

Seachanges (with Danse Macabre)

by Raymond Deane

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BACKGROUND

This quintet is based on a short melody which came to the composer while walking on the beach in Ardtrasna, Co. Sligo in 1992. This melody became the basis of 'The Seagull Dreams of its Shadow', one of the pieces in *Birds and Beasts*, his suite for violin and piano.

The same melody returned to haunt him a year later, on a beach in Huatulco in Mexico. The composer was struck by the extraordinary contrast between the grey, misty Atlantic coast and the clear, bright Pacific coast.

The work can be seen as a collision between these two worlds in which slow melodic sections associated with the Irish Atlantic coast are alternated with hectic rhythmic sections associated with the Pacific.

THE TITLE

The word *Seachanges* was suggested by the continual change of the Atlantic and Pacific Oceans but also by Shakespeare's song 'Full fathom five thy father lies' in *The Tempest*, where Ariel reflects on the metamorphosis that occurs after death, when the body becomes transformed into coral and pearls 'rich and strange'.

Full fathom five my father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong.
Hark! now I hear them,—ding-dong, bell.

The addition of *Danse Macabre* in the title immediately suggests that there are more elements to the piece than might be expected and it is the juxtaposition of the European and Mexican influences that inform the work.

The many influences of Mexico on the composer can also be clearly seen in the work.

THE MEXICAN INFLUENCES

Raymond Deane was struck with the preoccupation of the Mexican people with death. The image of death is confronted all the time. In an impoverished and often violent society, death is an everyday experience. Everywhere, it seemed, there was a gaudy mockery of death in the form of skeletons, the dance of death, macabre pictures. The *Danse Macabre* idea forms a central part of the work.

Much of the folk music of Mexico is played by the Mariachi: these are groups of street musicians who play the marimba, the maracas, the guiro and the guitar. These traditional instruments (with the exception of the guitar which is however suggested by the strumming of the vl/vc) are used to great effect in the work.

While in Mexico, he bought a tiny violin for his niece. The open fifths of this tiny violin directly suggested the writing for strings in the piece and the high-pitched weird sounds that could be produced tied in with the idea of the skeleton.

At the International Society for Contemporary Music Festival in Mexico in 1993, at which Raymond Deane was the Irish delegate, the late American composer Conlon Nancarrow, a long time resident of Mexico was the guest of honour. He was noted for his fast canonic writing. The canon in *Seachanges* is a tribute to him.

PEDAL POINTS OVERALL STRUCTURE

G	Introduction (1–20) Main melody	A
G	Section 1 (21–45) Main melody and inversion	A ¹
Atonal	Section 2 (46–68) <i>Totentanz</i>	B
Atonal	Link (69–73) Based on <i>Totentanz</i>	
D	Section 3 (74–91) Main melody and inversion	A ²
Atonal	Section 4 (92–127) <i>Dies Irae</i>	C
E \flat	Section 5 (128–140) Main Melody	A ³
C then A	Section 6 (141–174) <i>Totentanz</i> & <i>Dies Irae</i>	B ¹ +C ¹

Pedal Points

Each section (apart from section 2, the Link & section 4) has a pedal note or central tone which acts as an anchor in that section.

These pedal notes consist of:

G in the introduction and in section 1

D in Section 3

C and A in Section 6

This choice of these four notes was influenced by the four open strings on the cello: C, G, D, A.

The music is deliberately atonal in section 2 and the Link while the use of the E flat in section 5 comes as a surprise.

ANALYSIS

INTRODUCTION (1-20)

The opening bars introduce the three-note cell G, A, C, that is to form the basis of the whole work.

The harsh glare of the Mexican sun and the merciless heat are suggested by the high, shrill opening sounds. Harmonics are used on the strings while piano and percussion are played two octaves higher than written and the piccolo is played one octave higher than written.

Changing time signatures, which are a feature of the work, interspersed with bars of silence, are used to great effect here.

A single note, G, played two octaves higher than written, is heard on piano followed by a bar's silence. This is repeated with the addition of the crotales. Then an A a tone higher is heard on crotales and violin, with G on the piano.

The piccolo has a C while the piano has the G and A and the violin takes the A. After a bar's silence, the three notes are now heard in succession on violin, crotales, piccolo and piano with cello joining in (bars 8-9). After another's bar silence, the three notes are heard over three bars beginning in unison on piccolo crotales, piano with violin and cello joining in (bars 11-13).



Piano

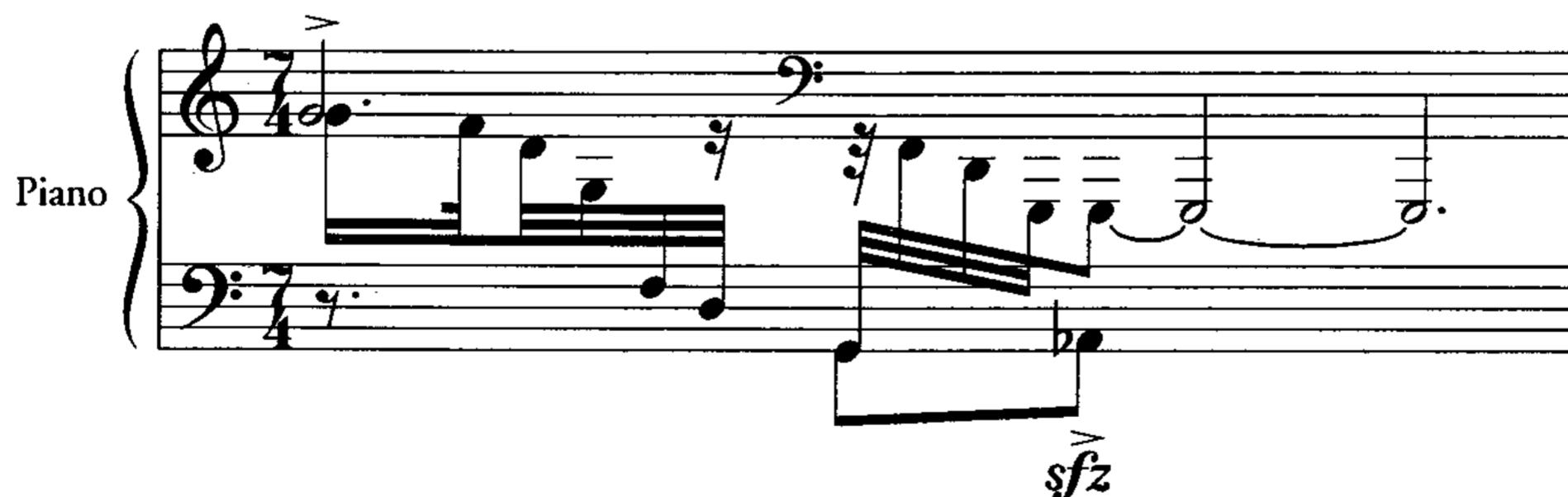
ff

Example 1: bars 11-13, piano

The music, having changed time signatures six times, now settles into 7/4 time

Two cello pizzicati bring the music down to earth (bars 15-16). At the same time, a new sound is introduced: an A flat on piano.

Descending chords beginning on G and based on an inversion of the opening three notes and with the 'new' note A flat, are heard on the piano over a sustained G on cello (bar 17).



Piano

sfz

Example 2: bar 17, piano

This is followed by A harmonic and open string A on violin. Percussion are added – first the gong, then maracas, bass drum, tambourine and cymbal. A restless rhythm on a low G is heard on the violin.

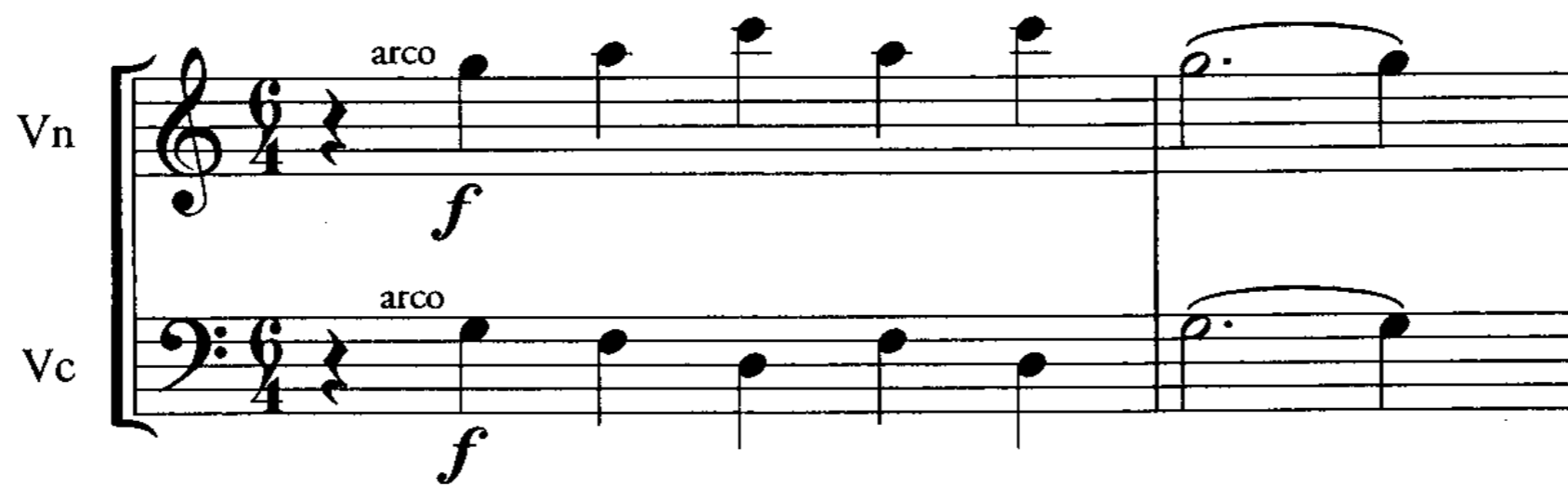
BARS 21-45 MAIN MELODY AND INVERSION

The three-note cell is now expanded into an inversion of the Main melody in 7/4 on cello harmonics (bar 21).



Example 3: bar 21, 'cello

It is accompanied by the cymbals, with their harmonic-like sound and a glissando of harmonics on violin, centred on G. A trill on the flute, first in G, then D, prepares for the marimba. The marimba (bar 25), beginning on low G has a very fast ascending passage. This is punctuated by the piano, flute and maracas with a pizzicato in the cello. This leads to the first complete statement of the main melody on violin (bar 27) and, at the same time, its inversion on the cello. The melody, in crotchets in 6/4, assumes a modal character.

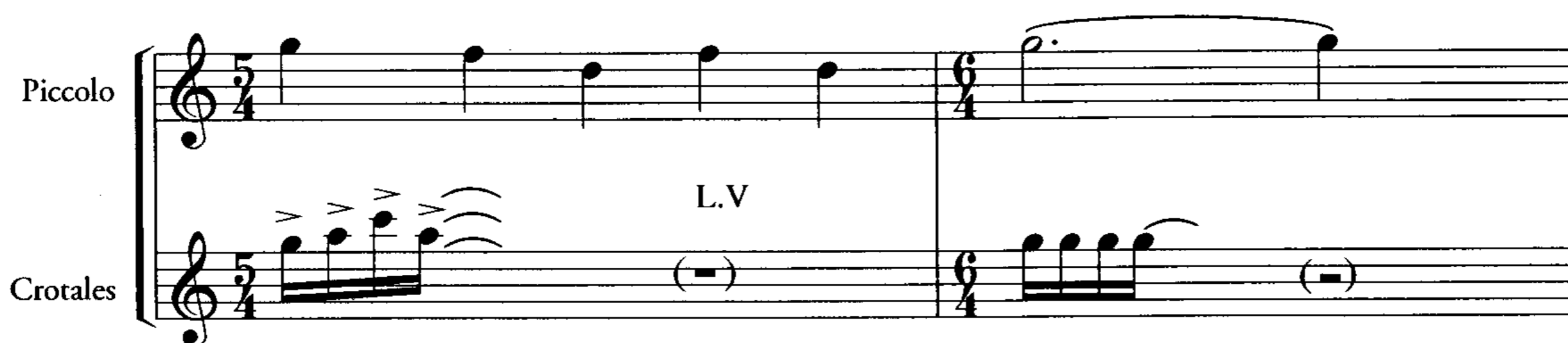


Example 4: bars 27-28, violin & 'cello

The subtraction principle is used here:

The six-note phrase (bars 27-28) reduces to a five-note phrase (bars 28-30), then four, (bars 31-32) then three (bars 32-33), then two (bar 33) and finally back to a single G (bar 34). Phrases one, two, three and five are punctuated by a pizzicato on the cello, with comments from flute, marimba and maracas, and sustained chords on piano. Descending broken chords on piano lead to a second statement of the melody beginning in 5/4 (bar 37).

This time the inversion is played in crotchets on piccolo, while the crotales has the first four notes of the melody in diminution.



Example 5: bars 37-38, piccolo & crotales

As in the previous statement each phrase becomes progressively reduced from a six-note phrase (bars 37-38), a five-note phrase (bars 38-39), a four-note phrase (bars 41-42), a three-note phrase (bars 42-43), a two-note phrase (bar 43) to a single G (bar 44). The crotales has an inversion of its four note figure (bar 44). Pizzicati on the cello punctuate the phrases. The piano has a distortion of the three-note cell with a tritone A sharp, D sharp and an E. Like the main idea, this figure also reduces from five-note phrase to a single note. A restlessness in the rhythm of violin and cello (bar 38) first heard in bar 20 and also in the maracas, and the playing of the strings near the bridge, herald a change. As the music increases in intensity, maracas dominate.

SECTION 5 MAIN MELODY

Bars 128–140. A flute and piano. The accompanying clusters on piano are distorted and transposed. The flute has a six-note phrase based on the three-note cell reducing from six notes down to a single C (bars 128–140), while the piano has the opposite: beginning with a single note, it increases to a seven-note figure (from bars 128 to 134).

Over a surprise E flat chord on piano, the flute has a six-note phrase based on the three-note cell reducing from six notes down to a single C (bars 128–140), while the piano has the opposite: beginning with a single note, it increases to a seven-note figure (from bars 128 to 134).

the music seems to die away the main melody and its inversion are heard on piano and strings.

Example 12: bars 128–130, flute & marimba

Gong and cymbal are added. Interjections from the marimba with the three notes G, A, C are heard. Gong and cymbal are added. The high-pitched cello played above the bridge anticipate the *Danse Macabre* rhythm of the next section. The clear E flat chord is gradually dismantled and disappears.

SECTION 6 TOTENTANZ AND DIES IRAE

Bars 141–174

C major chords on strings bring back the hectic rhythms of the *Danse Macabre* and this continues for ten bars (141–151). Above this at bar 144 the flute takes the canon of bar 93 as a starting point then continues on freely in the same style, punctuated by the marimba and piano. There is a contrast between the steady beat of the strings with their C major chords and the flight of the flute.

After the ten bars of C major chord there is the shock of a G sharp chord (bar 150) but just as suddenly, the C major is back, taken over by the piano, and is gradually dismantled until it disappears. Repeated figures on the flute combine with repeating chords on strings and accented rhythms on cymbal and bass drum and piano. The music rushes towards the climax (bar 157) with the addition of the gong. The music becomes even more hectic as there is a reprise of the music of the *Totentanz* (bars 157–162 recall 54–59). Suddenly marimba, piano and violin have unison A, with exciting cross rhythms, broken by a repeated bar of chords based on the tritone on piano and fifths on strings. With only the A left on piano and marimba, maracas take over and end the piece.

There is no finality—only a dissolution.

SOME FEATURES OF THE WORK

One of the dominant features is the unusual and changing time signatures which gives great freedom to the music and suggest the sense of continual change. The opening bars begin with $7/4$ followed by $4/4$ back to $7/4$, then $3/4$, $7/4$, $5/4$, and back to $7/4$, all in the space of eleven bars!

Section 1 begins in $7/4$, changes variously to $3/4$, $6/4$, $4/4$, $5/4$, and finishing in $6/4$.

Section 2 plus Link is completely in $7/4$.

Section 3 is completely in $6/4$, $3/2$.

Section 4 begins in $7/4$ and quickly changes to $7/8$ and then back to $7/4$.

Section 5 is completely in $6/4$, $3/2$.

Section 6 is mainly in $7/4$, changing at the end to $7/8$, $7/4$, $7/8$, $8/8$, $10/8$, and $12/8$, before finishing in $7/4$.

There are also tempo changes at the beginning of the sections indicated by the metronome marks, alternating between $\text{♩} = 80$ and $\text{♩} = 120$

The subtraction (or contraction) principle is explained thus: a musical idea is created and exposed in its complete form then gradually reduced until only a single note is left (for example, the violin and cello parts from bars 27–34 where the six-note idea is reduced to five notes then four, three, two and finally one). This reduction principle is used several times throughout the work. The addition principle is also used (for example, at bars 128–134 where the piano begins with a single chord which is added to until it becomes a six note idea).

All the music is based on a three-note cell.

DANCE OF DEATH/DANSE MACABRE/TOTENTANZ

The idea of Death as a dancer or as a fiddler inciting others to dance is an ancient one. A dance of skeletons has been found illustrated on an ancient Etruscan tomb. In the Middle Ages, during the time of the Plague, Death was frequently represented and the Dance of Death was used to ward off the Plague. Even the cloisters of St Paul's Cathedral were decorated with pictures of Death. Queen Elizabeth's Prayerbook (published 1559) had the Dance of Death used as a border throughout the Psalms. In Switzerland the Holbein woodcuts of Basle, 1538, are well known and to this day there is a Pre-Lenten Carnival which features Death and there is a street there called *Totentanz*.

Mimed representation as well as ballets have been performed on this gruesome theme.

Saint-Saens' symphonic poem *Danse Macabre* (1874) is based on a poem by Henri Cazalis. It features Death as a fiddler who summons all the skeletons to a graveyard dance. Saint-Saens included a parody of the traditional plainsong melody of *Dies Irae* — *Day of Wrath* a long poem which forms part of the Requiem Mass.

Liszt did a transcription of Saint-Saens' *Danse Macabre* (1877) as well as a *Dance of Death* of his own for piano and orchestra (1855).

The Scherzo of Mahler's Fourth Symphony was originally titled 'Death plays for the Dance' and a solo violin is tuned to A, E, B, F to produce a strange effect.

THE THEATRICAL ELEMENT

The composer says of the work:

A certain theatrical element is (also) undeniable.....

The start of the *Totentanz* (bars 46—47) is very dramatic as there are no pitched instruments: all the players wield auxillary maracas in a *Danse Macabre* rhythm.

At the end of the work the players abandon their own instruments and take up maracas so that no pitched notes remain, leading not to a definite ending but a dissolution.

When the work was first performed the audience was amused and entertained as the pitched notes disappeared and the maracas took over.

All the players shook the maracas at the piano player.

The pianist had a puzzled look!

What was the matter with the piano?

On looking inside it, the pianist pulled out———— a skeleton!

INSTRUMENTS

All the instruments are explored. The strings reveal numerous technical possibilities and the varied percussion is exploited.

Piccolo and flute in G
Piano
Violin
'Cello
Percussion

PERCUSSION

Cymbals	can be clashed together or struck, rattled, or vibrated with several types of beaters.
Bass drum	untuned large drum struck with a drum stick.
Crotales	tiny tuned cymbals made of brass or bronze. They can be struck edge to edge or with a beater, also known as antique cymbals.
Guiro	a large gourd, sounded by scraping a stick over notches cut into the surface.
Gong	usually struck with a soft drum stick.
Marimba	a type of xylophone with wooden bars — has a mellow sound, from Mexico, and Central and South America.
Maracas	hollow gourds with dried seeds, beans or beads inside which rattle when shaken. Used as a dance band instrument in Mexico and Central and South America.
Tambourine	can be struck or shaken
Rainstick	long piece of wood with hollow channel in which are placed seeds which give a gentle sound when the stick is rotated up and down.

Repertoire for marimba

Australian composer Percy Grainger and American composer Paul Creston have composed for marimba. French composer Darius Milhaud composed a concerto for marimba.

Repertoire for maracas

Brasilian composer Villa-Lobos used maracas in *Bachianas Brasileiras* No. 2, 'The Little Train of Caipira'.

Repertoire for crotales (antique cymbals)

French composer Berlioz used two pairs of antique cymbals tuned a fifth apart in the scherzo of his symphony *Romeo and Juliet*.

Debussy scored for two tuned antique cymbals in *Prélude a l'apres midi d'un faune*

Ravel scored for six pairs of tuned antique cymbals in *Daphnis and Chloe*

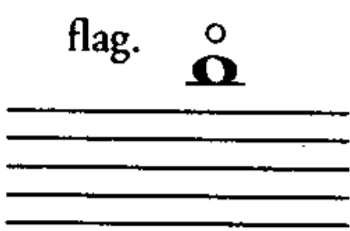
GLOSSARY

Arco

play with the bow

Col legno battuto

string is struck with wood of the bow



Flageolet

play the harmonic

Glissando

sliding up or down on violin or cello

L.V. (*laissez vibrer*)

let vibrate-applies to percussion

Loco

at the normal pitch, after an indication to the contrary

Pizzicato

plucked

Sul ponticello

play near the bridge to produce a strange, weird sound

Strum

strum like a guitar

S.T. (*Sul Tasto*)

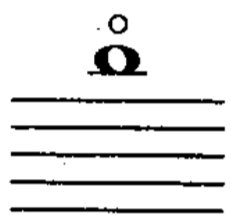
on the fingerboard

Quasi S.T.

almost on the fingerboard

S.V. (*Senza Vibrato*)

without vibrato



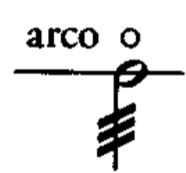
play the harmonic



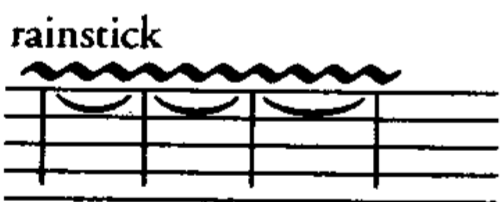
left hand pizzicato



play above the bridge to produce a shrill sound



draw hair of violin or cello bow rapidly on the side of the cymbal to produce harmonic-like effect



rainstick with crescendo, decrescendo and dying away

SOME THOUGHTS OF THE COMPOSER

I always try to include in my work all the harmonic possibilities that are available: tonal and atonal.

I like to interrupt atonal textures with a chord-like C major which is instantly recognisable but is on its way to being something else.

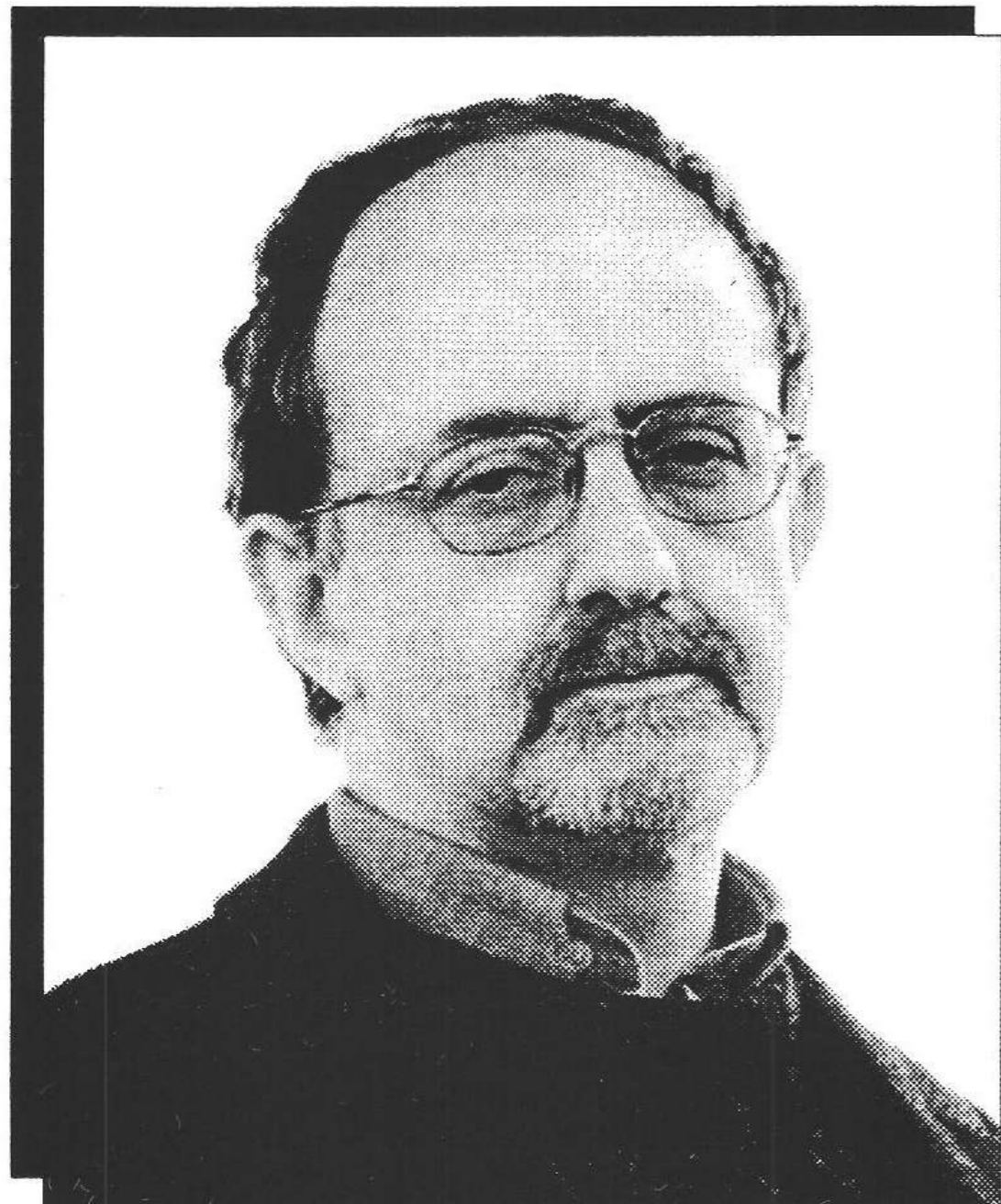
Sometimes the defeat of expectation is as important as the fulfilling of it.

The process of dismantling is as important as the construction.

Addition and subtraction can take the place of a traditional development.

I am always transforming things into their opposites.





Raymond Deane

(b. 1953)

‘My work embodies contradictions that I don't attempt to overcome: indeed, its character is probably defined by the productive friction of contradictions.’

Raymond Deane was brought up on Achill Island, on the West coast of Ireland. Since the age of ten he has lived in Dublin, Basel, Cologne, Berlin, Oldenburg and Paris. From 1974 (when he graduated from University College Dublin) to 1979 he studied composition with Gerald Bennett, Karlheinz Stockhausen and the late Isang Yun. Now based in Dublin, he works as a freelance composer, pianist and author. His works have been represented at the International Rostrum of Composers, the festival *L'Imaginaire Irlandais*, the ISCM World Music Days, and other international festivals. His works have been recorded for the Black Box and Marco Polo labels. He has been a member of Aosdána, Ireland's state-sponsored academy of creative artists, since 1986.

Selected Works

ORCHESTRA

Enchaînement (1981-82)

4444 6442 7 perc pf cel hp str [min.16.14.12.10.8]

MS 17'

Premiere: July 1985, National Concert Hall, Dublin. RTE Symphony Orchestra, conductor Colman Pearce.

Recording: RTE Dublin.

Thresholds (1987 rev. 1991)

3|+ 2 t rec|333, 4331, uilleann pipes, 3 perc, cel, hp, mand, str [16.14.12.10.8]

MS 19'

Commissioned by RTE for the Dublin Millennium celebrations 1988.

Premiere: RTE Symphony Orchestra, conductor Proinnsias Ó Duinn.

Recording: RTE Dublin.

de/montage (1984)

1111 1110 perc pf+cel mar+glock str

MS 18'

Commissioned by the London Sinfonietta with funds provided by the Arts Council.

Compact (1976)

pf, 2121 2221 5 perc hp cel str [min. 4.4.6.4.2]

MS 10'

Premiere: 1984, RTE Studio Recording, RTE Symphony Orchestra, Anthony Byrne (pf), conductor Colman Pearce.

Quaternion (1988)

pf, 2222 2221 cel 2 perc hp str [10.8.6.6.3.]

MS 15'

Premiere: 12 September 1991, Accents Festival, Royal Hibernian Academy Gallery, Dublin. Anthony Byrne (pf), RTE Concert Orchestra, conductor Proinnsias Ó Duinn.

Recording: RTE Dublin.

Krespel's Concerto: Fantasia on E.T.A. Hoffmann (1990)

vn, 3333 4331 2 perc hp pf str

MS 23'

Premiere: 4 April 1997, National Concert Hall, Dublin. Alan Smale (vn), National Symphony Orchestra of Ireland, conductor Colman Pearce.

Concerto for Oboe and Large Orchestra (1993-94)

ob, 3233 4331 s+a sax 4 perc pf org [opt.] hp str

MS 22'

Commissioned by RTE.

Premiere: 21 April 1995, National Concert Hall, Dublin. Matthew Manning (ob), National Symphony Orchestra, conductor Reinhard Seifried.

Dekatriad (1995)

8 vn 2 va 2 vc db

MS 8'

Commissioned by the Irish Chamber Orchestra.

Premiere: 24 April 1996, University Concert Hall, University of Limerick. Irish Chamber Orchestra, director Fionnuala Hunt.

Recording: *Strings A-stray*, Irish Chamber Orchestra, director Fionnuala Hunt. Black Box Music 1998. BBM 1013.

Continued

CHAMBER

Catena (1991)

fl+picc, ob+cor anglais, cl+cl in E flat+b cl, bn+dbn, hn, perc, 2 vn, va, vc, db

MS 23'

Commissioned by Nua N6s for the Dublin 1991 City of Culture celebrations with funds provided by the Arts Council.
Premiere: 15 December 1991, John Field Room, National Concert Hall, Nua N6s, conductor Dáirine Ní Mheadhra.

Aliens (1971-72)

cl trbn va org hpd

MS 18'

Premiere: 12 September 1991, Accents Festival, Royal Irish Academy of Music, Dublin. Royal Irish Academy of Music Ensemble: John Murphy (cl), Jonathan Grimes (trbn), Fergal Caulfield (org), Rachel Talbot (hpd), Fiona Griffiths (va).

Après-lude (1979)

fl cl perc hp va vc

MS 10'

Commissioned by the Dublin Festival of Twentieth Century Music.
Premiere: 11 January 1980, Dublin Festival of Twentieth Century Music. Concorde, conductor Proinnsias Ó Duinn.
Recording: RTE Dublin.

Equivoque (1972)

fl hn org pf vc

MS 8'

Commissioned by Whitehall Arts Festival.
Premiere: 28 May 1972, Whitehall Arts Festival. Evelyn Grant (fl), Patrick Devine (org), Bríd Grant (pf), Hilary O'Donovan (vc), Patrick McElwee (hn).

Seachanges (with Danse Macabre) (1993)

picc+fl in G, pf, perc, vn, vc

MS 13'

Commissioned by Concorde with funds provided by the School of Irish Studies and the Arts Council. Premiere: 20 February 1994, National Concert Hall, Dublin. Concorde.

Catacombs (1994)

cl vn vc pf

MS 12'

Commissioned by the Project Arts Centre, Dublin, with funds provided by the Arts Council.
Premiere: 23 October 1994, Project Arts Centre, Dublin. Sequenza.

Embers (1973-81)

String quartet or string orchestra

MS 8'

Premiere: 1973, Trinity College Dublin. Version for string orchestra premiered 1984, National Concert Hall, Dublin. RTE Symphony Orchestra, conductor Albert Rosen.
Recordings: RTE Dublin; BBC Belfast.

Brown Studies (1997-98)

String quartet

MS 20'

Commissioned by the RTÉ Vanbrugh Quartet with funds provided by the Arts Council.
Premiere: 2 July 1998, West Cork Chamber Music Festival, Bantry, Co. Cork. RTÉ Vanbrugh Quartet.

Écartis (1986)

Violin, viola, cello

MS 11'

Commissioned by Music Network with funds provided by the Arts Council. Premiere: 1 March 1987, Royal Hospital Kilmainham, Dublin. Lontano, director Odaline de la Martinez.

Fügung (1995)

Bass clarinet, harpsichord

MS 10'

Commissioned by Harry Spaarnay and Annelie de Man with funds provided by the Arts Council.
Premiere: 7 March 1999, Hugh Lane Municipal Gallery of Art, Dublin. Harry Sparnaay (b cl), Annelie de Man (hpd).

Piano Sonata No. 2 (1981)

MS 21'

Commissioned by the Performing Right Society.
Premiere: 19 January 1981, National Concert Hall, Dublin. John O'Connor (pf).

Avatars (1982)

Piano

Contemporary Music Centre/CMC 1001 9'

Premiere: 15 April 1983, University College Cork. Raymond Deane (pf).
Recording: *New Piano Music from Ireland*, Jimmy Vaughan (pf). Goasco Music Ltd/CMC cassette 1985, GXX003-4.

After-Pieces (1989-90)

Piano

MS 17'

Premiere: 12 September 1991. Accents Festival, Royal Hibernian Academy Gallery, Dublin. Raymond Deane (pf).
Recording: [After-Piece I only] *Contemporary Music from Ireland, Volume One*. Raymond Deane. CMC CD01.

Rahu's Rounds (1998)

Piano

MS 12'

Commissioned by Duiske Concert Series with funds provided by the Arts Council.
Premiere: 25 November 1998, Duiske Abbey, Kilkenny. Hugh Tinney (pf).

Contretemps (1989)

Two pianos

MS 12'

Premiere: 14 November 1993, Project Arts Centre, Dublin. Réamonn Keary, Shirin Goudarzi-Tobin (pf).
Recording: RTE Dublin.

Four Inscriptions (1973)

Harpsichord

MS 8'

Commissioned by the Dublin Festival of Twentieth Century Music.
Premiere: 8 January 1974, Dublin Festival of Twentieth Century Music. Courtney Kenny (hpd).

Idols (1971 rev. 1996)

Organ

MS 10'

Commissioned by Gerard Gillen.
Premiere: 1971, Lüneburg. Gerard Gillen (org).

VOCAL AND CHORAL

The Poet and his Double (1991)

Chamber opera

Mez T Bar soli, cl hn perc pf vn vc, 3 actors

Text: Raymond Deane

MS 22'

Commissioned by Opera Theatre Company with funds provided by the Arts Council. Premiere: 17 October 1991, Lombard St Studios, Dublin. Opera Theatre Company and OTC Ensemble, conductor John Finucane, director Nigel Warrington. Anne O'Byrne (S), Colette McGahon (Mez), Kevin West (T), Jonathan Peter Kenny (Ct), Gwion Thomas (Bar), David Ganley (B). Recording: RTE Dublin.

The Wall of Cloud (1997)

Chamber opera

S S T B soli, fl cl, perc, hp, vn, vc db

Text: Raymond Deane

MS 90'

Commissioned by Opera Theatre Company with funds provided by the Arts Council.

Achair (1987)

S, fl+rec ob cl perc hp 2 vn va vc

Text: Máirtín Ó Direáin

MS 17'

Commissioned by the Ulysses Wind Quintet with funds provided by the Arts Council. Premiere: 4 May 1987, St Stephen's Church, Mount Street Crescent, Dublin. Virginia Kerr (S), Ulysses Ensemble, conductor Colman Pearce. Recording: RTE Dublin.

November Songs (1990)

T/Mez solo, ob b cl pf vn vc

Text: Patrick Kavanagh

MS 23'

Commissioned by Kavanagh's Yearly and the Tyrone Guthrie Centre with funds provided by the Arts Council.
Premiere: 24 November 1990, Kavanagh's Yearly, Carrickmacross, Co. Monaghan. Colette McGahon (Mez), Nua N6s, conductor Dáirine Ní Mheadhra. Recording: RTE Dublin.

BAND

Alembic (1992)

Symphonic wind band

picc, 2 fl, 2 ob, cor anglais, 2 cl, b cl, 2 bn, 3 sax, 4 hn, 3 tpt, 3 trbn, euphonium, bass tuba, 4 perc

MS 10'

Commissioned by William Halpin and the Dublin College of Music Concert Band. Premiere: 18 March 1993, Royal Hospital Kilmainham, Dublin. College of Music Concert Band, conductor William Halpin.