for guitar. The following are the differences in the original score.

Bars 8 - 9: single *d* note in guitar

Bars 17: fourth note is *e*

Bars 35: last note in guitar not a harmonic

***Quasi un Amore* (2002) for flute/alto flute/piccolo and guitar by Frank Corcoran (b.1944)**

Tipperary-born composer, Frank Corcoran, studied music and composition in Berlin with Boris Blacher, as well as in Rome, and in Ireland at the National University, Maynooth. For eight years, until 1979, he worked as a music inspector for the Department of Education in Ireland until he was awarded a composer fellowship at the Berlin Künstlerprogramm. In the early 1980's he held teaching positions in Berlin and Stuttgart and since 1983 has taught theory and composition in the Staatliche Hochschule für Musik und darstellende Kunst, Hamburg. In 1989-90 he was visiting professor and Fulbright Scholar at the University of Wisconsin-Milwaukee.

His compositions, which include chamber, symphonic, choral and electro-acoustic works, have been performed extensively internationally. He has won a number of awards which include the Premier Prix at the 1999 Bourges International Electro-acoustic Music Competition and the 2002 Swedish EMS Prize. His works have been recorded on the Composers' Art, Black Box, Marco Polo and Col-Legno recording labels. Corcoran is a member of Aosd'na, Ireland's state-sponsored academy of creative artists.

Besides *Three Pieces for Guitar* and *Quasi un Amore*, Corcoran also includes guitar in *Dream Song*, 1992, a chamber work for flute, clarinet, bassoon, guitar, cello and piano. Although Corcoran has not played guitar, his son does play and study the instrument.

works, Corcoran has requested that the two pieces not be released on the same compact disc.

The composer's concern was to avoid falling into guitar clichés, an aspiration he has managed to accomplish. Parallel chords, usually a favourite device in guitar writing, are not used at all by Corcoran. His works are quite difficult for the audience to assimilate on first hearing, yet, when the performer internalizes all the performance instructions, they work well as concert pieces, and are refreshingly original and unique. They are somewhat reminiscent of the *Suite* for guitar, by Ernst Krenek, also a serial work, and the *Five Impromptus* by Richard Rodney Bennett. This work requires, in general, a rich quality of tone, with strong contrasts between the *ponti* and *tasto* sections. For this reason substantial sections of this piece and the solo work (particularly the outer movements) have been fingered by the author in higher positions to achieve an intensity of tone and feeling, which both works demand.

Editorial Commentary

Bar 24: e'' not harmonic

Bar 74: a^h' not harmonic

***Vespertine* (1981) for flute and guitar by Jerome de Bromhead (b.1945)**

Vespertine, written in 1981 for flute and guitar, was commissioned by the Irish Guitar Society with funds provided by the Arts Council of Ireland. It was premiered on 27 January 1985 at the Hugh Lane Gallery, performed by Ellen Cranitch (flute) and Martin O'Rourke (guitar). Although the author was scheduled to perform in the premiere, this was not possible because of other commitments. The guitarist Martin

O'Rourke was a student of the author at the time, and therefore they had plenty of opportunity to study the work together. It has subsequently been played on numerous occasions by the Dowdall-Feeley duo. Approximately nine minutes in duration, this is a rhapsodic work which, as the title suggests, reflects the ambience of evening and was intended to be listened to just after sundown. The composer states: 'The flute and guitar are equal partners as far as listening is concerned but the guitarist, it must be said, is faced with the greater challenge in performance and much of the material could be described as guitar-derived.'¹¹²

The work begins with a cadenza-like section for solo flute which contains much of the material used throughout the piece. This first section, bars 1-30, is designated as section A. The material here presents rapid groups of ornamental notes many of which are articulated with *staccato* markings. The guitar entry uses the same material, bars 18-19 for example using the same material as bars 1-5 in the flute part, with some octave displacements. It is clear, as in other works by de Bromhead, that the material was worked out on guitar and transferred to the other instrument. The melody embedded in the bass of the *arpeggio* section for the guitar, bars 20-22, is the same as that used in the flute part, bars 12-15, but with different figuration around it. Typically, de Bromhead positions this melody in a guitaristic sequence of parallel chords, similar to what one might find in the guitar works of Villa-Lobos.

Generally, the tritone is conspicuous here and throughout the piece. The figure in bars 24-30, first in the guitar and then in the flute part, acts as a connecting passage to the B section, bars 31-49. The last trio of bass notes in bar 31 is an inversion of the

¹¹² Programme note written by the composer for a performance in March 2006 by the Dowdall-Feeley duo.

first three bass notes in bar 21 for the guitar. This material is developed in the subsequent bars in the guitar part in this section. In addition, the lowest bass notes and the accented notes in the top voice reflect and echo the *f'-e''-f#'* in bars 1-3.

Section C starts in bar 50, with what seems like a new motif announced by the flute. However, there are characteristics of the opening here too: the *e'-f'* and the *c''-f#''*. The guitar part is similar in character to the accompaniment in section B, but the intervals are different – it is essentially a development of the same idea. Also, there is a change of time signature here. The harmonic rhythm and intensity of the piece really accelerates to the climactic section in bars 71-77, followed by a guitar cadenza, bars 78-84. The cadenza develops material from the beginning of the A section – the minor second interval and the ornamental passages.

Starting in bar 85, there is a return of the material from the B section, this time with a different time signature. The melodic outline is the same, but it is displaced and has been rhythmically changed. This is followed by an aleatoric episode section in bar 103, which again uses and develops the material from the beginning of the A section. A varied repeat of section C follows (bars 105-124) in which the guitar takes precedence in the melodic line this time, the flute playing more of an accompanying role. This leads to a cadenza-like section in the flute with a sparse guitar accompaniment. The flute uses the same material here as the guitar used in its cadenza in bars 78-84. With a backdrop of repeated harmonics on the guitar, the flute brings the movement to a close.

In terms of interpretation, the A material can generally be played with greater freedom, while the B and C sections are more rhythmic and in tempo. The opening flute solo can be played very freely and rhapsodically. The guitar enters rhythmically in a slightly faster tempo leading to a *rallentando* in bar 18. Bars 20-23 are played exactly in rhythm with the feeling of moving forward. The connecting passage, however, bars 24-30, is somewhat boring if played mechanically. To introduce contrast, therefore, it should start hesitantly, withholding the tempo, then gradually make an *accelerando* which leads to a slight ritard in bar in bar 29 – this should be very subtle as there is essentially a written-in ritard in the increasing note values in the flute part, bar 29.

As previously mentioned, sections B and C are generally in tempi, however, in bars 40-41 the flautist cannot resist a certain degree of abandon and this is very effective in the interpretation. The faster tempo in bar 50 should be maintained up to the guitar cadenza, which can be very free, rhapsodic and, in places, reflective. Again the *tempo* at the faster speed in bar 85 should be maintained until the aleatoric-like section in bar 103. This part is most effective if it is kept moving forward towards the final trill in the flute part. The return of the C material, bar 105, should again be rhythmic and in tempo. The cadenza-like flute passage starting in bar 125 is again free and ends the piece in a vein similar to its beginning. The free sections in the piece create a series of arches in the structure, occurring at the beginning, middle and end.

Editorial Commentary

The changes/corrections in this edition were made in relation to the original

handwritten version from 1981.

Bars 18-19: omits all slurs

Bar 20: omits *h* on beat 2, semiquaver 3; omits *h* on beat 4, semiquaver 3

Bar 21: omits *h* on beat 4, semiquaver 4

Bar 22: omits *b* on beat 2, semiquaver 2; omits *h* on beat 5, quavers 2-3

Bars 31-32: omits *h* on *g*, final chord

Bar 35: omits *h* on *d*, final chord

Bar 39: omits slurs on grace notes

Bar 42: omits *h* on *g*, final chord

Bar 44: omits *h* on *g*, final chord

Bar 46: omits *h* on *d*, final chord

Bars 82-83: omits slurs

Bars 85-86 omits *h* on *g*, final chord

Bar 89: omits *h* on *d*, final chord

Bar 91: omits *h* on *g*, final chord

Bar 93: omits slurs on grace notes

Bar 96: omits *h* on *g*, final chord

Bar 98: omits *h* on *g*, final chord

Bar 100: omits *h* on *d*, final chord

Bar 113: omits slurs

Bar 116: omits slur

***In Winter Light* (2004) for alto flute and guitar by John Buckley (b.1951)**

In Winter Light for alto flute and guitar, completed in April 2004, was commissioned by and dedicated to the Dowdall-Feeley duo with financial assistance from the Arts Council of Ireland. It was premiered by the same performers on 16 May, 2004 in the Hugh Lane Municipal Gallery of Modern Art, Dublin. The work is approximately fifteen minutes in duration. It has also been recorded by the same duo.¹¹³ The composer provided the following programme note for the CD inlay:

The title is taken from an image in the poem 'Omeros' by Derek Walcott and reflects the dark-hued sonorities of both alto flute and the guitar, both of which might be described as middle-range instruments. The fact that the piece was begun and mainly written during the winter months, gives an extra resonance to the title.

The work is in two contrasting movements *Adagio* and *Con moto*. The first movement is in the form of a dialogue between the instruments, with a constant ebb and flow of the musical material.

The second movement is faster, more regularly paced and rhythmically impelled. The main idea juxtaposes different rhythmic patterns in the two parts; the alto flute in semiquavers and the guitar in dotted semiquavers and alternating block chords with a walking-bass type figuration. A slower middle section gives time for a more leisurely reflection before a varied reprise of the opening material brings the piece to a brisk conclusion.

Buckley is currently reworking this piece for alto flute and orchestra, and it is scheduled to be premiered in November 2006. His inspiration for this reworking was, in part, a similar undertaking by Takemitsu who rearranged his own piece *Towards the Sea* for alto flute and orchestra after it was originally written for alto flute and guitar.

In the first movement two types of material or ideas are presented which are given out immediately by the flute. The first three bars presents type A material and consists of

¹¹³ *In Winter Light*, Celestial Harmonies 13244-2, 2004. This CD has received some excellent reviews both internationally and in Ireland. See *Pan*, The British Flute Society, March 2005, Leslie Sheills; also, *The Sunday Tribune*, 31 October 2004, Ian Fox.

irregular, rapid groups of notes, with irregular subdivisions. Augmented fourth and major seventh intervals are common here as are minor ninths. This material is also fragmented rhythmically and is highly articulated with *staccatos*, *staccatos* at the end of a tied note, accents and *staccatos* combined, and flutter-tongued notes. This type of material occurs several times during the first movement – for example, in bars 24-26, and an even more elaborately developed example in bars 66-71.

The other strand of material, or type B, first presented in the flute in bar 4, is more lyrical, less fragmentary and with held notes connected into longer phrases. This is characterized by sustained groups of notes, long held notes, and a generally more flowing style, all of which seem to comprise the more dominant aspect of the first movement. It is sometimes highly elaborate, and in places highly decorative with considerable ornamentation incorporated into it. For example, bars 21-22 are like written out grace notes. The motif in bar 4, *A b-G-A*, is important all through the movement and is, for example, developed in the ornamentation, for example, in bar 14 of the flute part.

The movement is not in any clearly defined form, like an ABA, but rather it develops the two types of motifs in a manner similar to the development style of Varese or Schoenberg (although not within a twelve-tone structure). The motifs expand and sometimes interlink, but are not interactive in the sense of one flowing over the other; rather, one grows out of the other, as in bars 24-26, for example. Often, it is as if one motif makes a point and the other motif is a natural consequence of that – somewhat like consequence and antecedent. For example, the section ending in bars 71-72, derived from type A material, is followed by redevelopment of the type B material. It

is as if an expectation is answered through the introduction of the B material. The more lyrical idea persists from bar 72 to the end.

While the two instruments are equal partners, it is the flute line that actually shapes the formal design of the piece, with the guitar counter-balancing and working in with it. Sometimes the guitar simply accompanies, sometimes there is a dialogue between the instruments (bar 12, for example), but at other times the guitar has its own independent material. For example, at the end of bar 4, it is the guitar motif that makes the suggestion and this is then taken up by the flute at the start of bar 5. This also happens in bar 12. At other places the guitar accompanies, bars 5-6, for example. There are other instances where the instruments are equal partners in the texture, as in bar 8. In places where there is equal partnership, the guitar part could actually stand alone as a solo – see bars 8, 11, 12 and 14 for example. Some of the figuration here echoes the material in Buckley's solo guitar sonatas, particularly that in *Sonata No. 2*.

Another distinguishing feature of the movement is the use of silence from one or other of the instruments. When the flute presents material A, the guitar generally does not play at all, as in bars 1-3, bars 24-26 and, also, bars 65-71. The latter is more like a mini flute cadenza. This use of instrumentation to mark out formal sections is crucial to the organisation of the movement. Bar 65 starts out as type B material, quickly changes to type A and continues to bar 71. Type B material is reintroduced at the end of bar 72 and is taken up by the guitar in bar 75. Thus, both types of material cross-cut and interlink throughout the movement. Towards the end of the piece the guitar has a number of different melodic figures which are obviously drawn from type B material, though it is a slightly transformed echo of it (see bars 83-84).

The second movement, a *perpetuum mobile*, is much more direct than the first and the interest here is predominately rhythmic rather than melodic, with six (or nine) beats in the flute part against four (or six) beats in the guitar being a crucial element. The movement is clearly in ABA form, with the B section starting in bar 161 and returning to the A in bar 194. In the A section the focus is on elaborate rhythmic interplay, with quite frequent changes of metre – vacillating between 6/16, 9/16, 10/16, 12/16 and 2/4 – which prove challenging for performers. The more complex rhythmic groupings and figurations within the flute part, in bars 94-106, make synchronization between performers difficult. Here the guitarist must keep to the exact tempo in order to assist the flautist.

Textural elements also come into play here: much of the A section has a bass line in guitar against the flute section. Clearly this cannot be sustained all through the section, so to break this pattern, Buckley punctuates the flute line with chords, as in bars 17-20, and more elaborately, for example, in bars 29-35. He also occasionally uses longer held chords, as in bars 1-6 and bars 52-56. Another feature here is the repetition of notes in the flute part.

The B section is freer rhythmically and has a kinship with the material in the first movement. It is presented in the form of elaborate melodic recitative dialogues between the instruments. Some of the gestures in the flute part reflect on the material in the first movement – bars 170 and 175-176 for example, as do the long-held notes. Bars 194-199, although a return of the A section, is more like a linking section to the reprise in bar 200. The coda starts in bar 281.

Editorial Commentary

Movement 1

Bar 12: note changes suggested by this author and accepted by composer;

original as follows:

Example 4:1, Buckley, in winter light, Movement 1, bar 12

Bars 31-32: note changes suggested by this author and accepted by composer;

original as follows:

Example 4:2, Buckley, in winter light, Movement 1, bars 31-32

Bars 56-57: note changes suggested by this author and accepted by composer;

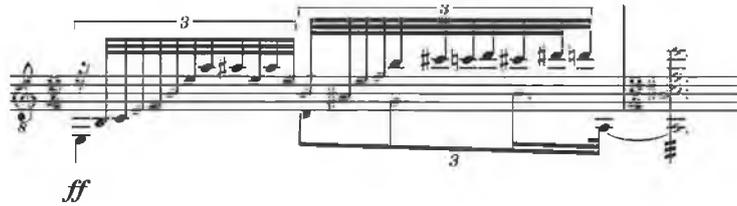
original as follows:

Example 4:3, Buckley, in winter light, Movement 1, bars 56-57

Bar 59: note changes suggested by this author and accepted by composer;

original as follows:

Example 4:4, Buckley, in winter light, Movement 1, bar 59



Movement 2

Bars 71-73: changes suggested by this author and accepted by composer;
original as follows:

Example 4:5, Buckley, in winter light, Movement 2, bars 71-73



Epilogue (1973) for flute and guitar/piano by Raymond Deane (b.1953)

Born on Achill Island in the west of Ireland, Raymond Deane moved to Dublin at the age of ten and since 1974 has lived in Dublin, Basel, Cologne, Berlin, Oldenburg and Paris. He is a graduate from University College, Dublin and holds a DMus degree from the National University of Ireland, Maynooth. His composition teachers include Gerald Bennett, Karlheinz Stockhausen and Isang Yun. He now divides his time between Dublin and Céret, where he writes, composes and performs as a pianist. He is a member of Aosdána, Ireland's state-sponsored academy for creative artists.

Deane's output comprises works for orchestra, strings, chamber combinations, choral, and solo instruments which have received numerous performances in Ireland and abroad including performances of his orchestral compositions by the National Symphony Orchestra. His compositions have been presented at many international

festivals, which include the festival 'L'Imaginaire Irlandais', the ISCM World Music Days and the International Rostrum of Composers. From 2002 – 2004 he was artistic director of the RTÉ Living Music Festival. CD recordings of his works have been released on the Black Box and Marco Polo labels. *Epilogue* is his only work which features guitar.

Epilogue was originally composed for flute and piano in 1973. It was written informally for flautist Evelyn Grant to be accompanied by the composer on piano. Deane, a final year music student at University College Dublin in 1973, states his motivation for writing the piece: 'I just wanted to write.'¹¹⁴ The premiere was given in the University of Dublin, Trinity College in December 1974, performed by flautist Evelyn Grant and pianist Denis O'Sullivan.

At the request of guitarist Benjamin Dwyer and oboist Matthew Manning, Deane scripted an arrangement for guitar and oboe in 1994, assisted by Dwyer. This version was premiered in the John Field Room, National Concert Hall, by Dwyer and Manning, on the 9 September 1994. The duration of the work is approximately nine minutes. This edition is based on the original handwritten score for oboe and guitar from 1994, in which there are no fingerings or guitar indications.

While the flute and oboe versions are identical, the composer expresses his own preference for the flute, even though the sections in which it starts in the low register are not clearly audible. He does not find this problematic since it gradually asserts itself as the piece progresses. *Epilogue* has also been performed on violin and piano.

¹¹⁴ Raymond Deane, interview with the author, 28 April 2006.

As would be expected, there are more pronounced differences between the guitar and piano versions. The slower sections, usually on one staff in the piano score, are generally the same in the guitar version, whereas the faster two-handed sections in the piano version are more densely filled out. These sections required substantial adaptation. Deane describes the piano part as only becoming pianistic when it moves into two staves. At its opening he agrees that it could be played on any instrument which has the required capacities for vibration and sustaining notes. The limits within this part are deliberate, but in the faster two-handed sections the piano has a richness which in his opinion is perhaps not possible on the guitar. However, the composer feels that the guitar brought an intimacy to the piece which is lacking in the piano version. When he wrote the piece he had not engaged in formal composition studies and was not interested in exploring too many extended techniques as these would, he felt, have diversified his resources beyond that which he intended at the time.

On the one hand Deane was deliberately limiting his resources as much as possible, yet, in terms of musical language, the work widely explores the possibilities of a harmonic palette that includes all kinds of harmonies, a language that is not just restricted to the dualism of tonal and atonal. He describes how he wanted to use the aural equivalent of a painter's palette which included the complete range of colours, as well as a scheme which comprised the various harmonic polarities, from clusters and atonal harmony to chords of C major. A few years before *Epilogue's* inception, Deane had written *Orphic*, a work for piano in which he explored the possibilities of transforming the effect of tonal harmonies by dragging them into an atonal context. This kind of experimentation in form and structure interested him very much at the

time, but he soon tired of the limitations of the kind of dualism whereby the context is atonal, whilst it contains tonal harmonies.

In *Epilogue* there is what Deane refers to as a 'harmonic language in which you can no longer say whether it is tonal or atonal, nor can you say that it is modal.'¹¹⁵

Although he was not aware of what other composers were producing at the time, since he was working very much in isolation, he nevertheless created work that can only be described as minimalist, a style which was very much 'in the air' at the time. Other composers such as Ligeti were doing similar things during the same period, but Deane considers that the pieces he was producing were all different. He says that they were 'minimalist with a small "m", but not in the American sense'.¹¹⁶ They are minimalist in the sense that they explore a very narrow range of material and are very obsessive pieces.'¹¹⁷ Later on it became important for him to broaden out his palette without losing whatever inventiveness he had embodied in those earlier works.

Thirty years later Deane is astounded at what he was producing at such a young age. In his opinion, *Embers*, for string quartet, is the best piece he has ever written. 'I was twenty when I wrote it,' he says, 'now that's depressing. At the time I did not realize what I had done. I dismissed those pieces for well over a decade until I heard the Duke String Quartet play *Embers* as part of a Music Network tour in 1994.'¹¹⁸

Although Deane studied with Gerald Bennett, Karlheinz Stockhausen and Isang Yun, he considers himself primarily a self-taught composer and is critical of composition

¹¹⁵ Ibid.

¹¹⁶ Ibid.

¹¹⁷ Ibid.

¹¹⁸ Ibid.

teaching in general, as he is of his studies in Europe. About a year after he wrote *Epilogue* he travelled to the Switzerland to study with the American composer, Gerald Bennett, head of the Conservatoire in Basel at the time. Deane describes the experience as a 'mixed' one where he was encouraged to use a broader range of material and to expand his resources. Later, in Berlin, he studied under Stockhausen, but considers this time to have been insignificant. 'He was not a teacher, he was a guru really. I was certainly not prepared to accede completely to his point of view of the world and the universe – he had no interest in his students as individuals and had no interest in their work. He never looked at a note of my music.' This lack of interest gave Deane little incentive to write, and consequently not much was achieved during this period. His later experience as a student of Isang Yun was very different. According to Deane, Yun focused entirely on the technical details of notation and on instrumental practice. Deane states: 'While this was useful, it was not my idea of what composition teaching should be. That was it with teachers!'¹¹⁹ In retrospect he says that although all experience is important, perhaps the greatest benefit during those early years lay in his exposure to different cities and countries.

Most of the pitch material in this work is derived from the names of people - the first four notes of the piece in the guitar part, d', e', a' and e' is a monograph signature, based on the name of the composer. When asked about the identity of the other people the composer declined to disclose their identity 'for the sake of discretion.'¹²⁰ Also, the musical idea in bar 37 (flute) and bar 45 (guitar), is based on Schumann's *ASCH* motif which he uses in *Papillon* and *Carnival*.

¹¹⁹ Ibid.

¹²⁰ Ibid.

Editorial Commentary

Bar 2: rests on beats 3-4

Bar 5: all rests

Bar 12: rests on beats 3-4

Bar 13: rests quavers 5-8

Bar 17: rest on quaver 8

Bar 18: rest on crotchet 4

Bar 21: all rests

Bars 45-51: omits all slurs

Bars 55-69: harmonics octave higher

Bar 71: g# minim, beat 2

Bars 76-77: not harmonics

Bar 78: harmonics octave higher

Orpheus Sings (1992) or violin and guitar by Eibhlis Farrell (b.1953)

Although born in Co. Down, Northern Ireland, Eibhlis Farrell has lived in the Republic of Ireland for over twenty years. Her composition teachers include Raymond Warren, Charles Wuorinen and Robert Moevs. She is a graduate of Queen's University Belfast and Bristol University, and holds a PhD in composition from Rutgers University, New Jersey, USA.

Farrell's output includes works for a wide range of media, including orchestral, choral, ensemble and solo, much of which has been performed and broadcast throughout Europe and America. She has represented Ireland at the International Rostrum of Composers and has been guest composer at many international festivals

and conferences both internationally and in Ireland. In 2005 she was a featured composer in the National Concert Hall's 'Composer's Choice' series.

Farrell is currently Head of Music and Creative Media at the Dundalk Institute of Technology. She is a Fellow of the Royal Society for Arts and a member of Aosdána, Ireland's state-sponsored academy of creative artists. Her only other work to include guitar is *Now is a Moveable Feast* (1979), an extended work for soprano solo, clarinet, violin, guitar and percussion.

Orpheus Sings for violin and guitar was written for violinist Odhran Ni Chasaide and the author who have, however, never performed the work. Instead it was premiered by the Queens University Belfast Ensemble on October 31, 1994, in the Harty Room, Queen's University, Belfast. The Dublin premiere was given by violinist Geraldine O Grady and the author in November, 2004. The programme note for this concert, provided by the composer, is as follows:

The figure of Orpheus is universal to musicians in the story of Western Music and remains a constant and rich source of inspiration to composers. In this work for violin and guitar I have attempted my own reinterpretation of the poignant scene of Orpheus pleading with Charon, the boatman, to take him to the underworld. The violin as Orpheus is lyrical, melodically wide ranging and rhythmically free, and is evocative of the arioso recitative style of early opera. Its soaring melodic lines are tempered and punctuated by the more measured patterns of the guitar (Charon) which recalls in its harmonic references the musical language of Monteverdi's *L'Orfeo*. The violin weaves an ambiguous thematic line highlighting shifting major and minor thirds which unfold into their sixth inversions in counterpoint to the harmonic constancy of the guitar.

Farrell recast this work for violin and piano in 2005 and this version was premiered on October 18, 2005, by violinist Alan Smale and pianist Fergal Caulfield in the John Field Room, National Concert Hall, Dublin. The duration of the work is eight

minutes.

As indicated in the programme note, much of Farrell's harmonic and melodic material is derived from, or influenced by, the musical language of Monteverdi's *L'Orfeo*: the figure with four semiquavers followed by a longer note (this was popular with other composers of the time also); the sudden harmonic shifts; the rising third melodic figure (often found in Monteverdi's tenor lines); the constant pull between major and minor, creating a sense of restlessness; and the minor ninth grace note. In *L'Orfeo* the minor ninth grace notes resolve whereas Farrell sustains them, thus heightening that kind of suspension and increasing the tension.

The work is loosely in ABA form - the B section starts with the change of texture at the end of bar 39 and a slightly decorated reprise of section A begins at the end of bar 73. The rising third melodic figure which is so prominent – the guitar ends the piece with this figure – is also stretched and expanded through the work and builds to a minor seventh in the guitar in bars 84-85, the climax of the piece. The augmented second interval is also frequently used.

As indicated at the beginning of the score this piece should be played freely, particularly the violin part. The guitar part can be played more rigidly in tempo initially, gradually becoming freer and yielding. The violin part (Orpheus) is much more impassioned, pleadingly desperate and given to flights of fancy, whereas the guitar part (Charon) is harmonically static and grounded. As the piece progresses the guitar part changes from being chordal and straight-forward to becoming more harmonically active, with longer passages of dialogue.

Editorial Commentary

Bars 8-9: bass line octave higher

Bar 30: last bass note is e

Bar 31: bass note is f

Bar 32: bass note is e

Bar 33: omits d'

Bar 36: bass line octave higher

Bar 39: harmonic on first note notated octave lower; omits second harmonic

Bar 40: second chord incorrectly notated as semibreve

Bar 42: lowest note of chord is f

Bar 47: omits F# and c#

Bar 48: top note, beat 3, a minim g

Bar 49: melody and middle voices an octave lower

Bar 50: beats 1-7, melody and middle voices an octave lower

Bar 52: adds G to chord, beat 2; adds g to chord, beat 3; adds A b to chord,
beat 7

Bar 61: harmonic notated octave lower

Bar 63: melody and inner voices an octave lower

Bar 64: chord 1, melody and inner voices an octave lower

Bar 68: omits harmonic

Bar 69: melody and inner voices an octave lower

Bar 70: chord 1 is G#, B, e and b; chord 2, upper voices an octave lower

Bar 71: chord 1 is F#, c#, f# and c#'; chord 2, upper voices an octave lower

Bar 72: chord 1 is G[♯], B[♭], e[♭], g and b[♭]; chord 2, upper voices an octave lower

Bar 73: melody and inner voices an octave lower

Bar 78: adds f[♯], chord 1

Bar 79: adds c, chord 2

Bar 80: adds B, chord 2

Bar 84: f bass note, beat 4

Bar 85: adds minim a, beat 3

Bar 86: chord 1, A, c, f, a; beat 3, bass an octave higher

Bar 89: quavers 2-5 an octave higher

Bar 90: harmonics notated an octave lower

Bars 94-95: omits harmonics; melody octave lower; bass octave higher

Reflection on the Sixth Station of the Cross (2001) for alto flute and guitar by Rhona

Clarke (b.1958)

Dublin born composer Rhona Clarke studied at University College Dublin and at Queen's University Belfast, graduating in 1996 with a PhD degree in composition..

She has worked as a teacher for many years, at both secondary and tertiary levels, and is currently on the music faculty of St. Patrick's College, Drumcondra, Dublin. She is a recently elected member of Aosdána, Ireland's state-sponsored academy for creative artists.

Her output includes orchestral, choral, chamber and solo works and a number of works that include electronics. She has had works commissioned by RTÉ, the National Concert Hall, the Cork International Choral Festival and Music Network.

Her compositions have been performed at many festivals throughout Europe including Neue Musik Winterthur, Begegnungen, Austria and Donne in Musica, Italy.

She has written one solo work *Drift-Knot* (2002) for guitar, in two movements. Other pieces that include guitar are: *Monsieur Marceau* (1999) for marimba, harpsichord and guitar; *Inside Out* (1995) for three guitars; and *Hidden* (2003) for clarinet/bass clarinet, guitar and two percussion instruments.

Reflection on the Sixth Station of the Cross for soprano saxophone/alto flute and guitar, was written in 2001 for the Tyrolean Ensemble für Musik and was premiered by members of the ensemble - comprising saxophonist player and guitarist - in Innsbruck, Austria on 16 November 2001. The Irish premiere took place in the University of Dublin, Trinity College on November 27, 2005 performed by the Dowdall-Feeley duo in the version for alto flute and guitar.

Clarke attributes the inspiration for the piece to a folk song that she found in a book, the whereabouts of which she has long since forgotten. Although what she came across in the book was an un-adorned melody, its integration into the work would have greatly altered and ornamented it from the original form. The composer states:

Really the composition started with the melody, but I wanted to introduce it with a meditative introduction on the guitar.¹²¹

Originally written for soprano saxophone and guitar, it was modified for alto flute and guitar for the Dowdall-Feeley duo. As the work has a predominantly 'dark' character, it was suggested by the author that it be adapted for alto flute instead of concert flute, an idea which was enthusiastically embraced by the composer.

¹²¹ Rhona Clarke, interview with the author, 5 October 2005.

The piece is firmly based on intervals. The central pitches in the piece are $B \flat$, B and then E , highlighting the minor second interval, $B \flat - B$, and the augmented fourth, $E - B \flat$. There is a consistent dichotomy between the $B \flat - B$. The E seems to be present all the time too – this is not accidental – perhaps reflecting the E-centricity of the guitar's tuning.

The main feature is the descending minor second, an interval used throughout the centuries to express pain and sorrow. The descending minor second, and its inversion the major seventh, is of primary importance, and is presented in the opening two notes of the guitar introduction. Its inversion, the major seventh, is also important, as are the augmented fourth and minor third intervals. Other intervals coming into the piece, which are important in a sequential way, are the descending minor third (bar 13 and 15 for example) and the sequentially rising minor third in bars 28 and 29. There are oscillating minor thirds in the guitar part, and, also, frequent minor seconds throughout the piece – there are shifting semitones all through the work. In the guitar part, bars 18-20 are minor seconds, augmented fourths, minor sixths. Also, the $A \sharp$ to E at the end of bar 20, outlines the tritone.

Editorial Commentary

Bar 6: omits one e'

Bar 13: added d' in chords

Bar 15: omits d'

Bar 24: omits lower voice, b , $b \flat$

Bars 33-35: bass b semibreve not harmonic

***Opus Lepidopterae* (1995) for alto recorder/flute by Fergus Johnston (b.1959)**

A Dubliner by birth, Fergus Johnston has studied composition with James Wilson at the Royal Irish Academy of Music and with composer Robert Hanson in England. He is a music graduate of Trinity College Dublin and holds an MA in music technology from the same institution. He is a member of Aosdána, Ireland's state-sponsored academy of creative artists.

A prolific composer, his output includes a flute concerto, and works for full orchestra, strings, wind, voice, chamber groups and solo instruments, especially piano. Since completing the MA in music technology he has composed a number of pieces which include electronics. He has won several prizes for composition, such as the New Music for Sligo Composition Prize, 1989, and has been awarded, amongst others, the Macaulay Fellowship, also in 1989.

Other works by Johnston which include guitar are *Pavan and Galliard*¹²² (1984) for solo guitar and *Episodes I* (1986) for flute, trombone, electric guitar and percussion.

Opus Lepidopterae was commissioned by recorder player Aedín Halpin and guitarist Luke Tobin. They gave the premiere of the work on 6 October 1996 in the Hugh Lane Municipal Gallery of Modern Art, Dublin. It has also been performed extensively by the Dowdall-Feeley duo who have recorded the work with flute and guitar.¹²³ Johnston has made an arrangement of this piece for flute and harpsichord.

¹²² The composer is unhappy with this work and has no wish to revise it.

¹²³ The recording is not yet available on CD.

The work was written during an idyllic summer period of the composers life in 1995. At that time Johnston was staying in County Kildare where he frequently walked in the gardens and fields which abounded with butterflies of all descriptions, wild flowers and peacocks. The composer describes his state of mind as being in a 'butterfly mood'.¹²⁴ He was also inspired by a book of Zen Haiku poetry¹²⁵ which he had been reading at that time. Three of the poems from this book form the subtitles of the three movements and in addition, reflect the fast-slow-fast sequence of tempi.

The first movement is in ABA form with the B section starting in bar 18 and the return to section A in the guitar part, bar 36 and the recorder/flute part in bar 39, with a coda beginning in bar 52.

The second movement is essentially a passacaglia - on a twelve bar theme - with variations. The second, third and fourth variations start in bars 13, 27 and 37 respectively. The coda, from bars 49-52, is like the beginning of another variation, which is ended prematurely, or alternatively it could be considered an extension to variation four.

Movement three begins with an introductory section in bars 1-9. This is followed by section A, bars 10-30 and section B in bars 31-66. Elements of the material from section A return in bar 52, with a *double* of section A starting in bar 67. An abridged version of the introductory section is presented starting on bar 73 with a transposed repeat of the *double* of section A starting in bar 79.

¹²⁴ Johnston, Fergus, interview with the author, 20 June 2005.

¹²⁵ This refers to is the Penguin book of Zen Poetry, published by Penguin, translated by Lucien Stryk and edited by Shinkichi Takahashi, 1977.

Johnson frequently uses fourth intervals in many of the chords in this piece and mostly attributes this interval selection to the tuning of the guitar as it seldom occurs so frequently in his other works.

Certain sections of this work were difficult for the performer to manage successfully: the first movement, in particular, was extremely awkward on the guitar. However, the introduction of an *F* tuning on the sixth string resolved many of the problems. In addition, after consultation with the composer, some notes were changed to allow the arpeggio patterns to flow more easily.

Johnston insists on exact tempi in the performance of this work. In the slow movement, particularly, the performer might incline towards an increased freedom of execution, but the composer prefers it to be played rhythmically and without rubato.

Editorial Commentary

Movement 1

Sixth string tuned to *E*

Bar 3: semiquaver 6, *b*; semiquaver 7, *e b*; semiquaver 8, *c*

Bars 4-5: semiquavers 12, *d*

Bar 9: semiquaver 6, *b*; semiquaver 7, *e b*; semiquaver 8, *c*

Bar 13: semiquaver 14, *d*

Bars 14-15: semiquavers 10, *g*; semiquavers 12, *B*; semiquavers 13, *e*;
semiquavers 14, *B*

Bars 16-17: semiquavers 12, *d*

Bar 37: semiquaver 6, *b*; semiquaver 7, *e b*; semiquaver 8, *c*

Bars 38-39: semiquavers 12, *d*

Bar 43: semiquaver 6, *b*; semiquaver 7, *e b*; semiquaver 8, *c*

Bar 47: semiquaver 12, *d*

Bars 48-49: semiquavers 10, *g*; semiquavers 12, *B*; semiquavers 13, *e*;
semiquavers 14, *B*

Bar 51: semiquaver 12, *d*

Bars 54-55: *c'* on semiquavers 4, 6 and 9

Bar 58: final note not harmonic and octave lower

Movement 2

Bar 1: *a* not harmonic

Bar 3: *a* not harmonic

Bar 9: *a* and *d'* not harmonics

Bar 11: *a* and *d'* not harmonics

Bar 25: *a*, beats 1-2, not harmonics

Bar 27: *a*, beats 1-2, not harmonics

Bars 45-49: slurs omitted

Bar 52: *b* not doubled

Movement 3

Bar 62: semiquaver 2, *b* and *f[♯]*; semiquaver 3, *b'* and *f[♯]''*; semiquaver 4, *b*
and *f[♯]*; *b* bars 4-5: semiquavers 12, *d*

Bar 89: omits *g'*; top note octave lower

***Three Lyrics* (1986) for alto and guitar by Martin O Leary (b.1963)**

Dublin-born composer, Martin O Leary studied music in the University of Dublin from where he holds an MLitt in composition and a PhD in musicology. He is currently a lecturer in music at the National University of Ireland, Maynooth, and he also frequently performs as a pianist.

O Leary has been a course director of the annual Ennis/IMRO Composition Summer School since 1992. His works have been performed throughout Europe, Israel and the USA. As a pianist he has premiered works by John Buckley, Kevin O'Connell, Paul Hayes, Peter Michael Hamel and John Casken. He is also a committee member of the Association of Irish Composers.

Other works by O Leary which include guitar are: *Sonata for 2 Guitars* (1980); *Scherzo for 3 Guitars* (1988); and *The Silence of Unsinging* (1986) for soprano, bass, flute, clarinet, guitar, violin and cello.

The *Three Lyrics* for alto and guitar was written in 1986 for singer Siobhan Armstrong and guitarist Benjamin Dwyer¹²⁶ and is approximately ten minutes in duration. The text of *Three Lyrics* is taken from the first three poems of *Chamber Music* by James Joyce. The guitar part was also arranged for Irish harp by harpist Anne-Marie O'Farrell and the work received its premiere in the voice and harp version by mezzo-soprano Aylish Kerrigan and Anne-Marie O'Farrell on April 8, 1990 at the Royal Hibernian Academy Gallagher Gallery, Dublin.

¹²⁶ Dwyer was a student of the author at this time.

To some extent the text dictates the form in this work. The first song alternates guitar and voice solo sections, with the guitar maintaining the rhythm answered by a recitative-like vocal part. The second song is more regularly notated and is broadly in ABA form. The B section starts in bar 15 with a brief return to A in bar 38, although not an exact repeat. The third song is, again, in ternary form with a substantial guitar solo, bars 45-75, forming the central B section. This movement is significantly more expanded than the other two, in no small part due to the extended solo guitar section. The material after the guitar solo relates to what came in the first section of the piece. There are a number of references to the material in O Leary's first guitar sonata: bars 26-27 and bar 36 in the third song, for example, relate to bar 3 in the *Recitative Variations of Sonata No. 1 for Guitar* which was written in the following year.

Editorial Commentary

Song 1:

No changes

Song 2:

No changes

Song 3:

Bar 12: last note in guitar not harmonic

Bar 93: quavers 3-5 not harmonics, octave lower

Bar 94: quavers 3-6 not harmonics, octave lower

Bar 95: octave lower

***Fragile* (2004) for alto flute and guitar by John McLachlan (b.1964)**

Fragile (2004) for alto flute and guitar was commissioned by, and written for, the Dowdall-Feeley duo with funds provided by the Arts Council of Ireland. The work has yet to receive its premiere. It is approximately nine minutes in duration.

The pitch material here is derived from scales, but not in the usual sense of the term, rather as structures formed out of a non-repeating number of sequences which do not necessarily repeat at the octave. The traditional scale usually consists of a sequence of intervals that exactly repeat in different octaves. The scales which McLachlan uses here, however, tend not to repeat - as it ascends or descends, the intervals are ordered randomly so that if a sequence starts with a middle *c* #, for example, the next *c* #³ might not appear at all but may reappear at the higher octave. When there is a transposition, the relationship between the original and transposed version might not be detected unless a careful examination is made.

The piece starts in the flute part with a scale made up of minor thirds, major seconds and minor seconds, but these happen in a completely random order. There are examples of this kind of scale everywhere in the piece, which usually appear as stepwise movement (see bar 15, for example). Sometimes the composer collapses the scale so that instead of having a semitone, tone, and minor third, he will just use the intervals of a minor and major second. In these sections he uses frequent semitones interspersed with whole tones. Again, the order in which the semitone or tone appears is completely random. This is in contrast to the symmetrical scales used by most other Irish composers (of which the frequent use of the octatonic scale by Boydell is a good example).

McLachlan's asymmetrical approach to the finer details of his composition is a key feature of this work and one which is extended to the organization of rhythm. The first time signature that we come across is 9/16. This is routinely made up of 2+3+4 but in any random sequence of the six possible combinations and permutations of these numbers. This tends to change in consecutive bars.

The structure of *Fragile* is primarily linear, where notes ascend or descend by step, and in this sense it is comparatively strict. The composer tends to present simple and complex elements simultaneously. This is evident in the way he limits the melodic movement to stepwise motion while at the same time limiting the rhythmic patterns to three numbers. This minimizing of options facilitates cohesion in the work. On the other hand, the details of the micro decisions on pitch and rhythm are such as to confuse the memory of the listener, a factor which makes it difficult for either the listener or performer to memorize any of the material. From this point of view the piece sounds complex, but the limited melodic and pitch elements referred to previously give an impression of simplicity because it is typically monophonic, although occasionally there are polyphonic elements which break that pattern. Another simplifying element is the constant pulse throughout the piece. As well as the scales already mentioned, there are also others of differing intervals which add to the sense of random complexity.

The final section starting in bar 163, consisting of repeated notes, is based on the Fibonacci series of numbers in terms of how many times each note repeats, but he does occasionally deviate slightly from this. Again, this is a way of exploiting

asymmetry and unpredictability, though in a manner in which everything slots into place.

The minor second, major second, and minor third intervals are structural elements or building blocks in this piece. He uses pitch somewhat in the same way that an architect uses concrete: the elements are poured into the shape that the composer dictates but they are not really building 'blocks' any more. Instead they are 'liquid' and must conform to the equivalent of the 'steel frame' foundation of the piece, which is the compositional plan indicating how the musical material will behave at any particular moment. While the rhythm and pitch are fluid and flexible and in a constant state of flux, there is still a degree of rigidity in the rhythmic groupings and in the scalar formations. Usually in classical music a clear musical theme is stated which is then referred to and developed as the work progresses. In contrast, McLachlan avoids this concept, opting instead for a conceptual approach to melody and rhythm where one cannot say that a particular group of notes constitutes a theme and that everything else is a variation or development of that - it is all like a variation on itself.

Occasionally tonal chords occur in this work - the *C* # major chord at the beginning of the piece, for example – reflecting McLachlan's view that atonality is a large set which also includes tonality. It does not sound like a key centre here because of the context, but rather presents itself as a more consonant sound in the middle of a generally abstract situation.

From the performance point of view this piece is extremely difficult on many different levels: the ensemble aspect is complicated by the erratic rhythms; the harmonics in the guitar part require a high degree of skill to play at the given tempi; and the single line nature of much of the guitar part leaves the guitarist feeling quite exposed. The piece works best if played strictly rhythmically. Also, the changes in metronome markings should be strictly adhered to as these often coincide with the shift from one type of scale to another. The Bartok *pizzicatos* on the two and three note chords in the first page can be quite difficult to play and may instead be more successfully played as harsh and aggressive *ponti* chords. This change has been endorsed by the composer.

Editorial Commentary

Bars 63-162: omits slurs in guitar part

Bar 172: first bass note non-harmonic

Bar 198: second bass note non-harmonic

Bars 210-211: bass line octave lower

Bar 212: first bass note octave lower

Around and About (2000) for flute and Guitar by Ciarán Farrell (b.1969)

Ciarán Farrell was born in Dublin and began studying both piano and clarinet at an early age at the Royal Irish Academy of Music. In his teens he played electric guitar and later he later studied classical guitar performance with the author at the DIT Conservatory of Music and music in Trinity College, Dublin, specialising in composition. He attended film music composition classes with Ennio Morricone in Sienna, Italy, and has also participated in the Ennis/IMRO Composition Summer

School.

His output, which includes works for orchestra, ensemble, choir and solo instruments, has been performed by several ensembles and performers, including Cantique, John Feeley, the Dowdall-Feeley duo, and Concorde. He has received commissions from the Irish Modern Dance Theatre, Concorde and RTÉ Lyric FM. An active film composer, he is frequently commissioned to write for TV and film. Recent works in this area include *Divine Magic* and *Eyes on the World*. He is currently working on a piece for soprano saxophone and string quartet, commissioned by The Smith Quartet and Gerard McChrystal with funds from the Arts Council of Ireland.

The two compositions in this collection, *The Shannon Suite* and *Around and About*, are his only works for guitar to date.

Around and About (2000) was written for the Dowdall-Feeley duo who gave its premiere on 6 June 2000 in St. Michan's church as part of the RTÉ Lyric FM radio féile. The programme note, written by the composer reads:

Written for Bill and John, this three movement piece, *Around and About*, was inspired by the beautiful surroundings of the late Sir Tyrone Guthrie's home at Annaghmakerrig in Co. Monaghan and each movement reflects a different aspect of these grounds, The Garden, The Lake and The Woods. The piece was written whilst on a stay at the house and was also dedicated to Guthrie's memory for his centenary in that same year.

It has subsequently received a number of performances by the same duo who have also recorded it, although it is not yet available commercially. In addition, the composer has created a version for flute and percussion.

The Garden is in AABA form with a coda starting at bar 110. The B section starts at bar 37. The flute plays quite simple riff-like melodies against a guitar accompaniment with repeated figures over a chromatic descending bass. The bass line in section A moves from *b* down to *d* and in the B section from *B* down to *E*. An almost cadenza-like figure in unison, starting in bar 67, acts as a bridge to the return of the A section in bar 76. The movement has a spiky quality with a feeling of pushing out limits and then pulling back in again.

In recent years Farrell has taken a keen interest in the language of jazz and this is evident in movement two, *The Lake*. It has a laid-back lazy feel to it, despite the crotchet equal to 134. Bars 1-9 serve as an introduction followed by an A section which is repeated. Section B starts in bar 20, followed by a return of the introduction in bar 32 and the return of the repeated A section, starting from bar 32, followed by a reprise of section B in bar 50. The coda starts in bar 58.

In the third movement, *The Woods*, Farrell had a theme and variations in mind, and while it has elements of that form, it does not strictly follow that formula. There are really two different sections here, A and B, which keep repeating. Each time A returns it is almost the same each time, whereas B is considerably varied with each recurrence, a somewhat rondo-like effect. Section A, bars 1-18, returns in bars 44, 87 and 133. Section B, from bars 19-43, recurs in bars 62 and 108. From the performance point of view, the rhythm is of paramount importance here and should be sharp and tight between the two performers. Also, the change in texture between sections should be emphasized in performance.

Editorial Commentary

The Garden:

Bars 1-127: omits all slurs

Bars 65-73: original version used in this edition; revised version as follows.¹²⁷

Example 4:6, Farrell, *Around and About*, Movement 1, bars 65-73

Bars 125-142: revised version used in this edition; in the original there were a number of extra bars between bars 125-126 of the edition – a copy of the flute part does not exist anymore but this author remembers that it mostly played in octaves with the guitar; the following are the extra bars in the original guitar part:

Example 4:7, Farrell, *Around and About*, Movement 1, bars 125-139

¹²⁷ The Dowdall-Feeley duo both preferred the original version and always performed it rather than the revised version.



The Lake:

No changes were necessary

The Woods:

Bar 3: omits slur

Bar 5: omits slur

Bar 14: semitone higher

Bar 15: omits slurs

Bar 46: omits slur

Bar 48: omits slur

Bar 57: semitone higher

Bar 58: omits slurs

Bar 87: forte dynamic marking

Bar 87: omits slur

Bar 91: omits slur

Bar 103: semitone higher

Bar 104: omits slur

Bars 108-109: omits slurs

Bars 113-114: omits slurs

Bars 118-119: omits slurs

Bars 123-124: omits slurs

Bar 125: *f* ♯, beats 1 and 2

Bar 135: omits slur

Bar 137: omits slur

Bar 146: semitone higher

Bar 147: omits slur

***continuity error* (2002) for flute and guitar by David Fennessy (b.1976)**

continuity error was commissioned by the Dowdall-Feeley duo in 2002 and premiered at the VEC, Edenderry, Co. Offaly on November 19, 2003. Since then, it has been performed extensively by the same duo. The composer has also recast this work in a version for saxophone and guitar. The work is approximately four minutes in duration.

The title and concept of this work is based on the technical phenomenon in film production called continuity error, where a sequence of frames fail to match up correctly. 'Flicking between images,' says Fennessy, 'you begin to notice that something's not right - little inconsistencies, things out of sync.'¹²⁸ During filming

¹²⁸ Programme note for a concert of contemporary Irish works for flute and guitar on May 16, 2004 by the Dowdall– Feeley duo at the Hugh Lane Municipal Gallery of Modern Art, Dublin.

multiple takes of one scene are done, and these are then edited together later, splicing together the best shots from the different takes. However, there is always a danger that certain details may not synchronise in the final scene. For instance a person may light up a cigarette at the beginning of a scene, and the camera will move to something else, then back again, only to find that the cigarette has burned down to the butt in a matter of seconds. This is because the first part of the shoot was edited from the first take, and the second part from perhaps the fourth or fifth take when the cigarette has naturally burned away. Sometimes such an error will be fairly subtle, other times very noticeable. Although not a literal musical representation, the composer wanted to create the impression - which he does brilliantly in musical terms - of different elements cutting back and forth within the whole so that there is a slightly jarring feel, as if they don't quite fit together sequentially.

The piece is written in sections with five different types of material corresponding to the five different time signatures. The descending third underlay in the bass of the guitar ground continues all through the piece, mostly through the minor third but also occasionally in the major third. The bass notes are two semiquavers in duration in the $3/8$ sections, changing to three quavers in duration in the $9/16$ sections - first presented in bars 44-45, to four semiquavers in duration in the $3/4$ sections - first presented in bars 111-119, and to five semiquavers in duration in the $15/16$ sections - first presented in bars 150-152. There are also bars of $5/16$ of which the middle bass note is a semiquaver in duration.

The character of the flute part changes with each time signature: in the 3/8 sections it improvises with quick, detached riffs over the guitar part; in the 5/8 sections it is always silent; in the 9/16 it presents more sustained melodic lines in longer notes; in the 3/4 sections repeated notes are followed by downward arpeggios; and, in the 15/16, the short, rising melodic phrases begin in stepwise motion and end with leaps. The only exception is towards the end, in bars 158-159, where the figure spills over into the return of the 3/8 section. In the guitar part, the intervals and range are initially fairly limited but they gradually open out as the piece progresses, especially in bars 150-152 and 155-157, where the bass notes are five semiquavers in duration. The minor ninth and major seventh intervals are prominent.

It is crucial that the terraced structure of the dynamic changes is clearly and distinctly played, and that every effort is made to avoid any *ritard* at the end.

Editorial Commentary

No changes were necessary

CHAPTER 5

Solos

Three Pieces for Guitar (1973), Op. 70 by Brian Boydell (1918–2000)

Although born in Dublin, Brian Boydell received much of his education abroad in Heidelberg, at Cambridge University, and at the Royal College of Music. He also studied at the Royal Irish Academy of Music, Dublin. He was one of the most important contemporary Irish composers and an influential figure in Irish musical life over the last sixty years. Awarded a Mus.D degree from Trinity College, University of Dublin, in 1959, he held the position of Professor of Music there from 1962 to 1982. He was also a member of Aosdána, Ireland's state-sponsored academy of creative artists. Boydell was one of the founding members of the Music Association of Ireland and was responsible for founding and directing the Dowland Consort. Also active as a conductor, he conducted the Dublin Orchestral Players for over twenty years, and made frequent appearances as guest conductor with the RTÉ Symphony Orchestra. The many honours bestowed on him include: an honorary DMus from the National University of Ireland; an Honorary Fellowship of the Royal Irish Academy of Music; and the Commendatore della Repubblica Italiana. His output includes works for orchestra, wind, string quartet, chamber combinations, choir and solo instruments and, also a violin concerto.

The *Three Pieces for Guitar*, Boydell's only work for the instrument, was written in 1973 for the German guitarist Siegfried Beherend who gave its premiere at the Festival of Twentieth Century Music, Dublin, on 9 January 1974. Eighteen years later, in 1991 on the occasion of the four-hundredth-year celebration of Trinity College, it received its second performance, by the author. That such a fine work, by

a composer who is widely respected as one of Ireland's greatest,¹²⁹ should wait so long for a repeat performance is surely a reflection on the lack of an available performing edition and/or CD recording.

A handwritten version by the composer of the *Three Pieces for Guitar* is available from the Contemporary Music Centre, Dublin. However, the original manuscript still exists and is housed, along with all of Boydell's other manuscripts, in the University of Dublin, Trinity College. These manuscripts consist of eight documents, numbered 11182/ /1 to 11182/ /8.¹³⁰ They include a programme note, a letter to Siegfried Behrend from the composer, original drafts of the three movements and a copy of the original drafts with slight alterations made by Behrend.

The original programme note is as follows:¹³¹

Three pieces for guitar for Siegfried Behrend
Fantasia
Night Song
Scherzo

In the act of composition my intentions are seldom extra musical. When faced with supplying a programme note for a new work I am therefore frequently forced to invent what often turns out to be a pretentious justification for the noises I have created. Although such explanations are now often regarded as part of the musical experience, I prefer to leave the music to speak for itself with the help of explicit titles to the movements. It is perhaps relevant to mention that I have always welcomed the challenge of writing for instruments with very limited technical resources, such as the harp (both concert and Irish types), and now the guitar.¹³²

There are a few differences between the two versions: in the draft manuscript there are barlines in the *Fantasia* whereas the version in the Contemporary Music Centre is without barlines; the middle section of the *Scherzo*, marked *Meno Mosso e rubato*,

¹²⁹ Some leading composers, John Buckley for example, refer to Boydell as the greatest Irish composer of his generation.

¹³⁰ The second digit in the mss. number has not yet been assigned.

¹³¹ Mss. 11182/ /1

¹³² Mss. 11182/ /1, University of Dublin, Trinity College.

also has barlines in the draft manuscript whereas the version in the Contemporary Music Centre does not. What is of interest to the performer are the groupings and rhythms which the composer had in mind, even though he had indicated a free approach to their performance through removing the barlines.

Boydell had been very unhappy with the premiere performance of these pieces¹³³ and had consequently lost faith in the work.¹³⁴ It is not clear why such an accomplished guitarist as Behrend did not perform to the expectations of the composer. He may have underestimated the difficulty of the pieces (which are extremely difficult to play) and because of this he perhaps did not give himself enough time to rehearse to the required standard.

In an amended view of the work, addressed to the author, along with the programme note for their release on CD,¹³⁵ Boydell comments on the work and reflects on the difficulties of writing for guitar:

I'm delighted with your performance of my Guitar Pieces on the tape/cassette you sent me. I never thought much about the work – and your performance has persuaded me that they're not too bad after all! In fact, you made music of them; and I liked your successful additions to the directions in the original score ... Here is a short note on the work. Change it as you wish ...

'The three pieces were commissioned for the Dublin Festival of XXth-century music of 1974 and were first performed on 9 January that year by Siegfried Behrend.

I have found it a stimulating experience writing for instruments with restricted technical possibilities, such as the Irish and Concert Harps. Not being a guitar player, composing these pieces provided a similar challenge.' [...]

With best wishes, and many thanks for bringing this music of mine to life.¹³⁶

He further confirms the difficulties in writing for guitar in his letter to Behrend, in 1973:

¹³³The composer related this to the author in 1991 while preparing the *Three Pieces for Guitar* for performance.

¹³⁴A recording of Behrend's performance is available from the Contemporary Music Centre.

¹³⁵performed by the author on: *e-motion* (Blackbox ii888) Blackbox, UK.

¹³⁶Letter from the composer to the author, 26 June 1997.

Dear Herr Beherend,

Herewith the three pieces for guitar, which I have written for you for your recital in the Dublin festival of twentieth century music.

I have done my best to acquaint myself with the technique of writing for this instrument but since I am not a guitar player I feel quite sure that there must be more effective ways of playing the music I have written than what I have indicated. I would therefore be very glad if you would feel quite free to make what alterations you think suitable, and to add any editorial marks which would make the piece more effective.

I hope that my intentions are reasonably clear from the manuscript, and that you will find the music sufficiently rewarding.

Yours sincerely
Brian Boydell¹³⁷

It should be noted, however, that Beherend made hardly any changes: in the copy of the draft of *Fantasia* he adds a few fingerings (in approximately ten places);¹³⁸ he adds one glissando in *Nightsong*;¹³⁹ and in the *Scherzo* fingerings are added in three instances along with changes in a few note values – minims were changed to quavers where it is not possible to hold them for their full duration.¹⁴⁰

The first movement, *Fantasia*, is divided into six short sections, with a codetta at the end: the first four sections alternate slow, fast, slow, fast, while the last two sections, and the codetta, are slow. Section six is a restatement of the material in section one.

The opening chord is a four-note collection made up of an augmented triad with an added semitone, which includes *f*#, *a*, *b* *b* and *d*. These notes outline part of the scale of *G* minor. This chord incorporates many of the elements used in the *Fantasia*, especially the intervals of major and minor thirds, the major seventh (and its inversion the minor second) and the augmented fifth. Also, there is a suggestion of bitonality

¹³⁷ Mss. 11182/ /2, University of Dublin, Trinity College.

¹³⁸ Mss. 11182/ /6, University of Dublin, Trinity College.

¹³⁹ Mss. 11182/ /7, University of Dublin, Trinity College.

¹⁴⁰ Mss. 11182/ /8, University of Dublin, Trinity College.

here with a mixture of *D* major and *B* *b* major tonalities. The performer needs to be aware of the introduction of an *F* *4* in bar 5 as this new element should be highlighted in a subtle manner. Boydell uses fragmentation of the opening motif in bar 3. The focal pitch of the first eight bars is *a*'.

At the end of bar 7 a decorative motive is introduced through the *c*''-*g*#'-*a*', with the interval structure of a downward major third followed by a rising minor second. This structure relates to the major third interval with the added semitone found in the introductory chord and is developed in section two, starting in bar 14. Boydell's use of the octatonic scale has been documented by Cox, Klein, Farrell and others.¹⁴¹

Although there is occasional use of it here, it is not as systematically used as in some of his other works. An octatonic hexachord is used from the last note in bar 26 through bar 28 and a complete statement of the octatonic 8-28 occurs in the upper voice, bars 40-41.

There is also effective use of chords in fourths in section three, starting in bar 46. The major seventh and minor third intervals (or enharmonic equivalent, the augmented second) become important in the fourth section, from bar 64 and their use is continued in the section five, starting in bar 82. A truncated reprise of the opening begins in section six, bar 94, with a coda beginning in bar 102.

¹⁴¹Gareth Cox, 'Octatonicism in the String Quartets of Brian Boydell', *The Maynooth International Musicological Conference 1995: Selected Proceedings Part 1 (Irish Musical Studies 4)*, Ed. Devine and White (Dublin: Four Courts Press, 1996), 263-70; Hazel Farrell, *The String Quartets of Brian Boydell* (MA thesis, Waterford Institute of Technology, 1996); Alai Klein, *Die Musik Irlands im 20. Jahrhundert* (Hildesheim: Olms Verlag, 1996), 220-1.

The absence of bar lines suggests a quasi-improvisatory feel, perhaps reminiscent of a fantasia from an earlier period in music history.

The second movement *Nightsong* is in ABA form. The A section presents more chordal and homophonic sonorities whereas the B section is more linear and melodic. Many of the ideas here also come from the first chord in the *Fantasia*: the major seventh interval; the three-note motif involving intervals of the major seventh and augmented sixth; and the occasional use of the octatonic elements.

In section A, the major seventh interval is very important, as it is throughout the *Fantasia*. The piece begins with a chromatic crunching of intervals, in contrary motion, through a major seventh, diminished seventh, major fifth and perfect fourth, before returning to a major seventh. The melodic line, bar 10, constitutes a symmetrical hexatonic scale, but also outlines *F*, *C* and *D b* major chords. The B section starts in bar 20 with a semiquaver *arpeggio* figure, which leads into a more dramatic *forte* episode. This semiquaver figure outlines different keys – *D* and *E b* majors (*F #* major is outlined too) - a technique used by Stravinsky. Again, he utilises the major seventh and augmented second intervals. The figure in the upper voice, bar 30, has an octatonic flavour. The highest note of the piece, *a b''*, is decorated with an expressive bending of the string, embodying a kind of supplication or longing inherent in this work. A condensed version of section A returns in bar 41.

The third movement, *Scherzo*, is also in ABA form, with the B section starting in bar 114 and an extended coda beginning in bar 164. The interest in the first section is in the rhythm and the section is characterized by repeated notes, which are later

punctuated by *fortissimo rasgueado* chords. These hexachords are Stravinskian in character. Again, much of the same intervallic material is used – initially the augmented second/minor third and the minor second intervals. The *E* and *A* notes are focal points of this section. The augmented fourth is also important with shifts from *E* tonality to *B b* (bars 31-37, for example). Significant use is made here of colour with changes from *ponti* to *bocca* which may be accentuated in performance.

By contrast the B section is more lyrical and rhythmically freer. The focal point here is the note *c #''*. There is a motion from the *c #''* here through *d #''*, bar 125, to *e''*, bar 133, after which *c #''* is regained. The coda uses material from section A.

Editorial Commentary

The barlines in the original manuscript, in movements one and three, are included in the edition presented here. These are maintained for reasons of interest to the performer and for clarity of reference, but the performer should take note of the absence of such barlines in the version Boydell lodged at the Contemporary Music Centre.

Movement 1

Bars 1-114: includes barlines in original draft, omits them in CMC version

Bars 1-114: omits all slurs

Bar 53: bass line not harmonics

Bar 54: bass line, beats 2-4, not harmonics

Bars 113-114: voice 2 octave lower

Movement 2

Bars 1-47: omits all slurs

Bar 4: minim *g'* not harmonic

Bars 17-18: omits *ponti* and norm.

Bar 24: adds tie to last note and indicates long sustain

Bar 28: adds tie to last note

Bar 43: minim *g'* not harmonic

Movement 3

Bars 1-2: indicates first notes plucked with 'left-hand nail near peg bridge'

Bars 3-4: indicates second notes plucked with 'left-hand nail near peg bridge'

Bar 27: indicates fifth note plucked with 'left-hand nail near peg bridge'

Bar 46: adds crotchet basses, *f* and *e b'*

Bar 85: adds tied crotchet *d*, beat 1

Bar 124: notes on second quaver not harmonics

Bar 126: first note not harmonic

Bar 128: first note not harmonic

Bar 143: second *d'* not harmonic

Bar 162: *g'* not harmonic

Bar 174: indicates fifth note plucked with 'left-hand nail near peg bridge'

***Fantasy* (1974) for solo guitar by John Kinsella (b.1932)**

Dublin-born composer John Kinsella has been an important figure in Irish musical life over the last fifty years. Along with his compositional activities he held the post of Head of Music at RTÉ from 1983 to 1988, when he resigned to devote more time to composition.

His output includes nine symphonies, two violin concertos, a cello concerto and four

string quartets. *Concorde*, the Guardian (now Axa) Dublin International Piano Competition, the National Symphony Orchestra of Ireland and the Irish Chamber Orchestra, among others, have commissioned and performed works by him. His music has also received numerous performances internationally which include a performance of his cello concerto in Mexico by cellist Carlos Prieto in 2002. Prieto subsequently recorded this work on the Mexican record label, Urtext.

In 2004, his *Nocturne for Strings* was performed on a tour of China tour by Serenata conducted by Barry Douglas and his *Hommage à Clarence* received many performances by the Irish Chamber Orchestra, conducted by Nicholas McGegan, on a tour of Europe. His works have been recorded on the Marco Polo, Keltia, Chandos and Altarus labels. John Kinsella is a member of Aosdána, Ireland's state-sponsored academy of creative artists. *Fantasy* is his only work for guitar.

John Kinsella's *Fantasy* for solo guitar was completed on 30 July, 1974. It was commissioned by guitarist Patrick Burke who never performed the work. Instead, it was premiered by Tony Fitzsimons in the Exam Hall, Trinity College, Dublin, on 9 March, 1977. He did not premiere the complete work, however, omitting the section from bar 137 to the end. This section in the original version, apart from being difficult to play, is ineffective in the register in which it was written. It has been modified in this edition. The work is approximately eleven minutes in duration.

Guitarist Patrick Burke had auditioned for a radio recording in RTÉ in 1973, when he met John Kinsella who was part of the auditioning board. Burke had a copy of the *Tain* with him, translated by the poet Thomas Kinsella, a brother of the composer,

which initiated a conversation between them. Around that time the figurehead of a Spanish galleon was recovered from the sea off the coast of County Clare, part of the remains of the Armada ships that had sunk there in 1588. Burke became fascinated with this event and related it in his imagination to the era of the Renaissance Spanish vihuelistas like Luys Milan and others.¹⁴² He fantasized that, perhaps, on one of those ships someone had a lute or vihuela, and was playing the *Pavanes* by Milan as the ship went down. He mentioned his fantasy to Kinsella and requested him to write a work for guitar with this idea in mind. He also gave him a tape recording of one of Milan's *Pavanes* which the composer listened to and liked. Kinsella acknowledged his request for a new guitar work by using Milan's *Pavane No. 2* as the basis of the work.¹⁴³ Ironically Burke neither saw nor played the *Fantasy* by Kinsella as he had moved away from Dublin by the time the work was completed. Although Kinsella used serial techniques in a number of his earlier orchestral works, especially towards the end of the 1960s, he had abandoned this approach in the 1970s as he felt he was not being true to himself, thus the *Fantasy* is not in a serial style. The following is the original Milan *Pavana* (arranged by this author) which served as an inspiration for the *Fantasy* and on which it is loosely based.

Example 5.1, Luis Milan *Pavane No. 2* by Luis Milan

¹⁴² Patrick Burke, telephone conversation with the author, April 21, 2005. Burke has always been fascinated by the sea and lived for many years, with his wife and two children, on a large boat in which he travelled the world. The boat was built by Burke himself.

¹⁴³ Kinsella was unable to recall the Milan work on which he based the *Fantasy*, the author concluded that it is based on *Pavane No. 2*. The composer confirmed this after looking at the score.

Towards the end of the last section of the *Fantasy*, the influence of the Milan work is most overtly acknowledged. He does signal the *Pavana* before that to point to things to come (in bar 33, for example), but fragments of it are most clearly quoted in bars 173-189.

The work is very much influenced by pictorial elements – Kinsella was quite taken with Burke’s fantasy about the Armada and the fact that Burke himself lived for much of the time in a boat – thus the sense of water in its different moods, along with the Irish/Spanish connection and the sea battle, have all informed and inspired the composer during the writing of this work.¹⁴⁴ The first section of the piece, for example, grew out of the image of a moored boat being rocked by the gentle roll of

¹⁴⁴ This was confirmed by the composer in a conversation with the author, 7 September 2006.

the sea. Later on there is a chase on the seas, culminating in battle clashes, represented by the *forte* and *fortissimo* chords, most notably at bars 121-123. This is followed by an atmospheric section, in the aftermath of the battle, where the calm undulation of the sea is reflected on once more through the use of the opening material.

The composer also mentioned to this author that the Irish/Spanish connection was developed substantially in the piece but he could not recall where or how this was done. The most obvious example would appear to be in the last section, where he uses the rhythm of an Irish jig combined with the *Pavana* by Milan, perhaps a symbolic meshing of the two cultural identities. The occasional inferences to the Milan work throughout help to give an organic feeling to the work. The idea of the jig is first hinted at in bars 15-16, where the triplets create a 6/8 or 12/8 feel. The open fifths, bars 6, are reminiscent of an Irish drone.¹⁴⁵

The frequent use of fourth and fifth intervals throughout *Fantasy*, both melodically and harmonically, relates to the first chord of the *Pavana*. The fourths and fifths used in the beginning of the piece help in 'creating the intended mood.'¹⁴⁶

There are a number of ideas, even in the first forty bars, which cut in and out of the composition and are changed or developed in some way with each successive appearance. Most of the material of the piece is contained in these bars. The first idea from bars 1-5, or A, is primarily melodic with occasional chordal support, also characterized by a significant number of large leaps. This is followed by a new

¹⁴⁵ The composer was unable to recall if he had used any folk-song elements here.

¹⁴⁶ John Kinsella, conversation with the author, 7 September, 2006.

textural idea, or B, in bar 6. Although some of the intervals are the same, this material consists basically of parallel chords in a low register. Bar 7, or C, is a new idea again, although, as before, there are intervallic similarities. The jig-like idea, D, starts in bar 15. The new downward scalar passage idea in bar 35, or E, is an inversion of bar 3 of the Milan piece which is immediately followed by the jig-like sextuplets (like D), bars 37-39. This is one of the initial combinations of the Irish/Spanish elements. Following this is the idea F, bar 40, before type A material returns in bar 49. All of the remaining material up to this point relates to and develops one of these six ideas: for example, bars 7-12 relate to A; bar 13 to B; bar 14 to C; bar 26 to C; bars 25 and 27 to B and so on. There are no repeats in this work other than bars 107-112 repeating bars 76-81, and bars 64-65 almost repeating bars 40-41. The final section uses intervals outlined in the opening section, especially consecutive melodic intervals in fifths.

The mood in *Fantasy* fluctuates constantly throughout, and there are subtle changes in tempi. It is crucial that these are accentuated in performance, allowing the character of the different sections to emerge. In general, a sustained singing tone is appropriate, but especially in the beginning where particular attention should be paid to imbuing the large melodic leaps with appropriate expression. The composer suggests that the last section be as fast as possible, played in four, rather than twelve, beats to a bar.

The *Fantasy*, in the opinion of the author, is a very fine composition, which, like Boydell's *Three Pieces for Guitar* and works by some other composers, has been neglected due to the lack of initial collaboration with a performer and, consequently, the lack of a performing edition.

Editorial Commentary

Bar 7: beats 1-2 not harmonics

Bar 9: quaver 4 not harmonic

Bar 16: beat 1, quavers 1-3, octave lower

Bar 42: beats 4-6 not harmonics

Bar 53: *g'*, crotchet 3, not harmonic

Bar 56: final three chords in bass not harmonics and an octave lower

Bar 85: *e* not harmonic

Bar 86: *a* not harmonic

Bar 117: omits *f#* in final chord

Bar 118: omits one *e'* in final chord

Bar 119: voice 2 octave lower; omits *f*; lowest voice *F* minim

Bar 120: adds *e* in final chord

Bar 121: semiquavers 5-8 a repeat of semiquavers 1-4; chord omits *E*

Bar 122: adds *e* in quaver chord; final chord omits *E*

Bar 123: adds *e* chord 1; omits *E* chord 2

Bar 127: quaver 2 not harmonic

Bar 131: quavers 5-6 octave lower

Bar 134: quavers 1-6 octave lower

Bars 135-136: all non-harmonic notes

Bars 137-147: octave higher

Bar 148: quavers 1-8 octave higher; quaver 11 octave higher

Bar 153: repeated chord *b, c#, f#'*

Bar 154: repeated chord quavers 1-9, *b, c#, f#*'; repeated chord quavers 10-12, *e, b, c#, f#*'

Bar 155: repeated chord *e, b, c#, f#*'

Bar 159: notes 7 and 10 an octave higher

Bar 174: omits *E* in both chords; adds *B* dotted minim in both chords

Bar 175: omits *g* dotted minim, chord 2

Bar 176: chord 1, voice 2, octave lower; chord 1, voice 3, octave higher

Bar 177: chord 1, voice 2, octave lower; chord 1, voice 3, octave higher; adds *B* minim, chord 2; omits *E*, chord 2

Bar 178: omits *g* dotted minim, chord 2

Bar 180: adds semibreve *e*, chord 1

Bar 184: adds *f#* dotted semibreve, chord 1

Bar 186: adds *e* dotted minim in chord

***Three Pieces for Guitar* (1990) by Frank Corcoran (b.1944)**

The *Three Pieces for Guitar* (1990) were written for guitarist Peter Baime, who premiered them in Chicago, Illinois, USA in the same year.¹⁴⁷ The Irish premiere of the complete work was given by the author on February 14, 2004, in the 'Lost in Bar 20' series at the Project Arts Centre, Dublin. From 1989-1990, while on a Fulbright Fellowship to the USA, Corcoran met Baime who requested him to write *Three Pieces for Guitar*. The duration of the work is approximately eight minutes.

The available CMC version of the work was un-fingered. Also, there were ambiguities regarding accidentals which have been clarified in this edition. The

¹⁴⁷ The exact date of the performance is not known.

author met with the composer on a number of occasions to discuss both works. It was mentioned when discussing Corcoran's *Quasi un Amore* (2002) for flute/alto flute/piccolo and guitar that they are based on the same tone row and the basic series is outlined in that discussion. Also, all the elements of Corcoran's musical language which were discussed there, are equally applicable to this work: the tight motivic organization, the starkness and economy in the musical material, the general fragmentary approach and the numerous dynamic and tonal changes.

It has been mentioned how well crafted Corcoran's works are for the guitar despite his claim that he has not formally studied how to write for the instrument, and also despite his avoidance of parallel chords or repeating patterns across strings.

However, he did work through these pieces with Baime. The main difficulties for the performer lie in negotiating the rhythm and in executing the constant tonal changes. Like Bodley's *Zeiten des Jahres* these are serial works and are completely free from guitar clichés. Natural and artificial harmonics, *pizzicati*, Bartok snaps, frequent *glissandi*, occasional *rasgueados*, frequent shifts between *tasto* and *ponti*, and rapid alternation between two chords are some of the techniques utilized by Corcoran.

It has been mentioned that the *Prologue* and *Postludio* use the tone row in a similar way, using much the same intervals, and both make use of what the composer describes as 'a beautiful old singing melodic line which is very much pro-guitar in it's quality. The central movement is anti-guitar, against the beautiful tradition.'¹⁴⁸ There

¹⁴⁸ Corcoran, Frank, interview with the author, 20 February 2004.

is effective use of the diminished fifth interval which gives the work a 'dominant'¹⁴⁹ and slightly tonal feeling in places. However, it never quite becomes tonal.

In the outer movements it is quite easy to trace the row by creating a matrix, but the middle movement is less easy to decipher as the row has been broken up, starting instead on its inner notes. Several versions of the row have the diminished fifth interval in common which helps the listener to make connections and relationships between the various ideas. In addition, Corcoran is not always strict in his use of the serial technique and has humourously referred to his approach as 'Tipperary serialism'. He believes that the row is 'just something to hang your hat on, something to bring coherence, which is important.'¹⁵⁰ Although he is very attracted to the guitar as an instrument, in his opinion some of the Spanish and South American music is 'too beautiful'. For this reason the middle movement, entitled *L'Argomento*, has been somewhat fragmented, in order to break up the more traditional outer movements: it is, as its name suggests, an argument, 'a quarrel with itself.'¹⁵¹ There are many elements in this movement – violent Bartok *pizzicatos*, *glissandi*, *ponti*, *tasto* etc. interspersed with silence. It focuses more on notes 5-9 of the row. The movement is comparatively broken up and disjointed, constantly changing gear.

The liberal use of the diminished fifth, along with minor thirds and sixths, is intervallically important throughout both works.

In general, the *rasgueados* in both works are not meant to be played rhythmically, but

¹⁴⁹ Ibid.

¹⁵⁰ Ibid.

¹⁵¹ Corcoran, *ibid.*

more as a continuum of sound. In addition, the composer prefers that the final glissed notes in movement two be played more quickly than indicated in the written time values.

Editorial Commentary

Corcoran uses *tremulandos* with the *i* finger for both chords and single notes and also requests the use of a plectrum for some of the louder *tremulando* chords. When this author executed these passages to him as a demonstration, using the fingers instead of a plectrum, he conceded that this sounded equally acceptable.

Prologo

No changes were necessary

L'Argomento

Bar 5: left-hand *pizzicato* indicated

Bar 20: left-hand *pizzicato* indicated

Bar 41-42: harmonics octave lower

Bar 50: left-hand *pizzicato* indicated

Bar 64: left-hand *pizzicato* indicated

Bar 95: e' not harmonic

Postludio

Bar 27: e'' not harmonic

Guitar Sonata No. 1 (1999) by Jerome de Bromhead (b. 1945)

Guitar Sonata No. 1 (1999) was written for and commissioned by the author and sponsored with funds provided by the Arts Council of Ireland. For a variety of reasons the work has not yet been premiered. However, the author hopes to perform

and record the work within the next year. The duration of the work is approximately 16 minutes. The *Guitar Sonata No. 1* is in three movements in the traditional format of fast-slow-fast. As in Bromhead's other works the material is derived exclusively from guitar but this is a more abstract composition requiring more effort from the audience in its assimilation.

The first movement presents two types of material, which will be referred to as A and B. Material A is presented at the outset, with material B starting in bar 58. Material A returns at bar 102, with a return to the B material at bar 150. Bars 150-155 is a varied repeat of bars 65-70, which is itself a variation of bars 58-63. The coda begins in bar 176 and includes a reiteration of the opening chords in bars 185-187.

Material A is characterized by dissonant, block chords, which nearly always contain at least one minor second interval (or its inversion the major seventh). These are punctuated by snippets of melody, usually in the upper voice, but occasionally in the bass too. The chords move in crotchet rhythm at first but change to quavers in bar 9. The minor third interval is important in the upper voice here. There are intermittent snatches of melodic runs which break up these chords and connect phrases, as, for example in bar 19. Semiquaver runs with wide leaps interject occasionally too, as in bar 36, and these embody the kind of material which is exploited and developed in the third movement. Extremely dissonant chords (bars 45-53), some of which, in effect, contain four consecutive semitones (although two are displaced by an octave), brings this section towards its conclusion at bar 56.

The second type of material is characterized by a more singing melodic line in the

upper voice in longer notes, above a bass underlay, with some complex slurred figurations in the inner voice. Occasionally elements of material A break through here as in bars 71-75. The B material continues to bar 101, and in bar 102 the A material returns. Nothing is repeated exactly, but the same type of dissonant chords occur and they continue until bar 149. At bar 150, the B material returns. Bars 150-155 is a varied repeat of bars 65-70, which is itself a variation on bars 58-63. This section ends in bar 175 and the coda, starting in bar 176, contains snippets of the opening chords in bars 185-187.

Movement two is in a loose ternary form: the first section A concludes in bar 9, followed by development of this material from bars 9-20. A varied reprise of the opening material starts in bar 21 leading to a coda in bar 29.

Like movement one, many of the chords contain minor second intervals but there are also quite a number of chords built using fourths, both perfect and augmented. There are also quite a number of semitone dyads, which use both harmonics and normal notes and sometimes a combination of both. Some of the figurations, like the semitone followed by a tone and the figure alternating semitones (in bar 5) have been foreshadowed in the first movement. Another feature here is the *glissando* between notes large intervals apart – mostly major sixths but occasionally augmented fourths also. The *tremulando* between notes an augmented fourth apart was also hinted at in movement one.

Movement three is written in sections: section A from bars 1-126; section B from bars 127-171; a repeat of section B, bars 172-216, with slight demisemiquaver variation in

the figuration; a repeat of section A, bars 217-341; and a coda starting in bar 343.

Section A presents two types of material, with the shorter second type starting in bar 43 and reverting to the initial arpeggio-type patterns in bar 67. The B section mostly develops these arpeggio patterns from section A with occasional elements from the second type of material creeping in.

While this piece is written guitaristically, yet it is a very difficult work, not only in its scale, but also in some of the slurring and fingering details. It is much easier to perform when memorised, as more attention can be applied to exact left-hand string placement, which is essential successfully to play some of the slurs and *glissandi*. The last movement, and occasionally the first, is relentless in tempo, allowing little time for respite.

Editorial Commentary

The changes/corrections in this edition were made in relation to the original computer-generated version received from the composer.

Movement 1

Bar 74: note 5 not harmonic

Bar 84: last note *c* ♯''

Bar 101: octave lower

Bar 106: omits tie on *a* ♯

Bar 120: omits slurring

Bar 144: middle voice of chord *d* ♯'

Bar 151: beat 2, note 2 of triplet 1, *d* ♯

Bar 176: omits slurs

Bar 187: notes in chords *A #, c, f*

Bar 106: omits tie on *a #*

Movement 2

Bar 7: *g #'* note 2 of triplet, beat 3; harmonic, beat 5, octave lower; harmonic, beat 7, octave lower

Bar 12: harmonics an octave lower

Bar 13: omits slurs, beat 2

Bar 14: final note octave higher

Bar 15: omits slurs, beats 1 and 3

Bar 17: *c #''*, quaver 1, beat 4, octave lower; *d*, quaver 1, beat 4, octave higher; *g #'*, quaver 2, beat 4, octave lower

Bar 27: quaver 2, octave lower; quaver 5, octave lower

Bar 29: chord, quavers 2-4, *d #'*, *g #'*, *e #''*

Movement 3

Bar 22: omits tie on *f ♯*

Bar 41: beat 2, semiquaver 3, *c ♯''*

Bar 53: written an octave lower

Bar 60: quaver 2 written two octaves lower

Bar 66: note 1 written two octaves lower

Bar 118: final note written octave lower

Bar 155: note 1 written octave lower

Bar 167: semiquaver 7, *g ♯*

Bar 176: omits slur

Bar 193: note 1, *A ♯*

Bar 199: upper note not harmonic

Bar 200: lower harmonic octave lower

Bar 257: beat 2, semiquaver 3, *c* \flat ''

Bar 269: octave lower

Bar 276: quaver 2 written two octaves lower

Bar 282: note 1 written two octaves lower

Bar 334: final note written octave lower

Bar 336: beat 2, quaver 2, *c*' is \flat

***Four Pieces for Guitar* (1993) by Jane O Leary (1946)**

The *Four Pieces for Guitar* (1993) were written for, and dedicated to, the author and received their first performance in Wake Forest University, North Carolina, USA on 1 October, 1994, performed by the author. It was first recorded by the author in 2004.

¹⁵² The work is in four movements, which are titled *Aria*, *Narrative*, *Fantasy* and *Finale*. The original programme note provided by the composer, is as follows:

These pieces were written at the end of 1993 following a request for a work from the celebrated Irish guitarist John Feeley. I was attracted by the variety of sonorities possible on the guitar and attempted to create textures which exploit contrasting sounds and moods. There are echoes of the same motives and phrases throughout the four movements, yet each stands as an independent unit and may be played as an individual piece. There is an aspect of story telling involved in the musical dialogue, a particularly Irish skill, and any sense of fantasy and imagination that can be brought to a performance will be helpful.

O'Leary had not previously written for the guitar and did not play the instrument, so she knew little about it as she approached the composition of these pieces. However, after what she describes as a 'very helpful'¹⁵³ session with this author, who demonstrated most of the guitar techniques and introduced her to a representative portion of the repertoire for the instrument, she was inspired with many ideas for a

¹⁵² *e-motion*, CD BBM1002, Blackbox Music, U.K., 1998.

¹⁵³ Jane O Leary, interview with the author, 16 October 2004.

textural and colourful compositional work. Using a self-made fingerboard chart, O'Leary explains: 'I started from a very practical point of view, working my way around the instrument, noting chords which were playable and making use of open strings where possible.'¹⁵⁴ Only once she was confident that she understood the capabilities of the instrument did she begin to shape the structure of the music, and as a result *Four Pieces for Guitar* is a work which clearly evolved out of the guitar itself.

Aspects of particular interest to O'Leary were the variety of textures - using all strings, or contrasting single notes with large spread out chords - and differentiation of colours, determined by the variety of ways in which one can make the strings resonate, using nails, fingers, palms, etc. The technique of using repeated notes is particularly noticeable in the music and is a sound effect that the composer associates with the guitar, perhaps related to the instrument's limited capacity for sustaining sound. Strumming of chords also has the same effect of sustaining sound, and is a characteristic often associated with Spanish guitar music.

In the first piece, *Aria*, there is a strong contrast, reinforced by dynamics, between the solo line and the chords. The chords are used to interrupt the flow of the melodic line and repetition of both single notes and chords is used to sustain sound. The opening melodic passage is repeated transposed up an octave but returns to its original register at the end, thus contributing to the creation of an arch-shaped structure in the music.

In the second piece, *Narrative*, the lowest string is used for punctuation, recurring in a dead *pizzicato* and creating a rhythmic pattern of its own. Another characteristic

¹⁵⁴ Ibid.

figure based on the nature of the instrument itself, is the combination of open strings and moving chords on other strings. The open strings stay the same while the closed notes shift positions. Again, this is a feature determined by the nature of the guitar and is characteristic to it. The form of this second piece is a simple ternary structure with the opening material repeated at the end.

The third piece, *Fantasy*, makes use of arpeggiated chords, spread across the strings. These rapidly arpeggiated chords at bar 18, and the *tremolo* effect starting at bar 24, explore different ways of sustaining the resonance of the strings. Harmonics are used effectively for special colouristic effects.

Similar elements are found in the fourth piece, *Finale*. Again, there are rapidly repeated notes and the contrast of a melodic line and punctuating chords. Some new colouristic effects are exploited here, including the *tamboura* effect on chords, which is yet another technique strikingly distinctive to the guitar.

The *Four Pieces for Guitar* are concise and compact, and while there are echoes of motifs common to all the pieces, they are relatively simple in structure. Although the character throughout is intended to be fairly free and unpredictable, O'Leary asks for a 'narrative' character, as if telling a story. The gentle rhythms of the spoken voice and the creation of mood through sound offer guidance for the performer. The tempo is generally not strict, rather it should be instinctive and speech-like, yet at the same time it should have a more insistent, forward-moving quality than some of her other works - for example, the *Duo* for alto flute and guitar.

Broadly speaking, the *Four Pieces for Guitar* are miniatures which offer the performer a variety of instrumental challenges. Arising from the possibilities of the instrument, they present a comprehensive range of guitar sounds and musical textures. Although the author and composer had met on a number of occasions during the writing of this work, and discussed various changes to it, unfortunately no record was kept of the suggestions offered or changes which were incorporated. The following change, made at the time of writing, was omitted in the original CMC score.

Editorial Commentary

Movement 4

Bar 8: triplet in semiquaver one, with *G*, *A* and *F*

***Due Angeli* (1992) for solo guitar by Philip Martin (b.1947)**

A native of Dublin, Philip Martin showed musical promise from an early age. He has the unusual distinction of being both a composer and a virtuoso concert pianist, with a busy international performing schedule and has studied at the Conservatory of Music, Dublin Institute of Technology (formerly the Municipal School of Music) and as a scholarship student at the Royal Academy of Music, London. His piano teachers include Mabel Swainson, Louis Kentner, Geza Anda and Yvonne Lefebure and he acknowledges Franz Reizenstein, Richard Rodney Bennett and Lennox Berkeley as being the most influential of his composition teachers. A member of Aosdána, Ireland's state-sponsored academy of creative artists he teaches both composition and piano at the Birmingham Conservatoire and is a Fellow of the Royal Academy of Music in London.

Martin's output comprises orchestral, vocal, chamber and instrumental works, a significant number of these written, not surprisingly, for piano, including three piano concertos and five piano trios. He has also written many songs, which he has performed with his wife, soprano Penelope Price Jones. Martin has received several fellowships including the Sir Frederick Shinn Fellowship, the Gulbenkian Fellowship, and the UK-US Bicentennial Fellowship. He has held a number of residencies in American universities and has performed and taught courses in song collaboration at the Tanglewood Summer School. Marco Polo and Altarus record labels have released CD's of his works. *Due Angeli* is Martin's only work for guitar.

Due Angeli (1992), commissioned by Irish guitarist Benny O'Carroll with funding provided by the Irish Arts Council, has not yet been premiered. This work is one of a number of compositions by Martin which were based on the idea of angels or other religious icons.¹⁵⁵ In this instance he was inspired by two statues observed in a church.

There was no collaboration between composer and guitarist. It was clear that Martin had made little study of the guitar or how to write for it. This, coupled with his lack of experience and knowledge of the instrument, resulted in a work which needed substantial revision in order for it to translate successfully to guitar. The various problems encountered include notes written outside the range of the instrument and chords which were impossible to play: in effect the piece had to be arranged for the guitar, and a number of chords had to be re-voiced. While the musical material was

¹⁵⁵ His third piano concerto (2005), for example, is also based on angels. See CMC interview with composer, July 2006 at <http://www.cmc.ie/articles/article1092.html>.

written on piano, thus not guitar-generated, it was nevertheless written from the composer's feeling for, and impression of, the instrument.

The first movement divides into six sections: section A (bars 1 – 8); section B (bars 9-12); section C (bars 13-26); a large central section, D (bars 27-60); section E (bars 61-65); and section F (from bars 66 to the end). Extensive use is made of sonorities comprised of notes from the octatonic scale, also chords built on fourths (bars 7-8) and chords made up of two intervals of a fourth, with a third superimposed on top (bars 9-12). In addition, some of the chords at the beginning of the piece, with added sevenths and sharpened ninths, reflect the influence of jazz.

Section A starts with two sustained sonorities followed by a homophonic two-part texture, with both parts close in range, followed by section B which is entirely chordal. Section C starts with semiquaver melodic fragments followed by a semibreve chord, leading to a short contrapuntal section in crotchets, in the lower register, after which elements of the initial few bars recur – this time the two chords are followed by a two part-texture which leads to repeated notes *a b*’ announcing the following section. Section D brings a new idea with quaver movement throughout. The grouping of the quavers is varied and their patterns of 2, 3, 4, 5, 6, 7, 8 and 11 occur in repetitive, melodic sequences which are minimalist-like in style and predominantly structured as single lines. To begin with, there are occasional interjections into these lines by chords, which later become more frequent as the section progresses and eventually take over at the end. Section E, similar to section A, starts with one chord followed by a two-part texture, but in this section there is a wider interval structure between the parts. Section F also recalls section A in that it

starts with two chords but differing in that the chords are followed with references to the material in section D.

In performance it is important to bring out the changes in character and texture between the different sections. Section D should be rhythmically more forward-moving while a greater rhythmic freedom may be enjoyed in the other sections.

The second movement, *Chorale*, contrasts flowing melodic *legato* sections with shorter *staccato* sections which are more disjointed [disjunct] melodically. The movement is in a loose ternary form, with the B section starting at bar 26, a reprise of the A section at bar 49 and the coda starting at bar 55. The phrase in bar 10 begins as an inversion of the first phrase. The B section leads to an extended pedal on the note *d* before the return of section A. In performance, the flowing sections should be played *legato* with a sense of reverence, while the *staccato* sections should give the impression of intrusions from a more mundane world. All of the chords here can be described as tonal and some sections are centered in C minor, yet it would be incorrect to state that the piece is key-specific.

Due Angeli has a spontaneous and improvisational feel to it, with its own personality and musical argument, and represents an individualistic approach to composition.

Editorial Commentary

Movement 1

Bar 2: chord *D, B b, e, c'* and *e b'*

Bar 12: chord *G, B b, e, g, a* and *e'*

Bar 13: omits harmonics

Bar 14: chord *D, G b, e, g, a* and *e'*

Bar 19: *E, G#, f* and *d'* chord, beat 3

Bar 20: chord *E, G#* and *f* chord, beat 3

Bar 22: chord *D, B b, e, c'* and *e b'*

Bar 24: adds *d#* minim, chord 1

Bar 25: chord 1 crotchet duration

Bar 36: adds *c'* in chord

Bar 37: adds *c'* in chord

Bar 38: adds *c'* in chord 1; omits *B b*, beat 4; adds *b b*, beat 4

Bar 37: adds *c'* in chord

Bar 57: *D, G, B, e,* and *g#* in last chord

Bar 58: *D, G, B, e,* and *g#* in all chords

Bar 59: quavers 2-8 octave lower

Bar 60: chord of *D, F, B, e,* and *g#*

Bar 61: chord of *D, G, B, e,* and *g#*; last note octave lower

Bars 62-65: melody octave lower

Bars 66-67: omits one *b* note in chords

Bars 74-76: chords of *E b, A b, c b, d ♯,* and *f*

Bars 75-76: single notes octave lower

Bars 77: chord of *E, A b, c b, d ♯, f* and *b b*

Movement 2

Bar 2: adds *g* to second chord

Bar 5: *c, e b, f* and *a b* in chord 1; *B b, d, f* and *b b* in chord 2

Bar 6: apart from bass line all other voices octave lower

Bar 7: chord octave lower

Bar 10: chords octave lower

Bar 11: chord 1 octave lower; upper three voices an octave lower

Bar 13: bass octave higher

Bar 16: bass chord 1 octave higher

Bar 20: adds *g* # in chord 2;

Bar 21: adds *d* # in chord

Bar 28: last chord octave lower

Bar 29: last chord octave lower

Bars 30-31: upper three voices an octave lower

Bar 32: upper two voices an octave lower

Bar 33: upper three voices an octave lower

Bar 34: upper voice an octave lower

Bars 35-36: omits *d*'

Bar 44: upper three voice an octave lower

Bar 45: upper voice an octave lower

Bar 50: adds *g* in last chord

Bar 53: chord 1 is *c, f, e b*' and *a b*'; upper two voices octave lower

Bar 54: chord 1, upper three voices octave lower; chord 2, upper two voices octave lower

Bar 55: upper three voices octave lower

Bar 56: octave lower

Bar 58: octave lower

Bar 60: chord is *D, G* #, *B, e* and *g* #

Bar 63: chord is *D, G#, B, e* and *g#*

***Figurations* (1981) by Eric Sweeney (b.1948)**

Figurations (1981) was commissioned by, and dedicated to, the author with funds provided by the Spanish Cultural Institute, Dublin. It was premiered in 1982 at the Waterford Regional Technical College¹⁵⁶ and was released on the *e-motion* CD in 1998, published by Blackbox Music, a subsidiary of Sanctuary Records.¹⁵⁷

The liner notes for the CD, written by the composer, are as follows:

Written in 1981, *Figurations* was an attempt to write a piece using only two chords. These chords become similar to the two contrasting subject groups of sonata form.

The first section is dramatic in character and is based on a type of *E* major chord. It features *ostinato* patterns, rapid chromatic scales and declamatory chords, while the second section is based on a *F/B b* tonality and is more tranquil in mood, with gently rising arpeggios over which a melodic pattern gradually emerges. These two ideas are discussed and the gentle coda provides a reconciliation between the two opposing chords.

Sweeney's early works make use of serial techniques. *Figurations* (1981) is an early essay in his adoption of minimalist principles, although it is more dissonant than his later music in this style. It is minimalist in that it is based on two different chords, but even so, it is unlike his later minimalist works. Each of the two main sections elaborate one of these chords in succession, leading to a coda which combines both ideas. It is clear that when Sweeney wrote this piece in 1981, he was already interested in cutting down his choices. According to Sweeney, his style had metamorphosed into minimalism by 1984 to 1985, but even after that time, influences from serialism still affected his work. For instance, the primarily minimalist style of

¹⁵⁶ Exact date is unknown.

¹⁵⁷ This CD received very favourable reviews internationally from publications such as the BBC magazine, *Avant*, *Wire* and, also, newspapers in Ireland.

the last movement of his *Symphony No.2* (1985) employs note patterns that are obviously serial; the 8-note row in the beginning expands to a 12-note row. However, the way in which they are incorporated is definitely minimal and tonal.¹⁵⁸

In *Figurations* Sweeney was thinking along minimalist lines, but in a more dissonant context. The presence of a key signature, suggestive of tonality and a departure from serial principles, is also significant. E major is a key very much associated with the guitar because of the tuning. Additive patterns which are so characteristic of minimalism are common here also: for example, in bars 15-16, the descending chromatic line starts initially with the *b* note, bar 15, and beginning on *b b*, bar 16, starts as a four-note pattern, expanding to a five-note pattern and finally includes all the notes of a full downward chromatic scale; in bar 38, the *a b'*, *b b'* in the melody, develops two bars later into *a b', c'*, *b b'* again an example of the additive process (this idea is inverted in bar 40). This technique is also applied to the rhythm – in bar 2, for example, the rhythm speeds up. The composer constantly plays around with these patterns.

This work is a fine example of Sweeney's predilection for using quartal harmony - there are many chords built on fourths. One's first thought is to attribute this to the tuning of the guitar, but Sweeney frequently used this type of harmony in other works also. When writing in a specific key, as he does in *Figurations*, the use of harmony in fourths (or fifths) is an effective way to avoid key specificity. Fortunately, quartal harmony is idiomatic on guitar also due to its tuning system.

¹⁵⁸ Eric Sweeney, interview with the author, 15 July 2005.

The technique of using two themes and combining them at the end of the piece has also been used by other composers.

Editorial Commentary

Bars 1-48: omits all staccatos

Bar 4: omits dynamics

Bars 11-12: omits gliss. and trem.

Bar 15: omits gliss. and trem.

Bars 17-18: omits gliss. and trem.

Bars 19: omits bend

Bars 21-22: omits gliss. and trem.

Bars 28: omits bend

Bar 29: omits gliss. and trem.

Bar 31: omits cresc.

Bars 42-52: omits dynamics

Bar 53: omits bend

Bar 63: omits ponti

Bar 66: omits cresc

Bars 70-72: omits gliss. and trem.

Three Folk Songs for Guitar (2003) by Eric Sweeney (b.1948)

The *Three Folk Songs for Guitar (2003)* were written at the request of the author, who gave the premiere on 14 February 2004, in the 'Lost in Bar 20'¹⁵⁹ series at the

¹⁵⁹ This concert series of contemporary Irish music is organized and promoted by the CMC. It's title has since been changed to the 'CMC Salon' series.

Project Arts Centre, Dublin. The duration of the work is approximately seven minutes.

Like the *Concerto for Guitar and Strings*, each movement of this work is based on a folk song – in fact the same folk songs as used in the concerto (he does, however, use an extra folk tune in the final movement of the concerto). The three folk songs on which this work is based have already been presented in the discussion of the *Concerto for Guitar and Strings* and much of the discussion regarding Sweeney's application of the addition/subtraction process of minimalism applies equally to this work.

The campanella-type fingering used throughout much of the second movement was suggested by the author, an effect that the composer particularly liked. The use of harmonics in addition to the campanella fingering accentuates the effect of resonances ringing on.

Editorial Commentary

Thornton's Reel

Bars 3-6: added *e* crotchet on last beat

Bar 7: added *e* crotchet on beat 3

Bar 8: added *e* crotchet on beat 2

Bars 12-13: added *e* dotted crotchet on quaver 8

Bars 14-15: added *e* crotchet on beat 3

Bars 16-17: added *e* dotted crotchet on quaver 4

Bars 19-20: bass line in quavers

Bars 23-24: bass line in quavers

Bars 25-26: added *e* dotted crotchet on beat 3

Bars 27-28: added *d* crotchet on beat 1

Bars 27-28: added *e* dotted crotchet on beat 2

Bars 27-28: added *e* dotted crotchet on quaver 6

Bars 29-30: added *e* crotchet on beat 1

Bars 29-30: added *f*# crotchet on beat 3

Bars 31-32: added *e* crotchet on beat 1

Bar 31: added *e* crotchet on beats 1 and 3

Bars 32: added *e* minim on beat 2

Bars 32: added *e* crotchet on beat 4

Bars 33: added *d* crotchet on beat 1

An Chailin Alainn (The Beautiful Girl)

Bars 1-65: harmonics omitted, except in bars 61-62, where they are written an octave lower

Bars 64-65: second note from the top in chords is *f*#

The Rakes of Clonmel

Bar 1: bass line (quavers 1 and 4) in quavers

Bar 3: bass line (quavers 1 and 4) in quavers

Bars 5-6: bass line (quavers 1 and 4) in quavers

Bars 8-9: bass line (quavers 1, 4 and 7) in quavers

Bars 10: quaver bass line, beat 1

Bars 11: slur omitted

Bars 20-21: quaver bass line, beat 1

Bars 20-26: slurs omitted

Bars 28-44: same comments as for bars 1-17

Bars 47-48: quaver bass line, beat 1

Bars 47-52: slurs omitted

***Sonata for Guitar* (1993) by Donal Hurley (b.1950)**

Born in Dublin, composer Donal Hurley is a music graduate of University College Dublin. His output includes orchestral, choral, vocal, ensemble and solo works. He has a keen interest in electro-acoustic music and in writing music for dance, which has resulted in long-term collaborations with the Irish Youth Dance Company and the annual New Music-New Dance Festival. His compositions have been extensively performed, and broadcast, internationally, including a recent broadcast in China. He currently lectures in music at the Mater Dei Institute of Education, Dublin, a position he has held for over twenty years.

Hurley is deeply interested in bridging the gulf between the listener and composer in Irish contemporary music and between electronic and acoustic music, an aspiration he actively channels through his activities and membership of the Association of Irish Composers.

Besides the *Sonata for Guitar* for solo guitar, Hurley's only other work featuring guitar is *Five Hymns*, 1991 – 1998, for two sopranos, alto, two tenors, violin, soprano recorder, synthesizer, organ, harp and guitar.

The *Sonata for Guitar* (1993) was commissioned by guitarist Alan Grundy,¹⁶⁰ who

¹⁶⁰ Alan Grundy studied guitar with the author.

gave its premiere on February 28, 1993 at the Hugh Lane Municipal Gallery of Modern Art, Dublin as part of the Dublin Guitar Festival. It is subtitled *Homage to Segovia*. The work is in three movements entitled *Toccatina*, *Elegia* and *Danza*, with a duration of approximately twelve minutes.

Although Hurley never studied classical guitar, he did play both electric and acoustic guitar as a teenager: 'I just played chords and learned my harmony through it'¹⁶¹ says Hurley. He also studied flute and piano. At the time of writing *Sonata for Guitar*, Hurley listened to recordings of the great Spanish guitarist Andrés Segovia - especially the music of Torroba and Turina - as well as to the string quartets and symphonies of Shostakovich. The second movement, in particular, shows the influence of the latter composer, not in the sense of using any particular technique or quotation, but rather in the way that the general harmonic language is used.

With regard to the difficulty of the work, the composer states: 'the second and third movements are quite sustained and difficult - the guitar is such an exposed instrument, I could only try it on the guitar myself extremely slowly'.¹⁶² Despite his comments, the piece is not difficult to play. Although movement two requires more sustained *barrès* and has a few difficult stretches, the two outer movements are well within the average player's capabilities. Alan Grundy suggested the use of the *rasgueado* technique where strumming through the patterns precluded the necessity for each note to be written out. This allows the performer more time to think while

¹⁶¹ Donal Hurley, conversation with the author, 16 July 2006.

¹⁶² Ibid.

playing and Hurley concurred that it was ideally suited to a sustained piece like this.¹⁶³

Movement one presents two different ideas: the first is an upward melodic minor seventh leap followed by a slurred figure which keeps returning in a rondo-like fashion, phrygian in character; the second idea consists of arpeggios which briefly interrupt the first idea initially, but becomes more prominent towards the end of the piece. From bar 63 onwards, Hurley uses a descending three-note bass in sequential arpeggios. The minor seventh leap generally has a Bartok pizzicato on the second note, a distinguishing feature of the movement.

The second movement is in ternary form with return of the first material starting in bar 83. The middle section makes extensive use of the *rasgueado* technique. The third movement is in a rondo-like form and makes extensive use of arpeggio patterns, which have melodies embedded in them. The outer movements can be played flamboyantly while the second movement is more expressive in character.

Editorial Commentary

Toccatina

Bar 1: Bartok *pizzicato* using *p* and *i*

Bar 3: Bartok *pizzicato* using *p* and *i*

Bar 5: Bartok *pizzicato* using *p* and *i*

Bar 17: minim on first note; quavers 5-7 slurred; final quaver slurred to next

note

¹⁶³ Ibid.

Bar 22: string pulled with *p* and *i* for Bartok *pizzicato*

Bar 17: minim on first note; quavers 5-7 slurred; final quaver slurred to next note

Bar 31: describes *golpé* as striking the strings with the right hand

Bar 48: minim on first note; quavers 5-7 slurred; final quaver slurred to next note

Bar 54: no slurs

Bar 56: no slurs

Bar 56: no slurs

Bar 62: describes *golpé* as striking the strings with the right hand

Bar 92: beats 1-3, quaver groupings of 4 + 2

Bar 93: Bartok *pizzicato* using *p* and *i*

Elegia

Bar 29: *d'* and *g'* not harmonics

Bars 38-41: *e'* doubled in last two chords of each bar

Bar 43: *e'* doubled in last two chords

Bar 45: *e'* doubled in last two chords

Bar 46: beats 2-4 written as demisemiquavers from higher to lower pitches

Bar 47: written as demisemiquavers from higher to lower pitches

Bars 57-58: last note written as *e'*

Bars 67-68: three times in original, three bars

Bar 69: omits *f#* semibreve in bass

Bars 71-72: written as demisemiquavers from lower to higher pitches

Bar 73: beats 2-3 written as demisemiquavers from higher to lower pitches

Bar 78: beats 2-3 written as demisemiquavers from higher to lower pitches;
chord, beat 4, *B*, *f*#, *g* and *a*

Bar 79: beats 2-3 written as demisemiquavers from higher to lower pitches

Bar 79: beats 2-3 written as demisemiquavers from higher to lower pitches

Bar 80: 3/4 bar; same notes as first chord bar 79, written as demisemiquavers
from higher to lower pitches

Bar 81: omitted

Bar 82: omits ornamental notes

Danza Ostinato

Bar 17: quaver 4, adds *d* in bass

Bar 19: quaver 4, adds *d* in bass

Bar 26: semiquaver *g*, chord 1

Bar 52: semiquaver *g*, chord 1

Bar 58: quaver 4, adds *d* in bass

Bar 60: quaver 4, adds *d* in bass

Bar 62: quaver 4, adds *d* in bass

Bar 63: omits upper dyad, *g*, *b*

Bars 64-70: omits *rasgueado*

Bars 113-114: omits *rasgueado*

Bar 134: semiquaver *g*, chord 1

Bars 146-147: omits *rasgueado*

Bars 149-150: omits *rasgueado*

Bars 156-158: omitted

***Lullaby for Deirdre* (1989) for solo guitar by John Buckley (b.1951)**

Lullaby for Deirdre is this author's arrangement (2004) of the first movement of a piano work entitled *Three Lullabies for Deirdre* which were written for the eleventh birthday of the composer's daughter Deirdre. The premiere of the piano version was given by composer/pianist Eric Sweeney at the Waterford Regional Technical College, April 4, 1989. The guitar version was premiered by the author on 5 October 2004 at St. Michaels Theatre, New Ross, Co. Wexford, Ireland. In 2005, harpist Geraldine O Doherty also arranged it for harp and performed it at the international harp congress in Dublin. Buckley has not expressed preference for any particular version of the piece, simply stating that 'each instrument brings a different colouration and sonority to the work and shows it in a different light.'¹⁶⁴ 'The indication *Floating Gently* suggests the mood and character of the piece,' says Buckley, 'which gradually unfolds from the opening arpeggio figures before approaching the stillness of the final cadence.'¹⁶⁵

Apart from changing octaves in a number of instances, this work fits perfectly on guitar and, according to the composer, 'sounds better on guitar', although, as mentioned above, he later states that he liked all versions equally in different ways.¹⁶⁶ The most challenging aspect of playing it on guitar is in the avoidance of bass-string finger-sliding noises – if the left-hand tension on the string is released momentarily before shifting, this will help to avoid intrusive string noise. On the other hand it is important that gaps are not made between shifts.

¹⁶⁴ Conversation with the composer, 15 July 2006.

¹⁶⁵ From CD, 'In Winter Light', liner notes, Celestial Harmonies, 2004.

¹⁶⁶ Conversation with the composer, 26 May 2004.

The first nine bars constitute an introduction which is followed by a new section from the upbeat of bar 10 to the pause in bar 22 - hereafter designated as section A. The section following this, the upbeat of bar 23 to bar 36 is a variation of A, really an A1: bars 23-25 repeat the figuration found in bars 10-12, but with different pitches; bars 27-32 are an exact repeat of bars 14-19 after which the figuration changes to bring back a kind of cadence on the minim chord in bar 36; the linking figure, bar 13 in section A, is repeated exactly in bar 26. This is followed by a seven bar coda, starting in bar 37, which counterbalances the nine bar introduction. Both the introduction and coda are characterized by intervals of a perfect fifth, which are prominent throughout the work, as are some minor seconds also. In the coda, major and minor thirds have also been added.

The arpeggio figure starting in bar 14 and culminating with the high trill in bar 22, is more flowing in character than the earlier arpeggio figures. Also, there is an interesting mix and balance in the direction of the arpeggios: he begins with ascending arpeggios, bars 1-9; descending arpeggios in bars 10-12; ascending arpeggios from bars 14-22; descending arpeggios, bars 23-25; ascending arpeggios 27-37; and mixed arpeggios, bars 39-40. The ending is like a traditional tonal cadence – the only such example of this in his works known to the author. This work is, perhaps, the closest Buckley comes to tonality.

Editorial Commentary

The guitar edition begins at the same written pitch but sounds an octave lower than the piano version. The commentary relates only to written pitches rather than the actual pitch.

Bar 9: adds tied notes *f'* and *a b'* except for last quaver

Bar 14: from semiquaver 2, an octave lower

Bars 15-20: an octave lower

Bar 21: semiquavers 1-5 an octave lower; basses an octave lower, beats 1-2

Bar 22: adds tied notes *e'* and *g'* except for last quaver

Bar 27: from semiquaver 2, an octave lower

Bars 28-33: an octave lower

Bar 33: *e b*, semiquaver 3

Bar 34: semiquaver 2-4 and 6-8 an octave lower

Bars 42-43: adds *C #*, *G #* held basses; omits *c #* held bass

Guitar Sonata No. 1 (1989) for solo guitar by John Buckley (b.1951)

Guitar Sonata No. 1, completed on January 18, 1989, was commissioned by Benjamin Dwyer with financial assistance from the Arts Council of Ireland. The work was premiered at the American Institute for Guitar, New York, on August 3, 1989 by Benjamin Dwyer¹⁶⁷ to whom the work is dedicated.

The work is in three movements which are titled *Maestoso – con moto*, *Piangevole*, and *Allegro con spirito*. *Piangevole* means crying with yearning or nostalgia, and the

¹⁶⁷ Dwyer was a student of this author at the time. The concert in New York was organised by this author.

mood required in this movement is one of 'lament'. It was first recorded by the author in 2004.¹⁶⁸

In the liner notes to this CD the composer describes the work:

The piece is in three movements, the first of which is the most extensive, combining fast, vigorous writing with more reflective passages. The second movement is a slow lament and the third a carnival-type dance. As well as standard classical performance techniques the piece calls for *rasgueado* (Flamenco-style strumming) in the first movement, note bending in the second and *tambuora* (striking the strings with the hand) in the third.

Buckley makes very effective use of guitaristic techniques in this work. They include harmonics, cross-string patterns, percussion effects, chords, quarter tones and glissandi. However, it took him some time and a concentrated effort to study the guitar, before he felt comfortable writing for the instrument. The composer recalls that for a few months he and Dwyer would get together once a week to discuss what he had written, but most times he abandoned everything after their meetings to start afresh. It took several weeks before he felt confident enough that the material he was producing suited the guitar and was, as he puts it, 'characteristic and idiomatic on the instrument'.¹⁶⁹ He cites the example of using a particular fingering position which can be shifted to create chromatic gestures, or specific fingering patterns across the strings, as well as the more 'overtly obvious' effect of *tamboura* which he uses fairly often in his work.

Further, Buckley comments that the initial difficulties of writing for the instrument were enormous. Because he was totally unfamiliar with the specific techniques required for the guitar, such as fingerings, frets and harmonics etc., the musical ideas which he had in mind were not possible on it. To overcome this problem he bought a

¹⁶⁸ *In Winter Light*, CD 13244-2, Celestial Harmonies.

¹⁶⁹ John Buckley, interview with the author, 12 April 2003.

guitar and, with the close collaboration of Dwyer, he worked out for himself where all the pitches were, and which chords were more effective than others. Although he never learned to play the guitar, he assumed that any professional player would be able to stretch at least one fret further than he could. Together with the practical knowledge gained through trial and error on his own and with Dwyer, he immersed himself in studying the standard guitar repertoire as well as all the larger works written for the instrument. Out of this background the piece slowly evolved. It is important for Buckley that the music grew out of the nature of the guitar: he did not set out with musical ideas and then attempt to fit them to the instrument, but started with the instrument and tried to imagine its possibilities as he understood them.

Buckley, learning When writing for a particular instrument, Buckley makes a point of studying its literature in detail, not only the contemporary compositions but the classical repertoire as well. This is not for the purpose of imitation but more to get an understanding of the nature and the character of the instrument and to imbibe a sensitivity to it. For what is characteristic and idiomatic is crucial. 'Your own musical ideas of course have to stand up as pure music' says Buckley 'but they also have to relate to the character and history of the instrument.'¹⁷⁰ Contemporary works which Buckley studied include, amongst others, *Nocturnal* by Britten, *Sonata* by Ginastera, and also works by Takemitsu, Henze and Richard Rodney Bennett amongst others. He expresses particular admiration for the works of Britten, Ginastera and Takemitsu.

¹⁷⁰ Ibid.

Buckley is not an avant-garde composer; rather, he is a composer in the modernist tradition who takes care in maintaining a connection with the past. His intention is not to imitate the past but to build on it rather than break all the boundaries.

There are significant differences between Buckley's two sonatas, written almost ten years apart: *Guitar Sonata No. 1* is more gestural and flamboyant and freer in its style, while *Guitar Sonata No. 2* is much more contrapuntal and includes some canonic devices. The freer style in *Guitar Sonata No. 1* is reflected in the absence of barlines in the first two movements. As a contrast, the *Guitar Sonata No. 2* is barred throughout as it is entirely different in character. The intention of the composer was never to produce a repeat or variation of the first guitar sonata, which would have been a relatively easy but pointless exercise. In the first sonata, the third movement is highly rhythmic and the rhythmic patterns fall into very specific groupings: for this reason it has barlines. The groupings do not remain static for very long as it constantly shifts between different time signatures giving the work the characteristic rhythmic edge which the composer desired.

While both works begin with a substantial and difficult first movement, that of the *Guitar Sonata No. 2* is the more difficult to play as are its other movements.

Buckley's approach to the writing of *Guitar Sonata No. 1* was along the same lines as his approach to all his work. The broad outlines or 'architecture' of his initial musical ideas are mapped out on paper and they soon generate a formal shape and structure of their own, but in turn they may not fit in with the original plan. For this reason, everything is allowed to be flexible so that the two elements can develop in an

interactive and fluent manner as the composition proceeds. The precise structure gradually emerges out of the ideas as much as out of the plans.

The first movement of *Guitar Sonata No. 1* is structured on a large scale and a number of different ideas are explored in it. The main idea here is the alternation of chords with semiquaver melodic patterned work in which is embedded the semitone interval throughout, much in the manner of an *appoggiatura* or leaning note. Chordal sequential writing is also presented in the first few lines. The semiquaver passages which start on page one, line three, constitute the main melodic material throughout the movement. Another feature here is the decorative patterns across six strings, first presented on page one, end of line four. Other examples of this kind of decoration are: page two, end of line one and page seven, end of line two. Also used frequently are decorative arpeggio patterns across six strings –almost like a strumming through the strings – first presented on page two, line four. While these are not the main ideas in the movement, Buckley does exploit them to give the music a lift at those points and to imbue it with a flamboyant and virtuosic quality. Nearly all the elements of the movement are presented in the first two lines on page two: the decorative element across six strings, the chordal six-note *rasgueados* and the melodic line which emerges out of those with prominent semitone intervals. Further idiomatic devices used here are harmonics and *tamboura*.

Movement two is marked *Piangevole* and consists mainly of a melodic, vocal-like line with harmonic support. The lamenting quality here is accentuated by the technique of decorating notes with quarter-tone string bends. Buckley explains that he used this 'bending of the sound', where a note curves back on itself, primarily for

the appropriate expression, rather than to explore any technical device. One of the characteristic features here is melodic repeated notes as opposed to rhythmic patterns. The opening melodic figure, e' - d' - c' - b, recurs three lines from the end of the movement, but here it is more like a coda than a reprise or ABA structure. Occasionally a second line is added as in line four and six, page one, but mostly it consists of a melodic line with chordal support. The passage with the repeating notes starting in page two, line three, although a development of the opening material, introduces a new element or flavour, where the melody is in the lower voice and the *tremulando* chords are above it. After this it returns to a variant of the opening material.

The third and final movement is more straightforward. Important elements which make up this movement are *rasgueado* and *tamboura* chords, frequently changing time signatures, and both notes and chords *glissandi*. From the formal perspective this movement, unlike the first two movements, is clearly sectionalized and is in an ABACA or rondo form. Section B starts in bar 32, the return of the A material in bar 45, section C in bar 64 and a reprise of A type material in bar 87. The coda starts in bar 135.

Whereas in movement one a number of ideas are layered and interwoven throughout, in this third movement the music is more one-dimensional. The strummed chord sections where very little else is happening alternate with murmuring sections which explore that one idea for a considerable number of bars. By contrast, movement one interleaves a number of ideas all the way through the movement. The third movement is exceptional in that it has barlines. These are indispensable as the movement is very

rhythmic and the composer intends that the rhythmic patterns should fall into very specific groupings. However, the groupings do not remain static for very long as the material constantly shifts through 6/8, 5/8, 7/8, 4/8, 3/8, 13/8, 9/8, 15/8, 3/4 and 9/16. Without barlines this movement would not have the rhythmic edge that it needs. The musical ideas are tightly and rigidly structured, unlike the other two movements where one idea flows into the other, and where barlines would perhaps be an obstruction to the flow of the music.

The entire second sonata has barlines as it is quite a different type of piece. The composer states:

Musically what I tried to do was to gel and mould it so the ideas developed in an organic way even though there are many different elements in it. That they seem like disparate parts that are put together but that one grows out of the other in a musical logical fashion. That was my intention behind the piece as it would be with everything that I write. Also, I always try to compose idiomatically for whatever instrument I happen to be writing for.¹⁷¹

Buckley states that he always tries to compose idiomatically for whatever instrument he is writing for, and that his intention is for the various parts of the work to form themselves out of each other, even though they may seem relatively disparate.

'Musically I tried to gel and mould it,' he explains, 'so the ideas developed in an organic way, even though there are many different elements in it.'¹⁷² As a composer he says that he aspires towards incorporating a sense of direction, balance and proportion in his work, together with dramatic expression, and this he undoubtedly achieves in this work.

¹⁷¹ Ibid.

¹⁷² Ibid.

The climax of the first movement is built up from the point marked *frenetico* where the player 'fanatically' follows a graphic outline of pitch across the whole range and to the extremity of the instrument, picking up from earlier chords. Finally, in a coda-like ending the music goes back to *adagio, franco*, reflecting a longing which gradually brightens and floats away into silence.

Editorial Commentary

All changes were made in consultation with the composer. In the first movement, apart from the addition of slurs and fingering and changing the notes in one triplet passage, there were no other significant changes. In the second movement only one significant passage is changed, this being towards the end of the piece, from a single line into octaves. The changes in movement three are more significant. It has always been the opinion of the author that this movement too closely resembled the final movement of the Ginastera *Sonata* due to the extensive use of the string slapping technique in the original version. In the revised version this has been reduced considerably. Even though the chords and the structure are quite different in the Buckley, the extensive use of the *tamboura* sonority meant it sounded similar to the Ginastera work. With the composer's consent, this was remedied by substituting many of the string slappings with normal bass notes, saving the string slappings for the more climactic moments. Subsequently both versions were recorded, performed by this author, and the final decision regarding the changes in this edition were made by the composer during the editing process after repeated listening and discussion. Since there are no bar numbers in the first two movements reference is made here to page and line numbers rather than to bar numbers.

Movement 1

Apart from changes fingering changes and alteration of the notes in one figuration (page 169), the only other differences are in the slurring patterns.

System 5, page 162: omits slur, semiquavers 6-7; adds slur, semiquavers 7-8

System 6, page 162: adds slur, semiquavers 2-3; omits slur on last two semiquavers

System 2, page 163: adds slur, semiquavers 6-7

System 4, page 163: omits slur, semiquavers 1-2

System 2, page 164: omits slur, semiquavers 12-13

System 3, page 164: omits slur, semiquavers 1-2

System 2, page 165: omits slur, semiquavers 11-12 from end of line

System 2, page 167: omits slur, semiquavers 7-8; adds slurs, semiquavers 9-10 and 11-12

System 3, page 167: omits slurs, semiquavers 3-4, 5-6, 13-14, 15-16; and 17-18; adds slur, last 2 semiquavers

System 4, page 167: omits slur, semiquavers 5-6

System 3, page 168: omits slur, semiquavers 5-6

Systems 2-3, page 169: the third demisemiquaver of each group of three, a semitone higher

System 5, page 170: omits slur, last 2 semiquavers

System 1, page 171: omits slur, semiquavers 1-2

Movement 2

System 7, page 172: omits one b, semiquavers 6-7

Systems 4-5, page 174: omits lower octave of last four semiquavers in upper voice, system 4 and, also, in first 7 notes, system 5, in upper voice

Movement 3

Bar 3:

Bars 3-11: adds *E* and *A* to all chords

Bars 3-13: slapped six-note chords in place of single *E* bass notes

Bars 12-13: adds *E* and *f#* to all chords

Bars 15-17: adds *E* and *f#* to all chords

Bars 15-22: slapped six-note chords in place of single *E* bass notes

Bars 18-19: adds *E* and *f* to all chords

Bars 20-21: adds *E* and *c* to all chords

Bars 22-23: adds *E* and *A* to all chords; slapped six-note chords in place of single *E* bass notes

Bars 45-47: adds *E* and *A* to all chords; slapped six-note chords in place of single *E* bass notes

Bars 49-51: adds *E* and *A* to all chords; slapped six-note chords in place of single *E* bass notes

Bars 53-55: adds *E* and *A* to all chords; slapped six-note chords in place of single *E* bass notes

Bars 57-59: adds *E* and *A* to all chords; slapped six-note chords in place of single *E* bass notes

Bars 64-65: indicated on one string

Bar 81: first bass note *F* (error)

Bars 87-88: adds *E* and *A* to all chords; slapped six-note chords in place of single *E* bass notes

Bars 90-96: adds *E* and *A* to all chords; slapped six-note chords in place of single *E* bass notes

Bar 97: adds *c* and *f* to all chords; slapped six-note chords in place of single *c* bass notes

Bar 98: adds *d* and *g* to all chords; slapped six-note chords in place of single *d* bass notes

Bar 99: adds *d* \flat and *g* \flat to all chords; slapped six-note chords in place of single *d* \flat bass notes

Bar 101: 2 extra bars of 5/8 and 7/8 of same chord before bar 102, with rhythm pattern as in bars 4-5

Bars 122-128: adds *E* and *c* to all chords; slapped six-note chords in place of single *E* bass notes

Bar 135: omits tied *E* in first chord

Guitar Sonata No.1 (1987) by Martin O Leary (b.1963)

The *Guitar Sonata No. 1* was written in 1987. It was written for guitarist Benjamin Dwyer¹⁷³ who performed its premiere on October 28, 1987 at the Boydell Recital Room, Trinity College, Dublin. The work is in three movements and is approximately twelve minutes in duration. The second movement runs directly into the third with little tempo change between the two.

Although there was some interaction between the composer and performer during the writing of this work, few changes were needed due to O Leary being familiar with the guitar and its practical possibilities. Sometimes, during the composition process, the

¹⁷³ Dwyer was a student of this author at the time.

composer 'tried out the musical ideas on the guitar and other times he would work from his imagination of what would lie well on the instrument.'¹⁷⁴

Movement one is broadly in ternary form with the B section starting in bar 17. The A section returns in bar 32 but this time it has elements of the section B cut into it, mixing and matching both before ending the movement.

In movement two, the opening, which lasts until bar 19, is more like a recitative than a theme – hence the title *Recitative Variations*. There are two variations on this: the first starting in bar 20 and the second from bar 38, although these are more like different versions of the beginning rather than variations. From bar 55, it begins to move away from the second movement material to that of the third, providing a linking section to movement three. Certain sections of this movement two are reminiscent of the *Plainté* from *Quatre Pièces Brèves* by Frank Martin which also uses an underlay of open string chords against a high melodic line on the first string.

The third movement presents a long unfolding melody which builds up to the climax in bar 110 and then recedes to the low *E* in bar 114. From here to the end is a coda, essentially an extended dying away. Although this movement has something of an improvisational quality to it, it unfolds more as a melodic development from the opening aria.

O Leary's frequently use of chords and melodic leaps made up of fourths is 'conditioned by the tuning of the guitar.'¹⁷⁵

¹⁷⁴ Martin O Leary, conversation with the author, 3 July 2006.

Editorial Commentary

Movement 1: *Perpetuum*

Bar 31: minim1, non-harmonic note

Movement 2: *Recitative Variations*

Bar 48: bass note, beat 2, non-harmonic note

Bar 49: all non-harmonic notes

Bar 90: bass line non-harmonic notes

***Guitar Sonata No.2* by Martin O Leary (b.1963)**

The *Guitar Sonata No. 2* was written in 1994. It was not written for or commissioned by any particular performer but was premiered on October 22, 2004 at the John Field room, National Concert Hall, Dublin, by guitarist Leslie Cassidy. The work is approximately thirteen minutes in duration.

When writing *Guitar Sonata No.2*, O Leary had the intention to create a work quite different in character from his *Guitar Sonata No.1*. The latter work starts with a fast movement and ends with a slow one while the former starts with a very dark *Elegy* and ends with a faster and more rhythmic *Dance*. A major difference between both works is reflected in the sequence of movements: *Guitar Sonata No.1* has three movements while *Guitar Sonata No.2* has only two. ‘The work strives to explore the many colours and types of attack of which the guitar is capable’, says O Leary, ‘from textures of the utmost delicacy to full chords. Also, the harmony is richer here than in the first sonata.’¹⁷⁶ None of his guitar works could be considered tonal in any sense.

¹⁷⁵ Ibid.

¹⁷⁶ Ibid.

Structurally the *Elegy* is in two parts which are preceded by an introduction and followed by a coda. The introduction, bars 1-9, is followed by the first thematic idea, or section A, in bar 10. Section B, or the second thematic idea, occurs in bars 47-52 and is followed by a variation of the theme A, bars 53-87. Thematic material from the B section returns from bars 88-107 followed by further variation on the A material in bars 108-123. This is again followed by material from the B section in bar 124. A very short recap of the A section occurs at bar 157 and the movement is concluded by a coda from bar 166 to the end. The material in the coda relates to the introduction – in fact, it is almost a retrograde version of it.

What becomes obvious in the progression of this movement is that the A material becomes shorter with each repetition while the B material becomes progressively longer and more developed. This give and take aspect creates an interesting balance in terms of form. The two sections, A and B, also contrast in character – the A section is ‘darker and brooding while the B section is more lyrical.’¹⁷⁷

The second movement, *Dance*, like movement one, ‘is based on contrast, this time between an energetic main section and one of a much more reserved character, using the beautiful, delicate sound of harmonics.’¹⁷⁸ Broadly speaking, *Dance* resembles a scherzo and trio in character, except that the trio section repeats a few times rather than just once. Whereas O Leary’s *Guitar Sonata No.1* concludes quietly and slowly, this work finishes with greater impact and emphasis, or, in the composer’s words, ‘with a bang’.¹⁷⁹

¹⁷⁷ Ibid.

¹⁷⁸ Ibid.

¹⁷⁹ Ibid.

The first statement of the trio is heard in the *andante* section, bar 101-133, returning to the quicker material of the first section in the *a tempo*, bar 134. The trio section occurs again in the *andante*, bar 231, with the faster material being repeated in bar 260. This material from the scherzo-like section is again cut short by the *andante* material in bar 310, which is really just an echo of the trio. An extended coda section, based on material from the faster section, begins in bar 119.

Thus, there is a sense of opening out and unfolding in the work, from the dark and inward looking *Elegy* to the energy and liveliness of the *Dance*. One of the most important aspects from the performer's point of view is to accentuate the inherent dynamic and tonal contrasts.

Editorial Commentary

Movement 1: *Elegy*

Bar 41: omits one e'

Bar 68: quavers 2,4 and 6 an octave higher

Bar 72: omits b, beat 1; omits B, beat 2

Bar 109: omits one b from chords, beats 2 and 3

Bar 120: last three chords octave lower

Bar 121: octave lower

Bar 122: first two chords octave lower

Bar 123: beats 1-2 in upper voice, octave lower

Bar 168: octave lower

Bar 169: harmonics 2-3 an octave lower

Movement 2: *Dance*

Bar 82: adds b dotted minim

Bar 113: beats 1-3 an octave lower

Bar 127: harmonic on beat 2

Bar 128: harmonics on beats 2 and 3

Bar 143: omits one g, beat 1

Bar 173: omits b

Bar 215: octave lower

Bar 228: octave lower

Bar 234: octave lower

The *Shannon Suite* (1996) for solo guitar by Ciarán Farrell (b.1969)

The *Shannon suite* (1996) was commissioned by, and written for, the author who gave its premiere in the John Field Room, National Concert Hall, Dublin in 1997.¹⁸⁰ It was released on the *e-motion* CD, in 1998.¹⁸¹ This CD received very favourable reviews from internationally renowned publications such as the BBC magazine, *Avant* and *Wire* amongst others, as well as from newspapers in Ireland. The liner notes for the CD, written by the author, read as follows:

The Shannon Suite is in three movements, each representing one of the three lakes on the river Shannon, which flows to the sea on the south west coast of Ireland – Lough Allen, Lough Ree and Lough Derg. The piece employs many of the natural resources of the guitar – techniques such as harmonics, hammer-ons and *pizzicato* are used very effectively. The first movement attempts to capture the sparkle and gushing of water as it hurries from its mountain source into the lake. The second movement is based on one theme which is developed through melodic and textural variation. The texture increases in density as the piece progresses, but eventually thins out to single harmonics at the end. The third movement uses a number of ‘thematic blocks’ which recur while maintaining some characteristics of sonata form. There is a feeling of expansiveness here and impending completion as the

¹⁸⁰ Exact date not recorded.

¹⁸¹ *e-motion*, CD BBM1002, Blackbox Music, U.K., 1998.

lake looks towards the sea, its ultimate goal. The piece was written for John Feeley who grew up near the banks of this river.

Farrell was a student of the author at the time of writing this piece, thus the author was well-positioned to work with the composer in refining the work during the course of its inception and composition. The definitive version of the work as presented here is the result of revision during the course of composition arising out of discussion between the composer and this author. Although Farrell has studied guitar, and writes idiomatically for the instrument, he approached this composition from a point of view of imagining how he would ideally like to be able to play the guitar, as well as from consideration of what he thought possible for a concert guitarist to play.

Consequently, the fast movements, in particular, require a high degree of skill from the performer. This work is a contrast to his *Out and About* for flute and guitar, written in 2000, which, apart from some difficult rapid scalic passages, is technically more accessible for the player.

Farrell is an instinctive composer and his method of composition, particularly in this work, which was written when he was quite young, came about 'from just sitting down and doing it,' he says. 'This is what came out in the moment. I didn't sit down with a style or direction in mind so whatever was there just emerged in that form.'¹⁸² Although Farrell admits that he would have been conscious of the need for balance, proportion and general form, he says that he would have been influenced by a large cross-section of styles, since he was listening to a wide range of music at the time of writing this work. His experience of playing rock music on electric guitar during his

¹⁸² Ciaran Farrell, interview with the author, 3 May 2005.

teens had an obvious influence, as is evident in the manner in which he uses the same patterns across the strings, often alternating open strings with closed.

Both the first and third movement are written in sections. The first section or section A, in movement one, starts with the figuration in harmonics followed by the section B consisting of a left-hand pattern alternating open and closed strings on the seventh position in bars 9-15. The pattern in harmonics recurs in bars 10 and 14. Section B is a bridge that builds up to the opening theme or section C, in bar 18. Section A returns at bar 26 followed by a repeat of section C from bar 34, with a new section, D, starting in bar 42 and a repeat of section B from bar 62. Two completely new sections follow: section E beginning in bar 71 and section F in bar 85. This is followed by a return to section C and D respectively in bars 125 and 133, starting this time in *a* minor and leading back to *e* minor, followed by section B in bar 152 and concluding the movement as it started, with section A. Section B in bar 62 functions as a bridge to the new sections, E and F – the latter is the mid-section and climax of the movement and leads to a reprise of earlier sections in reverse order.

The second movement is quite straightforward and has already been briefly described. Movement three, like movement one, is also written in sections. Section A, bars 1-8, is followed by section B which is really an extended and developed version of A. Four bars of A return in bar 35, followed by section C starting in bar 39, section D starting in bar 68, section E starting in bar 78, and section F from bar 86. Sections E and F represent the centre of the movement and present new material. They are followed by a return of section C from bar 127, some of the section E material from

bars 145-149 and an abridged reprise of section B from bar 150. Bars 157 to the end is a flourish to conclude the movement.

The first movement has a generally energetic character. It requires rhythmic precision and very accurate left-hand fingering to play the fast passages in harmonics. Section F is most effective when played with considerable snap to articulate the wide leaps and alternating open and closed notes. Movement two should be played with expression and simplicity, taking care to accentuate the different textures, while the third movement should have a more expansive feel, and, like movement one, should be quite controlled rhythmically.

Editorial Commentary

No changes were necessary

e-motion (1995) by Dawn Kenny (b.1973)

Dawn Kenny was born in Ardnacrusha Co. Clare. She has had a varied musical career, working as a composer, pianist, singer/songwriter, arranger and session musician. She began her musical studies at a young age taking piano lessons and subsequently studied music at the University of Dublin, Trinity College and at the Conservatory of Music, Dublin Institute of Technology, where she was awarded a MMus in composition, and where she lectured in music for a number of years. She studied guitar as a second instrument with the author.

Kenny's output comprises orchestral, chamber, choral, solo instrumental and vocal compositions and she has also written music for film. Her works have been

performed by groups and soloists such as Concorde, Cantoiri Oga na hEirinn, Michael O'Toole and the author and she has received music commissions by the Contemporary Music Centre for the 'Soundworks' series. Awards include the first prize for composition in the Cork International Choral Festival, numerous prizes for piano performance, and the first music scholarship awarded by The Conservatory of Music, Dublin Institute of Technology for postgraduate studies in composition.

In recent years Kenny has focused more on her singer/songwriting career with considerable success and has released a number of CD's which are available through Sony Music Ireland and Proper Music UK. She has toured extensively throughout Ireland and the UK and her works are frequently broadcast on both radio and television. She has worked with some of the most famous names in the popular music field. *e-motion* is Kenny's only work for guitar.

e-motion, composed in 1995 for the author, was written while the composer was studying guitar with him. It received its premiere in the John Field Room, National Concert Hall, Dublin on 19 February 1996¹⁸³ and was released on the *e-motion* CD, published by Blackbox Music, a subsidiary of Sanctuary Records, in 1998.¹⁸⁴ The liner notes for the CD, written by the composer, are as follows:

e-motion is a strong rhythmic piece in which the composer utilises fully the natural sonorities of the guitar. The lively opening theme is distinguished by its quirky dotted rhythms set against an insistent E-pedal. The tonal centre shifts to A and a series of more melodic episodes follow. Every motif used in the piece is derived from the opening theme while exploring a variety of different techniques common to contemporary guitar writing.

¹⁸³ This was part of a concert of contemporary Irish music given by this author.

¹⁸⁴ The CD took its' name from the title of this work.

The work is in one movement and, as its name suggests, makes use of a repeated *E* pedal on the guitar's lowest string.

This author was well positioned to work with the composer in refining the work during the course of its inception and composition and made many suggestions which included rewriting the ending and inserting the repeat marking, as the piece felt too short without it. The composer was enthusiastic about these suggestions and incorporated them in the score. The original ending is notated at the end of the commentary.

The composer describes the piece in her MA thesis as follows:

The piece is in ternary form, with the first twenty-one bars derived from the same theme. The B section develops the material of the theme and expands it harmonically, particularly in the short *lento* section which utilizes the natural sonorities of the instrument.

The opening theme returns at bar fifty-six and the piece swiftly builds towards an exciting climax with the main theme decorated by sextuplet arpeggios.

The most striking feature of the piece is the quaver effect on the guitar's low *E*. It is present in the entire A section and returns at bar 56 with the recapitulation of the opening thematic material. The insistence of the pedal gives a sense of constant motion to the work. Towards the end of section A, this pedal shifts from *E* to *A* anticipating a thematic change. On its return in bar 56 the pedal assumes a crotchet rhythm. It is only in bar 73 that the quaver pedal returns, adding more excitement to the climax of the piece.

The main theme is based on the intervals of a minor¹⁸⁵ second and augmented fourth. The subsequent material is based on this idea taking many different shapes melodically, harmonically, and rhythmically.¹⁸⁶

e-motion captures has the vitality and enthusiasm of a young composer and the guitar writing is idiomatic, despite being somewhat challenging in the semiquaver runs and

¹⁸⁵ This is a mistake in the composer's thesis, it should read 'major second'.

¹⁸⁶ Kenny, Dawn: 'A Portfolio of Compositions' (unpublished MA thesis, University College Dublin/Dublin Institute of Technology, 1996), 47.

sextuplet arpeggios. It successfully uses harmonics, pedal basses and *rasgueado* chords and the off-beat accents in the bass line give it a somewhat quirky character.

Editorial Commentary

Bars 1-77: omits all slurs

Bar 4: omits staccato, quaver 1

Bar 6: omits staccato, quaver 1

Bar 13: omits tie in bass

Bar 16: omits staccato, quaver 1

Bar 19: omits bass

Bar 55: omits repeat

Bars 70-end: omitted extra bars, see following from the original

Example 5.1, Kenny, e-motion, Bars 70-73

The musical notation for Example 5.1 consists of two systems of music. The first system, labeled '70', contains three measures of a sextuplet arpeggio in the treble clef, with a bass line consisting of a single note per measure. The second system, labeled '71', contains three measures of a sextuplet arpeggio in the treble clef, with a bass line consisting of a single note per measure. The notation includes slurs, staccato markings, and a repeat sign.

CONCLUSION

The purpose of this project is to present performance editions of the music of contemporary Irish composers for guitar and to provide insights both into the music itself and into the composers' various compositional approaches. The Irish guitar repertoire is not intrinsically avant-garde: it presents neither new extended techniques nor any entirely new approach to composition and comprises for the most part of a collection of compositions in which the composers adapt standard compositional techniques to their own artistic purposes. In general, these are well-crafted works that stand up to international critical scrutiny and competition, and their musical value is attested to by the willingness of record companies and publishers to release these works on digital media and in printed form.

It is the author's hope that the information and commentary in this dissertation will provide substantial access to the Irish guitar repertoire and offer a methodology and critical approach into their performance practice, the composers' approaches to writing for the guitar, and where relevant, the composer/performer interaction. The mostly handwritten scores that were available until now were sparsely-fingered and edited and certainly did not serve as an incentive for the international guitar community to explore the repertoire. The subsequent lack of proper performing editions deterred interested and prospective performers from choosing music from the repertoire, a state of affairs illustrated by the fact that a number of the works in this collection were written as far back as the late 1960s and early 1970s, yet have languished in oblivion, receiving relatively few performances. Works by the same

composers for other instruments (John Buckley, Brian Boydell and John Kinsella, for example) have received much more exposure both nationally and internationally which may be a reflection on the lack of performing editions of the guitar pieces. It was emphasised earlier how much greater is the necessity for performing editions for the guitar repertoire than for most other instruments. The most guitaristic of the early Irish guitar works, *Gemini* (1974) by Jerome De Bromhead, has received more performances by Irish guitarists than the *Three Pieces for Guitar* (1973) by Boydell or *Fantasy* (1974) by Kinsella, as it is technically more accessible and idiomatic. However, they have not been performed by non-Irish artists and until recently there were no compact disc recordings available. It is hoped that the CD recordings prepared in association with this thesis will assist in introducing this repertoire to the international guitar circle and stimulate an interest for accessing the performing editions. Indeed, there is already evidence that this is happening: a number of performances have been staged in Germany, Israel and the UK as a result of the CD recordings which form part of this project. In addition, the recordings have been broadcast in many countries around the world, including the US, UK, China, Latvia, Australia, France, Ireland, and Germany. After hearing this repertoire a number of interested musicians have contacted the record company, the author, the Contemporary Music Centre or the composer in attempts to acquire the music. In 2007, one of the world's leading publishers, Mel Bay, will be releasing a collection of contemporary Irish guitar music along with a CD taken from this study, and it is hoped that this will further help this repertoire to receive the international attention it deserves.

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APPENDIX:

List of Concertos, Duos and Solo Repertoire

Composer	Title	Date
de Bromhead, Jerome	<i>Concerto for Guitar and Strings</i>	1991
Dwyer, Benjamin	<i>Concerto for Guitar and Strings</i>	1998 rev. 1999
Parker, Brent	<i>Concertino No. 1</i> for Guitar, Strings and Percussion	1985
Parker, Brent	<i>Concertino No. 2</i> for Guitar and Strings	1987
Sweeney, Eric	<i>Concerto for Guitar and Strings</i>	2004

CONCERTOS

Instrumentation	Dur.	Premier
gui, strings (orchestral)	32'	University Concert Hall, Limerick, 27 March 1996
gui, strings (orchestral)	20'	Royal Hospital Kilmainham, Dublin, 11 October 1998. Benjamin Dwyer (gui), Irish Chamber Orchestra
gui, strings (pf), perc (also gui, string quartet)	15'	The National Concert Hall, Dublin, 1986. John Feeley (gui), Brent Parker (pf)
gui, strings (orchestral), perc	15'	Avonmore House, County Wicklow, Ireland, April 1987. John Feeley (gui), Brent Parker (pf)
gui, strings (string quartet)	22'	Westmoreland Congregational United Church of Christ, Bethesda, Washington DC, USA, 19 February 2005. John Feeley (gui), Sunrise String Quartet

Composer	Title	Date
Ball, Derek	<i>Mini-developments (2005)</i>	2005
Ball, Michael	<i>Prospero's Music</i>	1984- 1985 rev.1994
Bodley, Seóirse	<i>Zeiten des Jahres</i>	2004
Brennan, John Wolf	<i>Fille Rouge</i>	1988
Brennan, John Wolf	<i>Objects in this mirror...</i>	1988
Buckley, John	<i>In Winter Light</i>	2004

DUOS

Instrumentation	Dur.	Premier
fl, gui	5'	Not premiered
arec, gui	10'	Lake District Summer Music, England, 13 August 1985. John Turner (arec), Neil Smith (gui)
msop, gui	3'	Abbey Theatre, Dublin, 25 November 2004. Linda Lee(m-sop), John Feeley (gui)
gui, pf	6'	Not premiered
gui, pf	5'	Not premiered
afl, gui	15'	Hugh Lane Municipal Gallery of Modern Art, Dublin, 16 May 2004. William Dowdall (fl), John Feeley (gui)

Composer	Title	Date
Caffrey, Greg	<i>Pluck, Blow</i>	2002
Clarke, Rhona	<i>Reflection on the Sixth Station of the Cross</i>	2001
Corcoran, Frank	<i>Quasi un Amore</i>	2002
Deane, Raymond	<i>Epilogue</i>	1973 rev. 1990,1994
de Bromhead, Jerome	<i>Vespertine</i>	1981
Doran, Christy	<i>Endless Note</i>	1995

Insturmentation	Dur.	Premier
ssax, gui	7'	St. Mary's church, Slough, London, 16 July 2005. Aisling Agnew (fl), Matthew McAlister (gui)
ssax/afl, gui	3'	Tyrolean Ensemble fur Musik 16 November 2001. Innsbruck, Austria.
fl (picc.afl), gui	3'	Hugh Lane Municipal Gallery of Modern Art, Dublin, 16 May 2004. William Dowdall (fl), John Feeley (gui)
Ob/flu, gui	8'	John Field Room, National Concert Hall, Dublin, 9 September 1994. Matthew Manning (ob) Benjamin Dwyer (gui)
fl, gui	9'	Hugh Lane Municipal Gallery of Modern Art, Dublin, 27 January 1985. Ellen Cranitch (fl), Martin O'Rourke (gui)
fl, gui	2'	Not premiered

Composer	Title	Date
Doran, Christy	<i>Heights/Way Up there</i>	No date given
Doran, Christy	<i>Beyond Words</i>	No date given
Doran, Christy	<i>Phoenix</i>	No date given
Doran, Christy	<i>Seven Shadows</i>	No date given
Doran, Christy	<i>Celtic Ballad</i>	No date given
Doran, Christy	<i>Flying carpet</i>	No date given
Doran, Christy	<i>Spirale</i>	No date given
Doran, Christy	<i>Song for Sonny</i>	No date given
Doyle, Roger	<i>Duet for flute and Guitar</i>	1968

Insturmentation	Dur.	Premier
fl, gui	6'	Not premiered
gui	6'	Not premiered
trb, gui	6'	Not premiered
vc, gui	7'	Not premiered
tsax, gui	3'	Not premiered
tsax, gui	6'	Not premiered
ssax, gui	15'	Not premiered
cl, gui	6'	Not premiered
fl, gui	3'	Not premiered

Composer	Title	Date
Dwyer, Benjamin	<i>Tango para Joaquin</i>	2004
Dwyer, Benjamin	<i>Sonata</i>	1994 rev 1997
Dwyer, Benjamin	<i>Kaivalya Ratri</i>	1990
Farrell, Ciarán	<i>Around and About</i>	2000
Farrell, Eibhlis	<i>Orpheus Sings</i>	1992

Instrumentation	Dur	Premier
ssax, gui gui	5'	Cork Institute of Technology, Cork, 13 February 2004. Kenneth Edge (sax), Benjamin Dwyer (gui)
fl/ob, gui	13'	John Field Room, National Concert Hall, Dublin, 9 September 1994. Matthew Manning (ob) Benjamin Dwyer (gui)
ssax, gui	68'	John Field Room, National Concert Hall, Dublin, 14 November 1990. Kenneth Edge (sax), Benjamin Dwyer (gui)
fl, gui	14'	St. Michan's church, Dublin, 6 June 2000. William Dowdall (fl), John Feeley (gui)
vn, gui	8'	Harty Room, Queen's University, Belfast, 31 October 1994

Composer	Title	Date
Fennessy, David	<i>Continuity Error</i>	2002
Flynn, David	<i>Quirk No. 2</i>	2002 rev. 2005
Johnston, Fergus	<i>Opus Lepidopterae</i>	1995
McAuliffe, Mary	<i>Dancers</i>	1998
McLachlan, John	<i>Fragile</i>	2004
McLaughlin, Scott	<i>Poetics of Knots</i>	2003

Instrumentation	Dur	Premier
fl/sax, gui	4'	Edenderry, Co. Offaly, 19 November, 2003. William Dowdall (fl), John Feeley (gui)
fl. gui	7'	Guild Hall School of Music and Drama, London, May 2004. Aisling Agnew (fl), David Flynn (gui)
arec, gui	7'	Hugh Lane Municipal Gallery of Modern Art, Dublin, 6 October 1996. Aedin Halpin (arec), Luke Tobin (gui)
fl, gui	2'40	Kennesaw State University, Georgia USA
fl, gui	9'	Not premiered
afl, gui	4'	Not premiered

Composer	Title	Date
O'Leary, Jane	<i>Duo for Alto Flute and Guitar</i>	1995
O'Leary, Martin	<i>Three Lyrics</i>	1986
Parker, Brent	<i>Solemnus</i>	2002

Instrumentation	Dur	Premier
afl, gui	9'	Hugh Lane Municipal Gallery of Modern Art, Dublin, 28 January 1996. Laura Chislett (fl), John Feeley (gui)
m-sop, gui/hrp	10'	Royal Hibernian Academy Gallagher Galery, Dublin, 8 April 1990. Aylish Kerrigan (m-sop), Ann-Marie O'Farrell (hrp)
gui, pf	3'	Not premiered

Solo Works

Composer	Title	Date	Dur.
Ball, Derek	<i>Preludes even I can play</i>	1997-1998	5'
Ball, Derek	<i>Commentary on the Bs' fault</i>	2002	4'
Ball, Derek	<i>Commentary on Minimalist</i>	2003	17'
Ball, Derek	<i>Among the little islands of obscurity</i>	2005	7'
Bennet, Ed	<i>My Broken Guitar</i>	2004	11'
Bodley, Seórise	<i>Islands</i>	2006	10'
Boydell, Brian	<i>Three Pieces for Guitar, Op. 70</i>	1973	13'
Buckley, John	<i>Guitar Sonata No. 1</i>	1989	15'

Premiere**Performer**

Not premiered

Not premiered

Not premiered

Not premiered

Not premiered

Not premiered

Dublin Festival of Twentieth Century Music, 9 January 1974

Siegfried Behrend

August 3, 1989. American Institute of Guitar, New York

Benjamin Dwyer

Composer	Title	Date
Buckley, John	<i>Guitar Sonata No 2</i>	1989
Buckley, John	<i>Lullaby for Deirdre</i> , arr Feeley (from <i>Three Lullabies for Deirdre</i>)	1989 (arr. 2004)
Caffrey, Greg	<i>Five Preludes</i>	1997
Caffrey, Greg	Deluge, Fugue and Allegro	2005
Clarke, Rhona	<i>Drift – Knot</i>	2002
Corcoran, Frank	<i>Three Pieces for Guitar</i>	1990
de Bromhead, Jerome	<i>Anno</i>	1969

Dur.	Premiere	Performer
15'	American Institute of Guitar, New York, 3 August, 1989	Benjamin Dwyer
2'45	St Michael's Theatre, New Ross, Co Wexford, Ireland, 5 October 2004	John Feeley
12'	Harty Room, Queen's University Belfast, 26 February 1999	John Feeley
12'	North Down Heritage Centre, Bangor, Co. Down, 27 October 2005	Craig Odgen
5'	Theatre am Gleis, Winterthur, Switzerland, 10 May 2003	Cristoph Jäggin
8'	Chicago, Illinois, USA, 1990	Peter Baime
3'	Royal Irish Academy of Music, Dublin, 21 July 1970	Jerome de Bromhead

Composer	Title	Date
de Bromhead, Jerome	<i>Gemini</i>	1970
de Bromhead, Jerome	Gethsamene	2005
de Bromhead, Jerome	Gerousia	2006
Dwyer, Benjamin	<i>Song for Her</i>	1995
Dwyer, Benjamin	<i>Apuntes sin titulos</i>	2003
Dwyer, Benjamin	<i>Twelve Etudes</i>	2003 rev. 2006

Dur.	Premiere	Performer
5'	Royal Irish Academy of Music, Dublin, 21 July 1970	Jerome de Bromhead
10'	Not premiered	
3'	Not premiered	
2'	John Field Room, National Concert Hall, Dublin, 16 February 1996	Benjamin Dwyer
10'	National Gallery of Ireland, Dublin, 24 September 2003	Dwyer, Benjamin
45'	Ballymoney Town Hall, [Etudes Book One] 18 September 1996; Court House, Tinnahely, Co Wicklow, [Etudes Book Two] 8 March 1997; Royal Irish Academy of Music, Dublin, [Etudes Book Three] 28 May 1998	Dwyer, Benjamin

Composer	Title	Date
Dwyer, Benjamin	<i>Voces Criticas</i>	2004
Dwyer, Benjamin	<i>Cancion y Tango</i>	1995 - 2003
Farrell, Ciaran	<i>The Shannon Suite</i>	1996
Farrell, Ciaran	<i>Guitars 1 and 2</i>	1995
Fennessy, David	...sting like a bee	1998
Fennessy, David	Security Blanket	2005
Flynn, David	<i>Elegy for Joan</i>	1993
Flynn, David	<i>Two Homages</i>	1997 - 2001
Flynn, David	<i>Passacaglia</i>	2000

Dur.	Premiere	Performer
10'	Coach House, Dublin, 2 November 2004	Craig Ogden
12'	Model Arts and Niland Gallery, Sligo,	Benjamin Dwyer
14'	Not premiered	
1'	Not premiered	
19'	Aula Maxima, NUI Galway, July 1999	John Feeley
12'	Purcell Room, London, 13 January 2006	Simon Thacker
4'	Not premiered	
6'	Not premiered	
5'	Not premiered	

Composer	Title	Date
Flynn, David	<i>5to9</i>	2000
Flynn, David	<i>Rainstorm</i>	2000
Flynn, David	<i>Three GymnO'Paddies</i>	2000 - 2001
Flynn, David	<i>Four Études</i>	2005
Gardner, Stephen	<i>Yes</i>	1992 rev. 2001
Hayes, Paul (1951 -)	<i>Thirteen Little Things that Touch the Heart</i>	1984
Hayes, Paul	<i>Non in Fretta</i>	1987
Hellawell, Piers	<i>Improvise! Improvise! (Triptych for Guitar)</i>	1985

Dur.	Premiere	Performer
6'	Not premiered	
4'	Not premiered	
9'	Not premiered	
10'	Not premiered	
9'	Not premiered	
7'	Not premiered	
3'	Thomas Prior House, Dublin 26 February 1988	Simon Taylor
6'	Queen's Festival, November 1985	Brian O'Doherty

Composer	Title	Date
Hurley, Donal (1950 -)	<i>Sonata for Guitar (Homage to Segovia)</i>	1993
Hynes, Oliver	<i>The Guitar Player and Two Other Pieces</i> (orig. for piano)	1981
Johnston, Fergus (1959 -)	<i>Pavan and Galliard</i>	1984
Kelly, Mary (1957 -)	<i>Shard</i>	1982 rev. 1988
Kenny, Dawn	<i>e-motion</i>	287
Kinsella, John	<i>Fantasy</i>	1974
Lyons, Frank (1964 -)	<i>Sixes and Sevens</i>	1997
Lyons, Frank	<i>Mnemonics</i>	2004

Dur.	Premiere	Performer
12'	Hugh Lane Muncipal Gallery of Modern Art, Dublin, 28 February 1993	Alan Grundy
5'	Not premiered	
6'	Not premiered	
6'	Hugh Lane Muncipal Gallery of Modern Art, Dublin, January 1988	Simon Taylor
3'	John Field Room, National Concert Hall, Dublin, 19 February 1996	John Feeley
11'	Exam Hall, Trinity College, Dublin, 9 March 1977	Tony Fitzsimons
10'	Not premiered	
17'	Not premiered	

Composer	Title	Date
Martin, Philip (1947 -)	<i>Due Angeli</i>	1992
McLachlan, John	<i>Four Short Pieces for Guitar</i>	1988 rev. 2004
McLaughlin, Scott (1975 -)	<i>At the Still Point of the Turning World</i>	2002
Mills, Alan	<i>Still Life</i>	1987 rev. 1992
O'Connell	<i>Aria and Passacaglia</i>	1985 rev. 2001
O'Leary, Jane	<i>Four Pieces for Guitar</i>	1993
O'Leary, Martin	<i>Sonata No 1 for Guitar</i>	1987
O'Leary, Martin	<i>Sonata No 2 for Guitar</i>	1993- 1994
O'Leary, Martin	<i>Prelude No. 6</i>	2006

Dur.	Premiere	Performer
	Not premiered	
9'	'Mostly Modern Series', Bank of Ireland Arts Centre, Dublin, 30 October 2004	John Feeley
5'	Not premiered	
3'	Guildhall School of Music & Drama, London	Tom Kerstens
8'	Studio 1, BBC Belfast, 1987	Brian O'Doherty
9'	Wake Forest University, North Carolina, USA, 1 October 1994	John Feeley
12'	Boydell Recital Room, Trinity College Dublin, 28 October 1987	Benjamin Dwyer
13'	John Field Room, National Concert Hall, Dublin, 22 October 2004	Leslie Cassidy
3'	Not premiered	

Composer	Title	Date
Sweeney, Eric	<i>Figurations</i>	1981
Sweeney, Eric	<i>Three Irish Folk tunes</i>	2003
Wilson, James	<i>Solitaire, Op. 96</i>	1983

Dur.	Premiere	Performer
5'	Waterford Regional Technical College, Waterford, Ireland, 1982	John Feeley
7'	Project Arts Centre, Dublin, November 2003	John Feeley
18'	Royal Irish Academy of Music, Dublin, 1983	Not known