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Not Just Jigs and Reels:
The Piano Music of Philip Martin

by

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A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
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Abstract

This dissertation examines the piano music of Irish composer and pianist Philip Martin (b. 1947). Three works in particular are studied, which are evenly spread over his compositional career to date: *Oíche Céoil* (1971), *The Rainbow Comes and Goes* (1986) and *Soundings* (1995). Using set analysis, elements of his style are uncovered, such as his use of octatonic scales and motivic variation. Additionally, Martin’s life and work as an Irish composer based in England are shown to follow a time-honored tradition in Southern Irish art music history, following the example of such luminaries as John Field and Charles Villiers Stanford.
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Oíche Céoil

The Rainbow Comes and Goes

Soundings
Preface

I was first introduced to the works of Philip Martin by a Rumanian cellist, Iosef Calef, of the Crawford Trio, who had at that time performed and recorded the first of Martin's piano trios, Serendipity. Calef, was, I think, particularly attracted to the lyricism of this music. Independently of Calef, the musicologist Gareth Cox recommended that I add to my solo piano repertoire The Rainbow Comes and Goes. He had heard it at the time of the Dublin GPA Piano Competition of 1987, and thought it very effective and beautiful. I am much indebted to them both for their excellent taste. Having learned this work, I became hungry for more and conceived the plan for this thesis. I paid a visit to the Contemporary Music Centre in Dublin, where I bought many scores and listened to a great number of recordings. Having left a message on his answering machine with some trepidation, I was awoken at 7:00 a.m. one hot summer morning in Houston by Philip Martin, full of energy and enthusiasm about my project. Half an hour into the conversation he asked whether I had any questions. Much to my shame, I did not (a lack of sleep had something to do with this). Since then I have attempted to make up for this with six interviews.¹ I have come to know Mr. Martin as a very warm, energetic man with a great degree of humility. Since this time, we have met once at a

¹ All quotations from Philip Martin took place in telephone conversations with the author; some are composites of various conversations, and some occurred in more than one conversation.
remarkable recital given by Martin at the RDS in Dublin in October, 2000. The program included the complete second book of Debussy’s Preludes and an outstanding performance of On the Flaggy Shore.

Martin has perhaps achieved greater fame as a performer than as a composer. He is currently recording the complete piano works of Louis Moreaux Gottschalk on the Hyperion label to great critical acclaim, and his career appears to be gaining an ever-greater momentum. Yet Martin has somehow found time to write a very impressive catalogue of works, most recently a symphony, entitled The Mystic Nativity, a work for full orchestra and chorus. He has also written four works for piano and orchestra, a harp concerto, more than a hundred songs and a large collection of works for piano solo, as well as six piano trios, a violin sonata and other works.

Martin’s writing for the piano is very idiomatic, as one might expect when a master pianist composes at the keyboard. He appears to be one of that rare breed of composer-pianists in the line of Liszt, Rachmaninov and Prokofiev. This music combines a wide spectrum of emotions, explores the whole range of the keyboard, contrasts lyricism and Romanticism with experimental sonorities and forms, and often is inspired by art or poetry, which is frequently Irish although not always. Audiences always appear to
respond well to this music, and performers certainly do: many musicians are now playing his music including such artists as Barry Douglas.

This dissertation is structured as follows: chapter 1 is an essay on Southern Irish music history. Chapter 2 contains a biography of Philip Martin, which is more comprehensive than those contained in previous publications, and is based partially on our telephone conversations. This chapter also surveys Martin's piano solo works, with his own commentary included. Chapters 3 to 5 contain analyses of three works, *Oíche Ceoil* (1971), *The Rainbow Come and Goes* (1987), and *Soundings* (1995). These analyses are primarily motivic, and attempt to find common elements to Martin's style and compositional techniques. I conclude with an overview of the results obtained in chapters 3 to 5.

A theme that will emerge in chapter 1 is the lack of recognition that Irish composers have received in the past. The reasons are varied. The twentieth century has seen the emigration of many Irish artists: unfortunately, Irish composers have fared the worst, due in part to the scarcity of music publishers sympathetic to their cause, and a lack of audiences within Ireland (although this problem is not unique to Ireland, of course). Most

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2This chapter reflects my own views, and not those of Philip Martin.
importantly, they have been either criticized for not being of the stature of a Joyce or a Yeats, or else they have been ignored. The point, if you will, of this dissertation, is that there are Irish composers worthy of note and deserving attention from a larger audience. To paraphrase Robert D. Cummings: "The Jig is Up! Philip Martin is a Great Irish Composer".³

³ Taken from the article by Robert D. Cummings: "The Jig is Up! A Great Irish Composer" (Classics Cosmik, April 1998). Available online at www.cmc.ie.
Chapter 1  A History of Southern Irish Art Music

When Irish music is mentioned in today's culture one automatically thinks of jigs and reels, represented by the Chieftains and Riverdance as well as popular groups such as the Corrs. This music is celebrated the world over. Since the advent of U2, Ireland has also become a major exporter of rock music. However, when Irish classical music or art music is mentioned most people from outside Ireland look puzzled. Worse yet, so do the Irish! There are many causes for this lack of awareness, including the control of cultural resources by those in power, especially during the last century. It is my intention to unravel these reasons in this chapter. The outlook for Irish art music is positive, however. In recent years, Irish art music has begun to thrive, and it has been given an increasing amount of attention in concert halls and in publications.¹ Most importantly, it has received an increased amount of funding. The growing success of Irish art music has been caused in part by a public debate on music education, and of course, the tireless efforts of a number of composers and performers.

¹In the literature on the subject, the thesis work of Axel Klein in particular has been ground-breaking; it resulted in the publication of *Die Musik Irlands im 20. Jahrhundert*, Hildesheimer Musikwissenschaftliche Arbeiten, band 2 (Hildesheim; Zürich; New York: Olms, 1996). In addition the series *Irish Musical Studies*, edited by Gillen and White has appeared. This series is not limited to Irish music, but also includes articles by Irish musicologists. The 150th anniversary of the Royal Irish Academy has generated books and a series of lectures that discuss the history and current state of Irish music. More recently, Harry White's *The Keeper's Recital: Music and Cultural History in Ireland, 1770-1970* (Cork: Cork University Press, 1998), has addressed many of the relevant cultural issues.
The history of Irish art music reflects political and social tensions in the country quite remarkably. The most important feature of this history is the dichotomy of two traditions, one inherited from continental Europe, and the other Irish folk music. While such a dichotomy exists in all countries, it has perhaps never been as polarized as it is in Ireland. Yet simultaneously, there has been a constant quest for unity and cultural identity in Ireland, often imposed by politicians, often sought by well-intentioned composers. However, as is often the case with such attempts at unity, they have been grounded in political doctrine. During the British reign, this resulted in an attempt to suppress Gaelic culture. Early in the twentieth century it resulted in an attempt to purge music of British influences. There has been a constant call for a synthesis of the two traditions; at the same time commentators have berated Irish composers for being inaccessible or for not being Irish enough.

A good recent example is to be found in Richard Pine's preface to *Music in Ireland, 1848-1998*. He writes:

"Despite certain tantalising instances of interaction between the two, the traditional and classical genres have grown or declined in parallel. This stand-off has contributed to a hesitancy among adherents of both traditions in creating a sense of national identity. Traditional musicians have rejected, or been denied access to, the continental mainstream, and so-called classical composers have been largely unsuccessful in
employing traditional sources, unlike Sibelius in Finland, Smetana in Bohemia, Bartók in Hungary or even Vaughan Williams in England.

"This failure of each tradition to accommodate the other is a major factor in the poverty of contemporary Irish composition, and compares unfavourably with the successes of the Irish literary Renaissance - it may even be regarded as symptomatic of the different cultural traditions on this island failing, or refusing, to find ways towards mutual understanding and a common cause."²

It should be noted that this is one of the most important books to appear on Irish art music in the last decade. Pine is a critic, lecturer and broadcaster whose subject is literature, apparently mostly related to Irish writers. He is also a governor of the Royal Irish Academy of Music, and therefore influential in the Irish music scene. His preface raises some important questions. Why must there be a common cause of the Irish people, except to live peacefully together? Why must art music reflect a common Irish identity when no such thing exists? Most importantly, why must music contain folk elements in order to be Irish music? For those familiar with music history in the U.S. for example, these words are reminiscent of Nationalism during the Depression era; note that the composers he cites are all from the first half of

this century, and all, with the exception of Bartók, are examples of the final flowering of Nationalism and Romanticism in this century. Also note the 'even' when talking about Vaughan Williams. Of course there is nothing wrong with the idea - quite the opposite - but it is one option among many, and why are composers being dictated to in this fashion?

Pine continues:

"Even composers, who have always found it necessary to clamour for an audience, now find that their work - at best welcomed as something challenging but separate, at worst tolerated as a necessary evil - has been recognised as a constituent part of social constructions, a reflection of, or perhaps an incitement to, unrest and disturbance."³

While this is certainly the response to contemporary music of a reactionary, of someone who only grudgingly accepts its right to exist, his opinions do seem to reflect the views of many Irish scholars and politicians over the last few centuries: the paucity of Irish music is by no means a new theme. Of course, how limited contemporary music would be if it only reflected unrest and disturbance! It is an undeniable fact that not all listeners experience contemporary music in such a limited way. Ironically, most talented Irish

composers of the last two centuries have felt the need to emigrate at least for a while, due to the lack of opportunities, support, and respect in Ireland. The results have been varied and cosmopolitan and often of far greater worth than the critics admit.

The search for an 'Irish' music has its roots in the quest for independence of the late eighteenth, nineteenth and early twentieth centuries. To some extent unrest was always present in Ireland of course; various invasions throughout history always meant that the 'indigenous' population of Ireland was being lorded over by subsequent waves of invaders: the Celts, the Saxons, the Vikings, and the Normans. Added to this, in the seventeenth century loyalist Scots were introduced to plantations, which were mainly situated in Ulster. To quote the Irish poet John Hewitt:

“Kelt, Briton, Roman, Saxon, Dane, and Scot,
time and this island tied a crazy knot”

In such a way, many divisions existed within the country, both racial and religious.

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Eighteenth century Ireland's population was largely divided into the protestant Ascendancy class (also called the Anglo-Irish), Catholics, Presbyterians (mainly in the North Eastern province of Ulster), and Englishmen who were often stationed in the army or government. Following the upheavals of the seventeenth century, which culminated in the battles at Boyne and Aughrim in 1690, the Protestant elite had firmly gained the upper hand, even though there was an underlying insecurity to the state of affairs. The privileged, ruling Ascendancy class was a minority of adherents to the Church of Ireland, which was the official Episcopalian church. Catholics and so-called Dissenters (a group that included Presbyterians) were shut out of politics and government to a great extent. The Irish Houses of Parliament, which were in session from 1690 until their dissolution in 1801, maintained a troubled but ultimately subordinate relationship with London politics. During this century of relative stability Ireland's economy boomed and the Ascendancy flourished, a fact attested to by the creation of Georgian Dublin.

Coupled with this new wealth, Ascendancy Ireland developed a thriving musical life, based on British models, which in turn were based on Continental European models. As was the case in Britain, there was a lack of thorough schooling in composition; assimilation by copying models rather than in-depth study of counterpoint was the order of the day.5 Prior to 1800 composers

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5 See Harry White, *The Keeper's Recital: Music and Cultural History in Ireland, 1770-1970* (Cork: Cork University Press, 1998), 14: "Within this period, the apparent paradox of
were mostly supported by aristocratic patronage. The foremost Anglo-Irish composers of the age would reciprocate with dedications to their patrons. Posts were sought as musical directors and organists, or else musicians would become affiliated with wealthy families as the equivalent of court musicians. Even though composers received little remuneration for compositions, musical activity was such that musicians could make a reasonable living through performance.\(^6\) In addition, amateur music making appears to have been a popular activity. The most famous composers and performers in Ireland at this time were foreigners - mostly of English, German and Italian origin, as was the case elsewhere in Europe. The first such composer to settle in Ireland was Johann Sigismund Kusser (1660 - 1727), a famous opera composer of the time. Many Italians also lived in Ireland during the century, most famously Nicolo Grimaldi (1673-1732), as well as other much-respected opera composers. Irish composers of the eighteenth century remain relatively obscure: it would appear that the most celebrated among them was Philip Cogan (1748-1833)\(^7\) whose twenty-two piano sonatas were of particular interest and significance.

\(^6\)Ita Margaret Hogan, \textit{Anglo-Irish Music: 1780-1830} (Cork: Cork University Press, 1965), 8-12. The information given here is taken from Ita Hogan's study of contemporary sources, which gives a fine and detailed picture of musical life during this period.

Possibly the most notable musical event of the eighteenth century was the premiere of Handel's 'Messiah' in Dublin in 1742, and Handel's two year stay in the city. Following this, Handel's oratorios were performed at least annually until the end of the century, and the tradition continues today. Concurrently, a strong choral and operatic tradition developed in Ireland. According to John Allen,\(^8\) Dublin had its first taste of Italian opera in 1761, after which several theaters vied with each other to present Italian comic opera. The first large scale Italian operas were presented in 1777. However, apart from this apparent predilection for newly composed Italian opera, other works were slower to reach the stage in Dublin: for example Mozart operas were first presented in Dublin in 1811.\(^9\)

An example of Irish musical life outside the theater during the latter half of the eighteenth century is given in an article by the late Brian Boydell.

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\(^9\)Ita Margaret Hogan, *Anglo-Irish Music: 1780-1830* (Cork: Cork University Press, 1965), 7. "It is difficult to estimate the usual length of time which elapsed between the publication of works abroad and their arrival in Ireland. Sometimes the time-lag was short, but in other cases there was considerable delay. This resulted in a certain overlapping of styles, so that in Anglo-Irish music baroque influence continued into the nineteenth century and existed side by side with the style of the Viennese masters." However, it is clear from the research of Brian Boydell that the latter style was popular from the 1770s onward.
distinguished composer and musicologist.\textsuperscript{10} According to Boydell, performances to promote charities formed the majority of concerts in Dublin at this time. The most prominent series of such concerts was organized by Dr. Bartholomew Mosse to aid the 'Lying-In Hospital', which was a public hospital. Following the model of London's Vauxhall Gardens, he leased the Rotunda Gardens and set up a series which lasted from 1748 until 1791 (they continued after Mosse's death). Mosse had already set up annual performances of Handel's Oratorios in 1746, which met with great success. In the first years of the Rotunda Gardens concerts, Handel was the most popular fare, followed by Italian composers who wrote in the baroque style, such as Geminiani and Corelli. Around 1769, there was a shift towards early classical music by J.C. Bach, Stamitz and the Mannheim school, following London fashions. In 1776 a symphony by Haydn was introduced, and Haydn remained very popular until the end of the century, at which point the music of Pleyel began to be promoted. In addition to these serious compositions, popular music was introduced, often based on Irish airs. This hint of nationalism should not be misinterpreted, according to Boydell, as such themes based on Scottish, Welsh and Irish folk music were equally popular in London at the time, and were often used as subjects for rondos.

Besides this musical scene of colonial Ireland, which is so similar in many regards to that of other British colonies, there was a very different sort of music being performed. The music of Gaelic Ireland was still intact, even though the English and Irish governments had almost completely suppressed the Gaelic language. This music was heard in the countryside by the Catholic community, and in particular a much fabled harp tradition existed, although contemporary writings noted a sharp decline in the eighteenth century. The first widely recognized attempt to unify these two traditions was essayed by the blind harpist and composer Turlough Carolan (1670-1738), who was a bilingual wandering musician, and equally welcome in Catholic as well as Protestant areas. His music combined Italian baroque music with Irish folk music. He achieved cult status, and was, somewhat ironically, held by some to be the last of the great bards, in defiance of mainstream European music. One writer who thought so was Joseph Cooper Walker, whose *Historical Memoirs of the Irish Bards*, published in 1786, appears to be the most significant and widely read at the time. It is the most notable early indicator of the relationship between traditional music and politics in the mind of many of the Irish.\(^\text{11}\) Another attempt at synthesis of the two traditions was the popular 'ballad opera', a genre equally popular in all of Britain.

In 1792 there was a harp festival in Belfast, which was one of the first visible signs of a renewed interest in Irish folk music and the harp tradition. The collection or preservation of Irish music was first undertaken around 1792, and in 1796 Edward Bunting (1773-1843) published the first systematic collection of Irish folk music.\textsuperscript{12} According to Harry White

\"[The significance of these collections] was fundamentally political, but it was also cultural and in no small degree social.\" 

During the nineteenth century, this music was deployed \"as a powerful communicator of extra-musical meaning\" and would become \"a symbol of reascent culture in the latter half of the nineteenth century\".\textsuperscript{13} Whereas there is no proof of Bunting's support of \"revolutionary tactics\", there is no such doubt in the case of the most significant collection of the nineteenth century, that of Thomas Moore (1799-1852), as will be discussed later in this chapter. In fact, Bunting would later attempt to dissociate Irish music from Nationalism, but to little avail, it seems.


\textsuperscript{13} Ibid, 28.
During the eighteenth century there had been a growing unrest amongst the Anglo-Irish as well as the Catholic communities; Klein gives as an example the writings of the Anglo-Irish satirist Jonathan Swift. Swift, author of *Gulliver's Travels*, was the Dean of Saint Patrick's Cathedral, Dublin. The following extract is an example of the general dissatisfaction felt in Ireland:

My heart is too heavy to continue this irony longer, for it is manifest that whatever Stranger took such a Journey, would be apt to think himself travelling in *Lapland* or *Ysland*, rather than a country so favoured by Nature as Ours, both in Fruitfulness of Soyl, and Temperature of Climate. The miserable Dress, and Dyet, and Dwelling of the People. The general Desolation in most parts of the Kingdom. The old Seats of the Nobility and Gentry all in Ruins, and no new Ones in their stead. The Families of Farmers who pay great Rents, living in Filth and Nastiness upon Butter-milk and Potatoes, without a Shoe or Stocking to their Feet, or a House so convenient as an *English* Hog-sty to receive them. These indeed may be comfortable sights to an English Spectator, who comes for a short time only to learn the *Language*, and returns back to his own Country, whither he finds all our Wealth transmitted.15

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The quest for independence and social equality (actually following the lead of the French Revolution) led to an uprising by the United Irishmen in 1798, which failed, and in 1800 the British government instigated the Act of Union; this forced the political Union of Ireland with Great Britain, thereby dissolving the Irish parliament, and moving the center of government to London.

The Act of Union had various social consequences. When politics moved to London, many Irish politicians moved to Westminster, as did many of the Aristocracy. For music, this meant that many of its strongest financial supporters were gone. The subsequent decline meant that Anglo-Irish musicians were faced with one of two choices: either find one of the dwindling posts at a Cathedral, church, or theater, or emigrate. Many musicians chose the latter.

A commonplace statement with regard to Irish composers is that there has never been a great Irish composer. Yet the nineteenth century produced several Irish composers who were to gain huge popularity and success in Britain and Europe, and who would be hailed as the finest British composers

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A revisionist reading of this period see: R.F. Foster, "Ascendancy and Union" in The Oxford History of Ireland, ed. R.F. Foster (Oxford: Oxford University Press, 1989),134-173. For example, Foster reads a hidden agenda behind Swift's words: he feels that at heart Swift was purely concerned with Protestant interests, even though his words were later used by those seeking redress for Catholics (p.141). By the same token, he notes that "those who were landless and insecure - and they were many- were exploited by the cattle-farming classes at least as much as by the supposedly alien landlords. And the idea of Irish rural life as universally and ostentatiously poverty-stricken owes more to polemical pamphleteers than to dispassionate observers" (p.143).
of their day. The composers who remained in Ireland had less success: this should not come as a surprise considering the lack of resources (including orchestras) and the shrinking audiences.

The first candidate for greatness is John Field (1782-1837). Field's father and grandfather were both well-established Dublin musicians: his grandfather was an organist, and his father a violinist who played in the Crow Street Theatre orchestra. Field made his debut as a child prodigy in Dublin, but left Ireland for good when his father may have accepted a position as theater musician in Bath in 1794 (the evidence is inconclusive, but the family definitely visited Bath), and subsequently at the Drury Lane Theatre in London. Field was apprenticed to Muzio Clementi, who according to some eyewitness accounts treated the child rather poorly. Field's prodigious talents brought him fame during a tour of Europe with Clementi, a tour designed to show off Clementi's pianos. The two parted ways in St. Petersburg in 1804, where Field established himself as a famous virtuoso and teacher. It was here that Field wrote his first nocturnes, for which he is chiefly remembered today. The style of these works was probably influenced by Italian opera which was all the rage in St. Petersburg at the time. Field's unique approach was probably also affected by the new singing qualities of the pianoforte, something he would know first-hand. Apart from these works, Field produced a large number of rondos, variations, and character pieces, as well as four early sonatas that show Clementi's influence (and are dedicated to him), and seven
piano concertos. The sonatas and concertos are currently receiving some deserved attention, following a relative eclipse. Field is significant as the inventor of a new approach to piano writing, which relied on singing tone and legato playing. This was paired with a romantic introversion; the meandering melodies and simple formal structures of the nocturnes were a far cry from the structurally and emotionally complex sonatas of Beethoven or the formulaic variations and character pieces that were the fashion of the day.¹⁶ Field’s influence on later Romanticism was great: his music particularly affected Liszt and Chopin, as is well documented.

Other famous Irish émigrés include Michael William Balfe (1808-1870), author of a string of popular operas including The Siege of Rochelle (1835) and Vincent Wallace (1812-1865), whose opera Maritana (1845) enjoyed unprecedented popularity throughout Britain. They became the two most renowned British opera composers of the period, and many of their songs would have been known and performed by musical amateurs throughout the British Empire.¹⁷

Following the positive reception of Bunting’s 1797 folk music collection, a rash of collections by other authors emerged. Of these, the most widely

¹⁶ For further information on John Field see Patrick Piggott, The Life and Music of John Field, 1782-1837 (Berkeley: University of California Press, 1973).
disseminated were Thomas Moore's *Melodies*, which were published between 1807 and 1834. These were ten collections of songs with poetry by the author, writer and collector Moore. The musical settings were by John Andrew Stevenson (1761-1831). Bunting also continued to publish collections: a second appeared in 1809, this time with text in English, and a third and final one was brought out in 1840, this time without text, in which he collaborated with his successor George Petrie. While Bunting's interests were antiquarian and not expressly political, Thomas Moore's *Melodies* undoubtedly reflected his Nationalist politics. The settings were directly inspired by Bunting's collection, yet the differences between the two are best summed up in their own words:

Bunting states:

"The world has been too apt to suppose our music of a highly plaintive and melancholy character, and that it partook of our National feeling at the state of our country in a political view. Now there was never anything more erroneous than this idea."\(^{18}\)

However, according to Moore:

\(^{18}\)Quoted in Harry White, *The Keeper's Recital*, 43.
"The language of sorrow, however, is in general best suited to our Music, and with themes of this nature the poet may be amply supplied. There is scarcely a page of our annals that will not furnish him a subject, and while the national Muse of other countries adorns her temple proudly with trophies of the past, in Ireland her melancholy alter, like the shrine of Pity at Athens, is to be known only by the tears that are shed upon it..."\(^{19}\)

As for the musical settings, Buntings original collection was found too crude in its realizations, but Stevenson's adaptations to contemporary taste were also widely criticized.\(^{20}\)

Interest in folk music would increasingly dominate the popular imagination while the existing musical infrastructures suffered, to the point that the main centers of European art music were Trinity College, Dublin, and St. Patrick's Cathedral and Christ Church Cathedral, Dublin, Anglo-Ireland's cultural heart. Those professors involved in art music were spread thin, attending to teaching and conducting posts. Needless to say, compositional output dwindled. Chief among such composers and teachers in the first half of the nineteenth century were members of the Robinson and Levey families, musical dynasties that

\(^{19}\)Ibid. 45.  
\(^{20}\)Ibid. 48.
contributed greatly to Dublin's musical life. In 1845 Trinity College gained an able Professor of music, John Smith (1797-1861), after the position had been vacant for seventy-one years! Apparently a music degree at Trinity had existed since the seventeenth century, but had minimal theoretical or practical requirements.

In the first half of the nineteenth century some redress would come for the Catholic community with the Catholic Emancipation Act of 1829 and Daniel O'Connell's concerted efforts in British parliamentary debates. The much hated tithe payments to the Church of Ireland were commuted, and the Catholic Church began to gain a surer footing. This period also saw the rise of the Young Irelanders, a group centered around a group of journalists and publicists of The Nation newspaper: theirs was a brand of Nationalism in some ways allied to the Romantic Nationalism sweeping Europe at the time. Chief among their leaders was Thomas Osborne Davis (1814-1845), author of numerous ballads. Davis would consolidate, perhaps more than any other:

"...two fundamentals of Irish music reception history: that the Irish were profoundly musical, and that their music ought to principally be a conduit of socio-political aspiration."\textsuperscript{21}

\textsuperscript{21}Ibid, 60.
At this point catastrophe hit Ireland. The Great Famine of 1845-1847, caused by the potato blight, could maybe have been averted by a more localized government and greater attempts to channel some of the countries resources to those most affected. The majority of Irish blamed the British government for this failure, although in recent times many historians have argued that this is overly simplistic. One of the main reasons for this blame was the callous pronouncements of certain key British politicians: the 'native' Irish were often described as barbaric in publications of the time and received no sympathy. Another important reason that the British government was blamed is related to the 'laissez-faire' politics of the period: the government refused to intervene in the economic mechanism that exported a lot of Ireland's grain to England and other countries (although not as much as Nationalist rhetoric claims). The consequences were death and mass emigration. It also helped to widen the sectarian divide.

The musical consequences appear to have been a strengthening of trends already in place. In 1851 the Society for the Preservation and Publication of

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22Emigration was already a fact of Irish life prior to this. Ulster had seen emigration on a large scale, as had the over-populated West. The situation would continue, and emigration on a huge scale has continued up to the present day, although it has abated somewhat due to the economic revival of the last decade. See R F. Foster, *Modern Ireland*, 345-372.
the Melodies of Ireland was founded by George Petrie, whose express aim was to gather folk music before it became extinct, imperiled as it was by the Famine. A single publication ensued in 1855, *The Petrie Collection of the Ancient Music of Ireland*.

In Nationalist politics, Irish National identity became strongly associated with Roman Catholicism. This helped to strengthen the Catholic Church's position under the leadership of Paul Cullen (1803-1878), who became Archbishop of Dublin, and later of Armagh. Cullen's adherence to Roman policy was to directly influence the introduction of the Cecilian movement to Ireland, which followed the Continental trend of reintroducing Gregorian chant and Renaissance musical settings to Church services, and was particularly dominant during the late nineteenth and early twentieth centuries. Therefore, this period saw the rise of a new wave of conservatism in music, in terms of Church music as well as in an ever more restricted body of traditional melodies, which had become inextricably linked to the politics of Ireland.

In the meantime “that slender continuity of commitment”\(^{23}\) to the Classical tradition continued. Notable among its practitioners were Sir John Stevenson, Joseph Robinson (1815-1898), Sir Robert Prescott Stewart (1824-1895) and James Culwick (1845-1907). The apparent cultural stagnation and lack of

general music education in the country continued despite certain positive
trends, such as a revision of musical training in Ireland, with the founding of
the Royal Irish Academy of Music in 1848, and in the 1890's the Dublin
Municipal School of Music. Even though an important group of composers
emerged from this time, emigration was their lot. The most successful of these
was undoubtedly Sir Charles Villiers Stanford (1852-1924). Stanford was
trained at Trinity College and the Anglican Cathedrals, where he studied with
Robinson and Stewart. He went on to a very successful career based in
Oxford and London. He was "the first composer to address in any significant
way the resources of Irish music".24

Yet his very success, combined with his lack of political motivation made him
"the whipping boy of English music".25 Attacks by George Bernard Shaw,
for aesthetic reasons,26 and (ironically) Arnold Bax for not being 'Irish'
enough, as well as various others dogged his career and critical reception.27

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26 For example, Shaw wrote: "The Irish Symphony ... is a record of fearful conflict
between the aboriginal Celt and the Professor". George Bernard Shaw, Music in London
27 Arnold Bax was a tremendous supporter of W.B. Yeats, and yet wrote of Stanford
"Stanford was not Irish enough. An Irishman by birth, he belonged to that class abominated
by Irish Ireland, the 'West Briton'". Quoted in Harry White, p.107. See also: Joseph J.
Ryan: "Nationalism and Irish Music" in Irish Musical Studies 3: Music and Cultural
History (Portland, Oregon: Irish Academic Press Limited, 1995), 101-115. This article
contains an interesting discussion about Stanford, as well as talking about Nationalism's
wider influence in Irish music.
The 1890s saw the emergence of the so-called Celtic movement/revival. Two essentially opposed movements arose, both finding their origins in burgeoning Nationalism. The first was the Literary Revival, spearheaded by William Butler Yeats (1865-1939), John Millington Synge (1871-1909) and numerous others. The aim of this literary group was to reflect Irish experience, language and culture through the medium of English. The second was the foundation of the Gaelic League in 1893, which had as its aim to revive common usage of the Irish language. These gave a new (politically motivated) impetus to music in Ireland. The crisis of music in Ireland is aptly symbolized by the creation of the Feis Ceoil in 1897. The idea was originally proposed by members of the Gaelic League (who later withdrew their support) and the project was realized by the National Literary Society. 28 The Feis was a festival intended to showcase Irish music, thereby mirroring the literary revival. However, from the start difficulties arose regarding the definition of what constituted Irish music. The Solomon-like solution was to divide the festival into two distinct festivals, one concerning Folk Music and the other Classical Music.

Yet attempts were made, encouraged by political proselytizing, to unify the two traditions: indeed, the late nineteenth and early twentieth centuries witnessed many serious attempts to do so, and the Feis Ceoil appears to have

28 Harry White, 112.
been the ideal venue for such ventures. In particular Hamilton Harty (1879-1941), as well as the Italian Michele Esposito (1855-1929), and the Englishman Arnold Bax were important in this process. The latter would offer the most consistent attempt to find a musical response to the poetry of Yeats.

Harty’s and Stanford’s enforced exile did not help the situation: after all, what ambitious composer would choose to remain in a country with so little commitment and resources? As a result, the mounting of their performances in Ireland was made more difficult, inspite of their fame. Esposito and Bax did work within Ireland however, and yet their music did not achieve lasting popularity.

For complex reasons, none of these attempts seem to have made a lasting impression. Calls for an Irish school of composition were common in this period - analogous to the situation in other European countries - and the sense that this should relate somehow to traditional folk music was also by no means unique to Ireland. However, there was a fundamental difference, as Axel Klein points out.29 In contrast with countries such as Poland and Hungary, the majority of proponents of this Irish school did not accept that Western Art Music was woven into the fabric of Irish society: instead, they viewed it as something alien. Therefore experiments in amalgamating

29 Axel Klein, 37.
symphonic forms and structures with Irish traditional music fundamentally jarred with their preconceptions. In fact, it is questionable whether any such combination could be effective. However, the call for such a fusion would continue to reappear in print throughout the twentieth century and even to the present day, as we have already seen.

The Gaelic League and the Literary Revival during the last decade of the nineteenth and first two decades of the twentieth century were cultural signs of the ever-growing call for independence by an increasingly vocal, predominantly Catholic majority in Ireland. During this period prior to the First World War sectarianism in Nationalist politics grew, as the Protestant minority was repelled by the Catholic Church’s association with this movement. In Ulster there was an especially marked reaction from the Protestant community, and the Ulster Volunteer Force was created - essentially as a tool to stymie the Home Rule Bill, which was on the liberal parliamentary agenda. Apparently, an alternative being considered behind the scenes was the partition of Ireland. The First World War stalled the Home Rule process, and those who were growing impatient with constitutional attempts took over. The War of Independence (1916-1921) was followed by a bloody civil war (1922-1923). The partition of Ireland became a fact, and Southern Ireland was given Dominion Status, and finally Independence in 1948.
Prior to 1914, the Literary Revival and creation of the *Feis Ceoil*, and the concerted efforts of Michael Esposito among others, seemed briefly to be addressing the dearth of art music. Vocal groups were very popular, but instrumental music was still relatively rare. Finding audiences was difficult, but the outlook for the future seemed positive. However, at the outbreak of war in 1914, groups such as the Dublin Orchestral Society (founded in 1898) lead by Esposito, and the Dublin Oratorio Society (founded in 1906) foundered. After the Easter Uprising in 1916 more groups disbanded, as it became increasingly dangerous to leave home at night. For a decade Irish culture was virtually in eclipse: the only art music of this period was to be found at the *Feis Ceoil* and the Royal Dublin Society, a chamber music series still in existence today (begun in 1886), which then as now only attracted a very small audience although it featured big name performers such as the Brodsky Quartet in 1902 and Ferrucio Busoni in 1904.

Despite attempts to create an egalitarian society by W.B. Yeats, A.E. Russell and others, the Anglo-Irish became marginalized in Irish society. In the twenties and thirties they no longer had political representation, and were now derogatively called Anglo-Irish or West-Britons by the prevailing

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32 Ibid, 46.
Establishment: while any ‘persecution’ was limited to name-calling, the deteriorating situation lead to the emigration of many Irish Protestants. The former cultural centers of Ireland like Trinity College, became peripheral, and indeed despised in Irish life. There is some truth to the statement that so-called art music was associated with this group and the British Empire in the popular imagination, and therefore fell from grace. Certainly, the new Free State Government did little to encourage art music, while it went to some lengths to promote Irish folk music.

Music education changed little from the previous British system, which was inadequate. In fact, the entire education system was slow to change, except in one very important factor: compulsory Irish was introduced to the curriculum. Music lessons consisted of learning songs in Irish by rote. Primary education was conducted solely in Irish for a number of years even though the majority of children were not native Irish speakers, and indeed most adults had no Irish in the 1920’s. According to Mary McCarthy:

"[...] Nationalist ideology shaped the direction of music education in the emergent nation state, from 1921 to approximately 1950. [...]"

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narrow, essentialist view of Irish identity was enshrined in certain music education practices."

This state of affairs was to continue for two decades:

"By the early 1940’s that school inspectors began to realise that the music curriculum was insufficient and culturally irrelevant to the majority of students." 34

This period also saw an increased interest in Plain Chant, primarily in the form of liturgical festivals, thus promoting another aspect of the ‘narrow’ view of Irish identity. Other interesting aspects of Irish Society in these Post-Colonial years were the introduction of censorship and the banning of divorce: the latter was still in place until very recently. Many artists and writers felt compelled to leave the country to escape its stultifying, puritanical atmosphere. In addition, the practical limitations for composers in Ireland were greater than ever before: even smaller audiences and fewer performing ensembles. However, the late twenties ushered in some very positive developments. In 1927 Fritz Brase established the Dublin Philharmonic Society, thereby providing Dublin with the orchestral music that it had been lacking since the demise of the Dublin Orchestral Society. Brase

34 Ibid, 68.
commissioned a small number of Irish works by Stanford, Harty and others.\textsuperscript{35} However, the group only existed for eight years. One must agree with Joseph J. Ryan’s assertion that the establishment of the radio station 2RN was “the greatest single influence on the course of music in Ireland”.\textsuperscript{36} The programming included live studio performances by all manners of ensembles, and in 1936 a small radio orchestra was formed. This group in its various incarnations would be the forerunner of Dublin’s two orchestras in existence today, and the radio station would ultimately become a very important lifeline for Irish composers. However, first attitudes needed to be changed.

The efforts of a few key musicians helped to turn the tide. In many ways the fruits of their labors are only fully being felt today. Foremost among these were the efforts of Aloys Fleischmann (1910-1992), John Larchet (1884-1967), Eamonn Ó Gallochobair (1906-1982), Frederick May (1911-1985) and Brian Boydell (1917-2000).

All of these composers held important positions in Irish musical life in the 1930’s and 1940’s and beyond. Fleischmann’s contribution was considerable: apart from his practical efforts to provide music in the Cork area as professor

\textsuperscript{35} White, 132.
of music at University College, Cork, he also lead a campaign for Irish music which culminated in his chairing a conference in 1952, entitled *Music in Ireland*. The conference, together with the published proceedings caused a true shake up of the *status quo*. Prior to this Fleischmann's critical voice was already making itself heard in the 1930's. At this time there was a public debate in various periodicals on the role of the Irish composer. In particular Fleischmann and Ó Gallochobair had an interesting exchange of articles. Fleischmann noted the essential problem in Irish music thus:

"Those who are loudest here in their advocacy of a musical revival seem to be mainly concerned with the welfare of folk-music, and widespread confusion reigns as to the distinction between these two spheres of folk-music and art-music, and their relative importance."\(^{37}\)

Fleischmann described the dilemma of contemporary composers in Ireland as follows:

"... A would-be composer here has a thorny path to tread, in seeking out his medium, in linking hands with tradition and all it has to give, while at the same time keeping pace with contemporary technical evolution. ... Either he has to choose the vocabulary of a pre-war

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generation, contriving to make it personal, or else he has to plunge into the principles of Schönberg or Milhaud and let loose a series of atonal or polytonal profundities on the astonished ears of a public acclimatized to Moore.”

This is a reaction to Ó Gallochobair’s attitude, which was:

“Novelty in art is mere vulgarity, and a new thing is strong only when it has deep roots in the past. If a new music arises to express Ireland it can have as its root only the fundamental set of values that belong to the Irish mind; and it is conceivable that a great strength will lie in its atavism.”

Larchet held the equivalent post to Fleischmann’s at University College, Dublin from 1921 onwards. He published a ‘plea for music’, an article demanding the reform of music education in the country. White argues that: “Larchet subordinated his own compositional (and scholarly) inclinations to the redress of this appalling impoverishment.”

Frederick May and Brian Boydell differed in many regards from Fleischmann, Larchet and Ó

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38 Aloys Fleischmann, ‘Composition and the Folk Idiom’, in Ireland To-day 1 (1936), 6, quoted in Klein, 61.
39 Eamonn Ó Gallochobair, ‘Music – Atavism’, in Ireland To-day 1 (1936) 4, 57-58, quoted in Klein, 60.
40 Harry White, 130.
Gallochobair. While the latter group were all inspired to a great extent by Irish folk music (especially the conservative Ó Gallochobair), May and Boydell wrote more in the line of the European avant garde. On returning from studies in Vienna, May was outspoken in his criticism in the article *Music and the Nation*:

“Anyone who reflects on the present state of music in Ireland is bound to be filled with the most profound depression. We might have hoped that the quickening of life which began in the eighties of the last century with the inception of the literary revival, and which later imparted fierce energy to our politics, would have aroused our musical consciousness to some slight activity; that the wave which bore forward a great literary and political movement would not have left music quite untouched. But the wave was broken and receded, leaving us as we were before, in a state of almost complete stagnation.”

Boydell’s contributions to the debate would come somewhat later in 1951 partially as a reaction to the shortcomings of the newly formed Radio Éireann, a metamorphosis of 2RN, and also to the enduring faults of music

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education in the country. He was particularly active in campaigning for musicians' rights and for a concert hall in Dublin. His major contribution to the debate was the essay *The Future of Music in Ireland* that was published in the liberal journal *The Bell* in 1951. This article provoked responses from Fleischmann among others. The general tenor of these conversations and the resultant conference was that music in Ireland was not where it should be in comparison with other small European countries. Better organization and in particular better venues was needed. Ultimately, these debates lead to the building of the National Concert Hall in Dublin in 1981 (!) after years of near misses.

In the meantime other orchestras emerged, such as the Dublin String Orchestra in the 1940’s. In 1948 the Radio Eireann Light Orchestra was founded, which functioned alongside the Radio Eireann Symphony Orchestra. One of the weekly radio programs offered by this group featured an hour of Irish music, including original works and Irish folk music, which became known as *Music of the Nation*. As we will see in the next chapter, Philip Martin’s career as a pianist was greatly aided by his participation in this orchestra.

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43 Not only was Boydell very active as a composer, but also as a conductor and musicologist, with his career based in Dublin. He was also a founding member of the Music Association of Ireland.
45 See Klein, 78-81 for a detailed discussion of this debate in *The Bell*. 
During the fifties the Irish music scene improved dramatically. Apart from the composers already mentioned, other prominent composers were T.C. Kelly (1917-1985), A.J. Potter (1918-1980), James Wilson (b. 1933), and Gerard Victory (1921-1995). Victory would have a great impact as a member of RTÉ (Radio Telefís Éireann: ‘Telefís’ was added after the advent of television broadcasting in the country), which he joined in 1948 and for which he was director of music from 1967 until 1982.

In the late fifties and sixties the cause of music in Ireland was given an extra impetus by the immense popularity of Seán O'Riada (1931-1971). O'Riada was well versed in central European avant-garde music. He was taught by Aloys Fleischmann at University College, Cork, and following this went to Paris, although he didn’t study formally with any teacher there. In common with May, he was greatly drawn to serialism, especially as exhibited in the music of Olivier Messiaen and Frank Martin.46 O'Riada attempted a fusion of Irish folk idiom with this tradition. He was particularly acclaimed for a number of film-scores, which fused Irish folk-music with a form of late Romanticism, and which were far removed from his more serious essays in art music. Gradually, O'Riada began to sense a fundamental incompatibility

between Western art music and traditional Irish music. He gradually moved in the direction of traditional Irish music, and formed a group of musicians (who would later become the Chieftains) whereby disappointing many commentators who had felt that he would finally write the Irish art music that would bring the opposing traditions together. In addition, he gradually turned his back on Western art-music, and with a series of lectures broadcast on RTÉ in 1962 entitled Our Musical Heritage came full circle to reflect the insular ideals of forebears such as Davis and Ó Gallochobair:

“Irish music is not merely not European, it is quite remote from it. It is, indeed, closer to some forms of Oriental music. The first thing we must do, if we are to understand it, it to forget about European music. Its standards are not Irish standards; its style is not Irish style; its forms are not Irish forms.”  

Partially as a result of O’Riada’s efforts, Harry White writes: “Those composers who ... engage with Irish music other than the tradition are remaindered, in Raymond Deane’s memorable phrase, to ‘the honour of non-existence’.”

47 Seán O’Riada, Our Musical Heritage (broadcast 1962; published Portlaoische 1982), 20. Quoted in White, 141.
48 One must take issue with this, however. It is remarkable that the classical compositions of one considered at one time to be the great hope for Irish music are hardly available on record (with the exception of a single issue in the sixties, which is hard to obtain). Surely this indicates either that their significance wasn’t as great as once thought, or else that a
In 1995 Raymond Deane wrote an article of the same title as the above quote.\textsuperscript{49} It sketches the main aspects of musical life in the Republic of Ireland from the sixties up to that time, while also constituting a strong and somewhat bitter critique of the current status quo, which is similar in details to White’s views.

According to Deane, there was a gradual decline in the performance of contemporary Irish art music following the relative high water mark of the 1960’s and 70’s. During these years free concerts offering a variety of contemporary music alongside more traditional fare were common. As we will see in the following chapter in more detail this is borne out by Philip Martin’s experiences. In addition, Dublin’s Twentieth Century Music Festival was particularly important. The festival was started in January 1969 as a collaboration of the Music Association of Ireland, RTE and the Irish Arts Council. A broad selection of twentieth century music was offered in these two weeks, and the audience was surprisingly large. Established Irish

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composers were represented, including Seóirse Bodley, Gerard Victory and Aloys Fleischmann. In the following year a Recital of Works by Young Irish Composers included works by Raymond Deane (b. 1953) and Philip Martin (b. 1949) among others. This festival would form the main outlet for Irish composers until its demise in 1984.50 Other groups still exist which perform contemporary music such as the group Concorde, which was founded in 1976 by Jane O’Leary. The sixties and seventies witnessed the emergence of an important new generation of Irish composers. Apart from Deane and Martin, this group also included John Buckley (b.1951), Jane O’Leary (b.1946), and Gerald Barry (b.1952).

The two radio orchestras performed in inadequate venues until moving to the National Concert Hall. For the sake of clarity, it should be mentioned that both orchestras changed their names during the nineties: the RTE Symphony Orchestra was renamed the National Symphony Orchestra and the Light Orchestra became the RTE Concert Orchestra. Deane notes that the move to the NCH:

“...marked an end to free full-length concerts, a shift to ever more conservative programming, and a progressive decline in attendance

50 See Klein, Die Musik Irlands im 20. Jahrhundert, 108-112 for a relatively detailed description of this festival.
figures. Nonetheless, the stodgy programming – full of so-called ‘gala’ events prominently featuring the words ‘best-loved’ or ‘your favourite’ over the list of a shrinking number of popular classics – continues to be justified as a response to ‘public demand’, a chimera frequently instanced as an alibi for the exclusion of contemporary music.”  

This litany sounds all-too-familiar to those involved in art music anywhere in Western Europe or North America. Klein’s analysis of the situation appears to rhyme with Deane’s opinions: art music or ‘classical’ music was in crisis in the eighties and early to mid nineties. In contrast, Jane O’Leary’s altogether upbeat lecture and article *Creating an Article for Contemporary Music* is far more optimistic while noting the same trends. Again, this mirrored a trend in the entire classical music world, but in a small country such a down turn threatened the very existence of contemporary art music. However, earnest attempts were made to alter the situation. An exceptionally important step was the founding of the Contemporary Music Centre in 1986. The CMC is funded by the Arts Council, the Arts Council of Northern Ireland and the Irish Music Rights Organisation (IMRO), and is responsible for publishing Irish composers’ works and recordings. From small beginnings, the Centre

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51 Raymond Deane, 201.
has burgeoned into a focal point of Irish music. An especially urgent need was to have recordings of composers’ works. As Deane notes, Irish composers were frequently being passed over at international festivals and were not being mentioned in books on contemporary music for this reason. At the time of Deane’s article:

“As I write, there are rumours afloat that certain British-based companies are considering issuing certain recordings of Irish music. If this is the case, then our own recording companies that have shied away from taking such a step despite recent inducements from the Arts Council will have been embarrassingly wrong-footed.” 53

Fortunately, the rumors were true. A series of Irish music is currently being released on the (British) Marco Polo label, and shows no signs of abatement at the present time. Since this development, Irish composers are indeed finally being programmed more widely.

Other positive developments followed (maybe Deane was heard?). Both Deane and O’Leary criticized the lack of programming of contemporary music on RTE FM3. In fact this channel aired too little music in general, because it shared air time with the Irish language station Raidió Na

53 Raymond Deane, 203.
Gaeltachta. In 1999 a new radio station was started by RTÉ, called Lyric FM, to replace FM3. This station has twenty-four hour programming, with a healthy dose of Irish performers and compositions (although the latter could always be more copiously represented). In addition, the newly formed Irish Chamber Orchestra settled on the University of Limerick's new Concert Hall as its venue. This group has proven strong in its programming of living Irish composers. In fact, Limerick has come out of relative obscurity to become an interesting musical alternative to Dublin and Cork. Another development is the founding of the West Cork Music Festival, which appears to be programming a great deal of Irish music. There is also talk of a national conservatoire, as indicated in an article by John O’Conor. At present this is intended to be a decentralized Academy, with departments in different parts of the country. A new and promising generation of Irish composers has emerged. Most prominent at present is the Northern Irish composer Ian Wilson (b.1964), whose music is widely performed and published by Universal Edition (which must help dissemination of his music!). In addition, Philip Flood (b.1964) and Marian Ingoldsby (b.1965) appear to be achieving some early success. It must be hoped that these positive trends continue, and that Irish audiences will grow to understand and appreciate contemporary Irish art music.

Finally, I share Raymond Deane’s sentiments in hoping that we no longer hear the “doleful question ‘Where is the Irish Bartók?’”\textsuperscript{55} It is time to address a certain political and sectarian bias in the twentieth century’s musicological publications. In particular, it seems that those searching for an Irish Bartók or Chopin disregard or dismiss all so-called Anglo-Irish composers such as Field and Stanford. While a comparison with Chopin and Bartók yields large contrasts in revolutionary attitudes (both compositionally and culturally), Field and Stanford are far more interesting and worthy of study than many appear to think. For example, Michael Murphy’s article \textit{Race, Nation and Empire in the Irish Music of Sir Charles Villiers Stanford}\textsuperscript{56} shows the Irish obsession with Imperialism and cultural history without ever giving an aesthetic judgment about the music itself. Based on the evidence, Stanford was indeed very British in outlook, but this should not come as a big surprise. This was true of the majority of the Anglo-Irish during this period in history, and to expect anything different is to misunderstand the Ascendancy. Another example is Ita Hogan’s \textit{Anglo-Irish Music: 1780-1830}.	extsuperscript{57} Hogan’s is a sin of omission. She chooses not to include certain composers on the basis of their not living and working in Ireland. Field receives a scant paragraph. Yet Hogan is inconsistent, for example discussing William Michael Rooke in detail,

\begin{footnotesize}
\begin{enumerate}
\item Raymond Deane, 208.
\item Ita Margaret Hogan, \textit{Anglo-Irish Music: 1780-1830} (Cork: Cork University Press, 1965).
\end{enumerate}
\end{footnotesize}
a composer who was educated in Ireland but lived his entire adult life elsewhere. Excellent though this book is in many regards, surely it should have discussed every famous Irish-born composer of the period? In general, it seems strange that even though the descendents of an Anglo-Irish family may have lived in a country for several centuries, they may not think of themselves as Irish. It is time to rid musicology of such distinctions: yes, of course the cultural divide is fascinating, but it is time for all of us to examine the music on its own merits.
Chapter 2  
Philip Martin: a Biography

This chapter has been amalgamated from a number of sources. Various publications by the Irish Contemporary Music Centre have been primary sources for biographical facts and lists of works. In addition, the Centre has files that contain a few interviews and reviews. The most interesting publications to date on Martin and his music are Axel Klein’s *Die Musik Irlands im 20 Jahrhundert*, which includes an analysis of *The Rainbow Comes and Goes* (1986), a brief biography, and remarks on the state of music in Ireland in a survey taken by Klein, and the article by Robert D. Cummings “The Jig is up! A Great Irish Composer”, originally published in *Classics Cosmik* in April, 1998, and now available on the Contemporary Music Centre’s website: www.cmc.ie. However, the most important part of this chapter, which contains previously unpublished details of Martin’s life, comes from a series of interviews with Martin spanning four years.

Philip Martin was born in Dublin in 1947. At a young age he showed musical promise, and at age 3 attempts were made to commence his musical studies at the Reid School of Music, a school run by a remarkable patron of the Arts, Patricia Reid. Reid felt that he was too young and so he returned at age 5, and took piano lessons with Mabel White, who would later become Mabel Swainson. As Martin puts it, he “really landed on his feet”. Swainson is considered today to be the guru of Irish piano playing and has trained many
of Ireland's leading pianists. Martin was her first 'baby' and their relationship has remained a close one to the present day. In those days, Martin observes, the classical world was still organized mostly by and for Protestant Irish. He feels that the reason was as much economical as anything else. As we have seen in the previous chapter, the reality might have been a little more complex than this. However, he notes a definite split: the Royal Irish Academy predominantly catered to the Protestant community, while the Municipal College catered to the Catholic Community. He feels that today these distinctions have dissolved entirely. With regard to the economic factor, his parents were not wealthy, but he was fortunately gifted enough to receive scholarships throughout his life. For example, Mabel Swainson taught him privately at no charge from 1959 to 1965, after he had left the Reid school.

In the fifties and sixties, musical life for Martin was centered around the Feis Ceoil. This competition fostered a previously unequaled generation of Irish pianists who would also become close friends: Martin, John O’Conor, and Mícheál O'Rourke in particular. This trio would go on to become major competition winners and internationally acclaimed pianists. Martin notes that prior to Barry Douglas, the North did not produce noteworthy pianists, and the Belfast Festival (the Northern equivalent of the Feis) was inundated with Martin and his cronies making off with the piano prizes. In return, the Northern singers, who came from a strong vocal tradition, would win prizes at the Feis.
Martin’s interest in composition took hold when he was about fourteen. He thinks that Swainson probably secretly felt that this interest, then and now, somewhat impeded his pianistic career. His talents as a composer were fostered at the Municipal College (now the Dublin Institute of Technology), where he was taught harmony and theory by Jane Carty and Nancy Calthorpe. He also notes the influence of a noted Irish violin teacher, Vanacek, in particular.

Irish musical life was perhaps surprisingly diverse and energetic in the sixties. He states that in many ways it was on par with London. Martin would hear two orchestral concerts a week. Every Friday he would attend RTE Symphony concerts under the baton of Thibor Paul in a free concert given at the Francis Xavier Hall. Every Sunday night, Martin, John O’Conor, Míceál O’Rourke and the ‘gang’ as Martin calls them would attend subscription concerts at the Gaiety Theatre. Martin recalls that these were excellent concerts. One performance in particular comes to mind of Frank Martin’s _Etudes_, for string orchestra (1955-56). This work so impressed him that he entertained thoughts of studying with the Swiss master for a while, but unfortunately the timing never worked out, as he puts it. Martin also recalls being addicted to the classical radio station, then called _The Third Programme_, which would later become Radio 3. He also discovered an excellent library at the Charleville Mall, which apparently was quite an undertaking to reach with the public transportation of the time. It was here that he discovered Barber
and Copland and developed his abiding love and advocacy of American music.

He recalls that he was in many ways "sad to leave" Ireland when he was awarded a prestigious scholarship to attend the Royal Academy of Music in London, but contact with his native country would remain strong. During the period 1965-1966 he returned on various occasions to play as an orchestral pianist with the RTÉ light orchestra. In addition, and partly as a result of this work, he came to the notice of the RTÉ programmers, and became a regular contributor to the *Music of the Nation* program, on which he would play works by the likes of A.J. Potter and C.T. Kelly. Martin describes the works performed as good light pieces, "Vaughan Williams with an Irish accent." At the same time he began to appear in the *Invitation Concert* series, run by Jane Carty. The composer Gerard Victory was the director of music, and he and Martin developed a good rapport. The first performance was of the final movement of Gershwin's *Concerto*. Subsequently, he returned to play the *Rhapsody in Blue* and the rest of the concerto. This was possibly the moment at which he began to perform a great deal of American music. In 1968 he returned to give the Irish premiere of Barber's *Piano Concerto* with the same group; this would be the start of a long relationship with Barber's music.

Simultaneously, Martin studied at the Royal Academy in London from 1965-1969. He appears not to have enjoyed it, and in particular seems to have had
a troubled relationship with his composition teacher – whose name he is
careful not to mention. He relays a particularly painful incident as a first year
student: he performed one of his recently composed preludes, which was in A
major. At the time total serialism was in vogue, and the audience actually
laughed when they heard his tonal piece. One can only imagine how
devastating this must have been for the budding composer. In 1968 he joined
in a course of composition as a private student of Franz Reizenstein (1911-
1968) at the Hendon College of Technology (Reizenstein himself had been a
pupil of Hindemith and Vaughan Williams). Martin thought the world of
Reizenstein. He recalls “He was a fabulous composition teacher. If one wrote
four pages of whatever, he would just sit down and complete it on the spot –
it was quite frustrating!” These studies were sadly cut short by Reizenstein’s
untimely death. In the meantime, his piano studies continued with outstanding
teachers. From 1971 until 1980 he studied privately with Louis Kentner
(1905-1987), the Hungarian virtuoso who was particularly renowned for his
interpretation of Liszt’s music. Kentner charged no fee, and Martin cites him
as his major pianistic influence after Swainson. Another interesting teacher
was Geza Anda (1921-1976), with whom he studied occasionally in 1968. He
comments about how amazingly detailed a teacher Anda was. He also studied
with Yvonne Lefebure in 1975. Lefebure gave the first European
performance of the Barber piano sonata, which he studied with her. At the
time, she seemed pedantic to him. It was only later that her comments began
to make sense. He also continues to play for Mabel Swainson whenever he
can: he notes her uncanny ability to improve any performance with a few choice words.

In 1969 Martin married the soprano Penelope Price Jones, whom he met in 1968 at the Royal Academy. Since this time they have collaborated extensively, and she has been the main inspiration for many of Martin’s vocal works.

In the seventies Martin received a series of Fellowships. In 1973 he returned to the Royal Academy as a Junior Professor when he was awarded the Sir Frederick Shinn Fellowship. The goal of this Fellowship was to allow promising pianists to practice, while giving them a light teaching load. He remarks that many of his colleagues, such as David Owen Norris, stayed on in these posts, launching a lifelong career at the Academy. However, for Martin the situation was unbearable: he was unimpressed by his pupils, and possibly still felt the scars of his own studies there.

The next Fellowship was the Gulbenkian Fellowship (Gulbenkian was a famous philanthropist), which was awarded for three years. Martin recalls that the money from this was used to recondition his old Broadwood piano (which was not completely successful, according to Martin).
Martin's career as a pianist continued unabated. He admits that in his early years he was principally known for playing loud and fast. He vividly recalls reading a particularly devastating review while waiting at a bus stop that ended with the statement: "Of course one goes to see Philip Martin, and not to hear him".

Martin's career has been very much shaped by his love of American music. In 1980 Martin and his wife corresponded with Samuel Barber and gave a 70th birthday recital in his honor for the BBC.

In 1981 Martin was awarded the 1981 UK-US Bicentennial Arts Fellowship (the last time that this important prize was awarded). This enabled him to live in New York and Washington for a year, all expenses paid. Martin recalls that at the time his friends thought that he would not return from America. This was not the case, but Martin remembers this phase of his life with particular pleasure. One of the extra-curricular activities that he and his wife enjoyed was walking in the Appalachians with a group called the Wander Birds. He recalls not having a piano in his apartment in New York, which lead to his experimenting with some interesting new combinations of instruments.

During this period he wrote one of his favorite works, a song cycle for tenor and ensemble entitled: *Four E.A. Robinson Poems*. The work was commissioned by the millionaire tenor Paul Sperry (who had studied with Bernac). Martin was a little embarrassed, he says, because "all the songs were
about millionaires killing themselves". Since this yearlong visit he and Price Jones have returned at regular intervals to perform and teach. For example, in 1989 they taught a course in song collaboration at the Tanglewood Summer Festival.

As a composer, he also studied with Sir Richard Rodney Bennett in the eighties. They first made contact in 1974 when Martin played Bennett’s *Scena No. I* in the BBC Piano Competition, for which he won a special prize. Martin then worked with him in 1983 and 1984 at the Dartington Summer School in a Film Music class. Martin says that Rodney Bennett was a major influence. He recalls a BBC panel criticizing the piano work *Masquerade I*, much to the annoyance of Rodney Bennett, who thought very highly of the work. In 1982 Martin joined the faculty of the Birmingham Conservatoire of Music, initially as a professor of piano, and more recently also as a professor of composition. For the last twenty years, Martin and his family have lived in Wiltshire, and he commutes to Birmingham to teach during the week. There was a break in this in 1991 when Martin was Composer-in-Residence in Galway, Ireland. Martin and his wife gave recitals and masterclasses in the area, and Martin also completed some commissions from the Galway council. At the time, there was little in the way of organized music education in the West of Ireland, and this was a pioneering attempt. In 1993 Martin also fulfilled what he calls a "mini-residency" at Bucknell University in Pennsylvania with his wife.
The last two decades have seen some large commissions, including the *Second Piano Concerto* (1991) and the *Harp Concerto* (1993), as well as large orchestral works, which include the *Mystic Nativity Symphony* for Symphony Orchestra and Chorus, which will be premiered during the 2003-4 season by the National Symphony Orchestra in Dublin. Martin’s piano career has also remained busy: his releases of the complete piano works by Louis Moreaux Gottschalk on the Hyperion label (a project which is still underway) has brought him critical acclaim and has given his concertizing an added impetus.

Martin has not returned to live in Ireland for a variety of reasons. When he first graduated there was no job awaiting him in Ireland, and he is firmly of the belief that one must live in England to maintain a career there. However, he has been a major proponent of Irish music in England and the U.S.A lecture recital tour which he undertook with Price Jones, entitled *Not Just Jigs and Reels* in 1993-4 was mostly very positively received. The amusing exception was a certain American audience, who presumably assumed that the program would include jigs and reels: the majority left during the intermission, complaining volubly.

Among Martin’s huge output, the piano has always been central. Indeed he is that rare combination of virtuoso pianist and composer, and his writing for
the piano is idiomatic and appealing for pianists well versed in nineteenth century music. He admits to being a Romantic at heart. If music doesn’t have emotional appeal, then it has no meaning for him. He plays a great deal of contemporary music, and his repertoire includes pieces by virtually every living Irish composer. However, he states that if one cannot sight-read a piece and make it sound musically interesting, then he is not really interested in learning it: various works that he has premiered have given him more trouble than he would have liked. As a corollary to this, he hates to practice.

While this dissertation is focused on his solo piano music, several other works for piano and orchestra are so striking that they deserve to be mentioned.

In 1986 Martin completed his First Piano Concerto, and this was performed in February 1987 with the RTE Symphony Orchestra in Dublin. This remarkable work has not been performed since, and all that remains is a partial recording from the RTE archives at the Contemporary Music Centre (whose staff kindly gave me permission to obtain a copy). Written for full symphony orchestra, the piece is a remarkable virtuosic tour de force, and deserves to be revived. In 1991 the Dublin’s Millenium celebrations marked the commission of Martin’s Second Piano Concerto, which was premiered in June of that year. The work was underestimated by the critics at the time, but has received critical praise since the issue of a 1995 recording on the Marco Polo label, featuring Martin at the piano with Kasper de Roo conducting the
National Symphony Orchestra of Ireland. The following is an excerpt from Martin's program notes to the piece:

“This composition is in single-movement form. In it the soloist, the Dubliner, moves through a series of memories of the city, in which the early morning bustle and the echo of Gregorian chant are among the more obvious. The music is not intended to be directly pictorial but rather leaves the listener free to fit his or her own experiences of the city to the musical canvas.”

Other works for piano and orchestra include *Terpsichore* (1977) and *Through Streets Broad and Narrow* (1980) for piano, strings and trumpet, which was commissioned for the 250th anniversary of the Royal Dublin Society and uses the theme *Molly Malone* to portray Dublin (but in a more idealized way than the second concerto, he says). There is also a piece *Commend Me to the Plowman* that Martin has told me about, but which is not in the CMC catalogue. *Commend Me to the Plowman* is an Irish folksong, and the work is a set of variations on the theme, written for a small chamber ensemble.

Martin's first solo piano works were his early preludes, which he apparently considers to be juvenilia (one of these was the ill-fated prelude in A major). Following this came *Oíche Ceoil* (1971). This work was dedicated to Louis Kentner. It is an etude for the left hand – a fact that has no particular
significance. It is the subject of chapter 3, where I provide a detailed analysis of the work.

Martin's next solo piano work, *Alice Pictures*, dates from 1976. Martin says of this: "These were the first big pieces I wrote. *The Mad Hatter's Waltz* is a beast; it's particularly difficult." The work was inspired by Lewis Carroll's *Alice in Wonderland*, and the cycle alternates various scenes from the book with sections that represent Alice. The work is very effective, and *The Mad Hatter's Waltz* in particular caught the imagination of other performers including the Irish pianist Veronica McSweeney. The idea of a jazz waltz recurs often in Martin's piano works.

Following this the next works in Martin's catalog of solo piano music are *Two Variations on Irish Airs*. The first was composed in 1980 and the second in 1991. We've already seen that such themes greatly interest Martin in some of the works for piano and orchestra. With regard to Irish music Martin says that he feels no pressure to write in an 'Irish' idiom, but certainly his music is clearly divided between Irish and non-Irish themes. For me, these variations are strongly reminiscent of Barber's *Excursions*. Both take themes by Turlough Carolan (see p. 10), and write variations in a contemporary (what one might call Neo-Romantic) idiom.
Major works of the 1980’s were also *Masquerade I* (1982, revised 1984) and *Masquerade II* (1989). Both are piano fantasies that take as their model the *Commedia dell’ Arte*. All movements actually portray *Commedia* characters with the exception of the final movements. In *Masquerade I* the last movement is entitled *epilogue* and in *Masquerade II* it is called *Finale – scena*. The first piece is particularly virtuosic, in fact so much so that Martin appears to feel that he has sinned against his own rule mentioned earlier. It contains many musical quotations, including the first movement of Schubert’s A minor sonata (D.784), and the final movement of Prokofiev’s seventh sonata. The second piece is not as demanding, and contains humorous elements that appeal to audiences, according to Martin.

The 1980’s and 1990’s witnessed two major commissions for piano competitions. The first was the piece *The Rainbow Comes and Goes* (1987), which was commissioned for the 1987 Dublin GPA piano competition. It is inspired by a fragment of Wordsworth’s *Ode on Intimations of Immortality*. It is analyzed in detail in Chapter 4. Six years later he was commissioned by the *Feis Ceoil* to write a piece, *Ye that pipe and Ye that play* (1995). This was also based on the Wordsworth poem. Ostensibly written for children, it is in fact sufficiently complex to be of interest for all pianists. Martin is particularly proud of this piece and states that it delves in a different area to his other piano works. He says: “It doesn’t fall into clichés. When sitting at the piano, the hands fall in certain ways and if you’re not careful Rachmaninov
and Prokofiev come out. [This was] a conscious effort to think of different sonorities, to avoid falling into the 'old traps'.” The guiding principle of the work is to contrast staccato and legato passages. Recently Martin has completed the trilogy: he has written a commission for the 2003 Dublin Guardian International Piano Competition (the successor of the GPA competition), which is also inspired by the Wordsworth poem and is called *In a Thousand Valleys Far and Wide*. Martin is not allowed to perform it until after the competition, and says: “I’m itching to get my hands on it.”

At the same time as writing *Ye that pipe and Ye that play* Martin composed *Soundings* (1995). It was commissioned by the Irish pianist Anthony Byrne, with the assistance of a grant given by the Irish Arts Council, and is inspired by paintings, a sculpture and a stained glass work in the Hugh Lane Gallery. Most of Martin's compositions are based upon poetry or literature, but this is by no means Martin's only opus inspired by art. Prior to this, Martin published *Beato Angelico* (1989), an orchestral work based upon paintings by Fra Angelico, and *Serendipity* (1993), the previously mentioned piano trio that was commissioned by the Crawford trio, and is inspired by paintings in the Crawford Municipal Gallery, Cork. *Soundings* is analyzed in chapter 5.

I interpret the four-year hiatus prior to these works as being a creative crisis of sorts. I draw this conclusion as Martin repeatedly talks about "well-worn paths" and "clichés" when referring to his piano music (although he never
gives specific examples when he says this), and talks about a breakthrough in *Ye that pipe and Ye that play*, as we have already seen. These two works and the more recent *Along the Flaggy Shore* (1997-1998) seem to exhibit a more 'dissonant' style, which is perhaps less readily understood than many of his earlier works. This last work was commissioned by the Mabel Swainson Award winner, Isabel O'Donnell, who is currently studying at the Manhattan School of Music. It consists of two sections based on the Seamus Heaney poem *Postscript* from the collection *The Spirit Level*. Martin wrote to Heaney to ask to use the title, saying that it was his favorite poem; Heaney wrote a wonderfully poetic letter back, stating that it was his favorite poem too. The actual Flaggy Shore is a rugged and picturesque coastline, which borders on the Burren, in County Clare. Martin finds the piece to be very effective, and he is currently performing it quite frequently, having put it away for a while. It requires singing a high G at the end of the piece. Martin concedes that this can be slightly intimidating to a performer, but does not mind its omission.

In contrast with the last three works, the *Suite for Siobhán* (1997) essentially returns to what seems like a neo-classical style, with clear triadic harmonies: the influence of Copland, dating back to Martin's youth, appears to have briefly returned to the fore. This work was commissioned by Siobhán Keane, a pianist who was involved in an accident that has reduced her ability to use the pedals, thus posing a unique challenge to Martin to create sonority by
other means. However, the piece benefits from pedal use, and is highly recommended for those seeking an intermediate level of difficulty.

Martin’s approach to composition is very intuitive. He just sits at the piano and lets come out what comes out: he does not plan every detail. Such planning appears to be anathema for him, although he recognizes the validity of this approach for others. An example of this is an amusing conversation we had regarding octatonicism. His first response was “Octa what? Never heard of it”. When I explained that it was an alternation of whole and half steps he seemed unimpressed (although greatly amused), and denied consciously using such scales. The following day, when I called, he told me jokingly that he had been writing octatonic scales when I called (he was actually listening to a work by Vaughan Williams). When I tenaciously pressed the issue he sang an octatonic scale (not easy, by the way!) and said: “Do you mean that? Oh yes – I like to use that. It’s a good way of connecting passages.” Martin finds inspiration in poetry, paintings and sometimes places. There are examples of all of these in his piano works. For example he has just completed a set called *Twelve Impressions*, which was inspired by a visit to New York, and two of the works studied in detail in this thesis are inspired by poetry and art as we will see.

In the following chapters I will attempt to reveal some aspects of Martin’s approach to piano composition, and to unearth elements of his style and
aesthetic. By choosing three works from different periods of his life, I also hope to reveal any evolution in his approach. Along the way, I may also show some of his “old traps” and “clichés”...

**Solo Piano Works**

*Oíche Ceoil* (Night Music)  

*Alice Pictures*  

*Two Variations on Irish Airs*  

*Masquerade 1*  
Composed 1982, revised 1984. No dedication. Inscription reads: 'for piano, after the *Commedia dell' Arte*

The Rainbow Comes and Goes


Masquerade 2


Soundings


Suite for Siobhán

Along the Flaggy Shore

Composed 1997-98. I. Dedication:
I. For Mabel and Ronald  II. For
Maurice. Based on Seamus Heaney
poem.

Children's Collections

Ye that pipe and Ye that play

Composed 1995. Commissioned by
Siemens-Nixdorf Feis Ceoil.

Pick-up Pieces for young pianists

Composed 1994. Seventeen pieces for
children

Jack be nimble…

Composed 1996. Four pieces for
children.

Piano concertos

Terpsichore

Composed 1977. Inscription reads:
(The muse of dancing). Three pieces
for piano and orchestra.
*Through Streets Broad and Narrow*  For solo piano, trumpet, and strings.  

*Piano Concerto No. 1*  For piano and symphony orchestra.  

*Piano Concerto No. 2*  Composed 1991.

All of the above scores are available through Martin’s publishers: The Contemporary Music Centre, 19 Fishamble Street, Temple Bar, Dublin 8, Ireland, tel. +353-1-673 1922, fax. +353-1-648 9100, E-mail: info@cmc.ie, and on the web at www.cmc.ie.
Chapter 3  

Oiche Ceoil

This early work was inspired by Copland's music: Martin refers to Copland's "open fifths", and "widely spaced chords". Ironically, according to Martin audiences find it to be his most "Irish" piece. Certainly, the energetic middle section, marked Allegro brio, leggero is reminiscent of a jig: in the light of Martin's comments it would appear more apt to think of it as a hoe-down! This middle section is framed by an elegiac opening section, marked Largmente e Dolente and an abbreviated repetition in conclusion with codetta, giving a ternary form, ABA'. (A mm. 1-26, B mm. 26-59, A' mm. 60-78).

Within section A, there are two contrasting musical ideas. The first subject, an arpeggiated melody, is given in example 3.1 below (denoted as 'a'):

Example 3.1: 1st subject, a, mm. 1-4

The second subject appears in mm. 8-12, a linear descent with triadic accompaniment (starting with the anacrusis to measure 9):
Example 3.2: 2nd subject, b, mm. 8-12

The harmonic language in the opening and final sections is mainly triadic: triads are combined in succession (usually from the bottom of the keyboard upward), spread over the whole keyboard, thus avoiding any clusters and strong dissonances. The harmonic progressions are not functional, yet within each phrase there is a clear tonal center, and the pitch material appears to be governed by major and minor modes. The tonal centers appear to be a (minor) and D (major) which are assigned to the opening statements of the two 'themes' of section A. However, there is a surprising twist at the end of the final section (A'). Instead of ending clearly in a minor, the music ends ambiguously, with a mixture of A-flat major, g minor and A-major. (My ear is pulled towards A-flat major as the tonal center.) Strong dissonances are avoided, due to wide spacing and the 'stacking' of major and minor triads.

In the middle section (B) a new theme is introduced (c, mm. 26-27, see example 3.3):
Example 3.3: 3rd subject, c, mm. 26-27

This third subject contrasts markedly with the 1st and 2nd subjects in range (remaining in one register of the keyboard, and with repetition of pitch material), and is more dissonant due to closer spacing. For example, consider the major seventh, and tritone of the fourth beat, which can be written as the set [0, 1, 8] (in normal form).

Contrast is also achieved rhythmically. The irregular meter, and long spun phrases of the opening section contrast with the rather 'square' 3rd subject, written in common time (with the exception of m. 48 and m. 55 where it appears in quintuple meter). The phrases in the B section consist of a combination of this subject with irregularly metered sub phrases, which are based on the 1st and 2nd subject.

A closer look at the form reveals the following scheme, which is grouped by phrase:
<table>
<thead>
<tr>
<th>measures</th>
<th>thematic material</th>
<th>tonal center</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>1&lt;sup&gt;st&lt;/sup&gt; subject, a</td>
<td>a minor</td>
</tr>
<tr>
<td>5-6</td>
<td>Abbreviated 1&lt;sup&gt;st&lt;/sup&gt; subject, a1</td>
<td>d minor</td>
</tr>
<tr>
<td>7-8</td>
<td>Same, a1</td>
<td>D-flat major</td>
</tr>
<tr>
<td>8-12</td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; subject, b</td>
<td>D major</td>
</tr>
<tr>
<td>13-20</td>
<td>Extended 1&lt;sup&gt;st&lt;/sup&gt; subject, a2</td>
<td>B major</td>
</tr>
<tr>
<td>21-26</td>
<td>Variant 2&lt;sup&gt;nd&lt;/sup&gt; subject, b1</td>
<td>E major</td>
</tr>
</tbody>
</table>

If one views mm. 5-8 as a bridge, or possibly extension of a, then we find an unusual harmonic scheme: a b a2 b1, with the second entries of each theme a whole step higher than the first, and an almost traditional fifth relationship between the first and second subjects.
<table>
<thead>
<tr>
<th>measures</th>
<th>thematic material</th>
<th>tonal center</th>
</tr>
</thead>
<tbody>
<tr>
<td>26-29</td>
<td>c, c</td>
<td>d minor</td>
</tr>
<tr>
<td>29-30</td>
<td>a3</td>
<td></td>
</tr>
<tr>
<td>30-31</td>
<td>a3</td>
<td>Sequence ending in E major</td>
</tr>
<tr>
<td>31-32</td>
<td>a3</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>a4</td>
<td></td>
</tr>
</tbody>
</table>

2nd phrase

| 34-37    | c, c             | E major or minor?                     |
| 37-38    | a3               | Sequence ending in whole tone descent to F major triad |
| 38-39    | a3               |                                       |
| 40-42    | a4, extended     |                                       |

3rd phrase

| 42-45    | C, c             | C major or minor                      |
| 45-46    | a4, extended     | Sequence (again whole tone) ending with juxtaposed D-flat major, E major, and D major triads (implied – the fifth, ‘A’, is omitted). Octatonic ascent in top |
voice (see below, ex. 3.5), chromatic descent in bass.

<table>
<thead>
<tr>
<th></th>
<th>4th phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>47-50</td>
<td>\textit{c1}</td>
</tr>
<tr>
<td>51-52</td>
<td>\textit{a5}</td>
</tr>
</tbody>
</table>

Progression starting in A-flat major, finishing with juxtaposition of D major and E major (implied – there is no ‘A’)

<table>
<thead>
<tr>
<th></th>
<th>5th phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>52-55</td>
<td>\textit{c1}</td>
</tr>
<tr>
<td>56</td>
<td>\textit{a6}</td>
</tr>
<tr>
<td>57-59</td>
<td>\textit{a5}</td>
</tr>
</tbody>
</table>

Descending figure, based on an inversion of \textit{a1}. A major and E major triads combined

This section does not have any apparent tonal logic in its progression of keys, and the phrases grow more and more irregular through the section. Note that the section is given a clear sense of closure with the penultimate gesture of measure 57, the only descending arpeggiated figure of the whole piece. The c1 sub-phrases are based on octatonic collections in the upper voice, and the a4 sub-phrases are based around whole-tone collections (see figures 3.4 and 3.5 respectively):
While this is a fairly brief appearance of these scales, and is apparently more for coloristic and gestural reasons than structural, nonetheless this predicts certain trends that we will see in the following analyses.

<table>
<thead>
<tr>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>measures</strong></td>
</tr>
<tr>
<td>60-63</td>
</tr>
<tr>
<td>64-65</td>
</tr>
<tr>
<td>Time</td>
</tr>
<tr>
<td>-------</td>
</tr>
<tr>
<td>66-67</td>
</tr>
<tr>
<td>68-72</td>
</tr>
<tr>
<td>72-75</td>
</tr>
<tr>
<td>75-77</td>
</tr>
<tr>
<td>78, Codetta, (lento)</td>
</tr>
</tbody>
</table>

Certain aspects of this analysis might appear unclear; for example why the opening of the codetta is labeled b2. In fact a closer look at the motives of this piece reveals that themes ‘a’ and ‘b’ are strongly connected (example 3.6).

**Example 3.6: Motivic analysis, themes a and b**

![Musical notation image]
The identified motives are labeled x (minor third), y (descent of a major second followed by a minor second), z (a major second descent), and q (descent of a minor second followed by two major seconds). Note that y generates an octatonic scale, and this combined with the presence of motive q makes the labeling b2 clear (example 3.7):

Example 3.7: Motivic analysis of m. 78, *codetta*

![Example 3.7: Motivic analysis of m. 78, *codetta*](image)

Similarly, the 3rd subject, c, is closely connected with these motives (see example 3.8):

Example 3.8: Motivic analysis of third subject, c, mm. 26-27

![Example 3.8: Motivic analysis of third subject, c, mm. 26-27](image)

A closer look at mm. 40 - 41 and 46-47 also explains the genesis of the descending whole-tone scales (examples 3.9 and 3.10):
Example 3.9: Motivic analysis of m. 40

Example 3.10: Motivic analysis of m. 45

Thus, a closer analysis reveals a very pleasing interconnection of thematic material, closely allied to a *grundgestalt* idea. This would also offer an explanation for the A-flat major ending: a half-step descent from the opening key.

The choice of motivic material also appears connected to the emotional content of the work: the 'open' arpeggiated figure contrasts with the more yearning or lamenting 2nd subject. The energetic middle section, more concentrated in the middle register of the keyboard, appears well suited to the more chromatic/octatonic material. The result is a very finely wrought work.
Chapter 4  The Rainbow Comes and Goes

This work bears the inscription: *Four Fragments for Piano after William Wordsworth's "Ode on Intimations of Mortality"*. It is dedicated: *For Gwendolen and Samuel in their third year*. The title of the work is the opening line of the second stanza of Wordsworth's poem, which is a rumination on the changing face of the world and the deeper unchanging reality of God; birth and childhood are also themes in the poem. In his program notes to the work, Martin mentions that the work is dedicated to his children who were still "trailing clouds of glory", which is a quote from the fifth stanza:

Not in entire forgetfulness,

And not in utter nakedness,

But trailing clouds of glory do we come

From God who is our home.
An earlier analysis of this work has appeared in print, by Axel Klein.¹

This analysis is not without flaws, mostly due to its rather sketchy character. For example, Klein considers the work to be "mostly diatonic, yet there are many exceptions to this during the piece, due to the inclusion of chromatic notes and many modulations".² In fact, the work is mainly octatonic, albeit not in an obvious way. However, Klein makes some interesting observations that are corroborated in the following analysis. He states, "the character of the piece suggests a series of variations".³ This analysis will show that there is a germinating motive, which generates the whole work. In this regard, the work seems to take the same path as Oíche Ceoil, but in a more rigorous fashion. He also notes the consistent use of certain intervals in the third movement: the manipulation of certain successions of intervals presented in the opening of the first movement will be seen to be fundamental in the following analysis. Martin himself does not use the word ‘octatonic’ (in fact the term seems to cause him some hilarity!) but with some nudging does admit that he likes to use the scale as a means of “connecting passages”. As I

---

³ Ibid, p.313.
will show, the entire fourth movement, with only a few exceptions, uses a single octatonic scale for all its pitches. Likewise, the fact that a motivic connection can be found between the opening and much of what followed came as a surprise to Martin. I believe that these connections, which are undeniably present, merely confirm a high level of ‘inspiration’; or perhaps a deeply subconscious organizational bent.

The form of this work is more complex than that of *Oíche Ceoil*. Here, we have four movements, of varying length. The movements are played *attacca*; even though this is only explicitly stated after the first movement, it is suggested by the notation in the remainder (and corroborated by Martin's own recordings of the work). The first movement is followed by the dedication for *Gwendolen* and the second for *Samuel*, Philip Martin's twins, born in 1984. The first movement is lyrical, with long-arched melodies. This is opposed to the short, playful 2nd movement. These movements are musical portrayals of the twins. There follows a more dramatic and virtuosic third movement, which Martin describes as “a cadenza of play”. It is markedly more dissonant than the preceding movements. This leads to the final movement, a rhythmically driving “brilliant scherzo” according to Martin's program notes, which brings the work to a dramatic close.
The first, second and fourth movements are relatively clear binary forms. The third movement is through composed, based upon material of the first two movements.

In the following analysis, the octatonic scale F-G-G#-A#-B-C#-D-E is denoted as O1, the octatonic scale F-F#-G#-A-B-C-D-D# as O2, and E-F#-G-A-A#-C-C#-D# as O3.
4.1: First movement For Gwendolen

The first movement begins with an introductory four measures, a musical arch (with suitably generous phrase markings) that can be imagined to represent the rainbow of the title (example 4.1 below), labeled A.

Example 4.1: first movement, introduction, 'A', mm. 1-4

This is followed by the presentation of a melody, labeled 'B' (example 4.2), accompanied by A.

Example 4.2: first movement, theme 'B', mm. 5-11

mp molto cantabile con intensita

poco rit.
This is followed by nine bars of 'transitional material', three three-bar phrases, which lead into a restatement of the thematic material, based upon the first measure of B (example 4.3), labeled B', mm. 20-22. Again, this is accompanied by A.

Example 4.3: first movement, B', mm. 20-22

\[ \text{molto espressivo} \]

\[ \text{senza misura} \]

\[ \text{rubato} \]

\[ \text{molto crescendo brillante} \]
The movement closes with a 'coda', three two-bar phrases based on the descending sixth, which opens bar 22.

<table>
<thead>
<tr>
<th>measures</th>
<th>thematic material</th>
<th>tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>A</td>
<td>f# minor or octatonic(?)</td>
</tr>
<tr>
<td>5-11</td>
<td>B, A</td>
<td>f# minor? ends with octatonic material</td>
</tr>
<tr>
<td>11-13</td>
<td>Transition, phrase 1</td>
<td>Phrases end with octatonic material</td>
</tr>
<tr>
<td>14-16</td>
<td>Transition, phrase 2</td>
<td></td>
</tr>
<tr>
<td>17-19</td>
<td>Transition, phrase 3</td>
<td></td>
</tr>
<tr>
<td>20-22</td>
<td>B’</td>
<td>f-sharp minor?</td>
</tr>
<tr>
<td>23-24</td>
<td>Coda, phrase 1</td>
<td></td>
</tr>
<tr>
<td>25-26</td>
<td>Coda, phrase 2</td>
<td></td>
</tr>
<tr>
<td>27-28</td>
<td>Coda, phrase 3</td>
<td>Ends on unison E</td>
</tr>
</tbody>
</table>

A closer look at 'A' and 'B' reveal an intimate connection. If one describes 'A', one could see it as the combination of two musical strands, which result in a series of intervals, 2nd, 6th, 2nd, 5th, 2nd, 4th etc. Measures 3 and 4. with its series of 2nds and 4ths are especially striking. It would be easy to
view this as being in F# minor, as Axel Klein appears to; this reading
would establish the G natural of measure 2 as being a chromatic alteration.
Certainly, F# does appear to be the tonal center at this point, but we lose this
sense as soon as the melody appears at measure 5.

Now looking at 'B', the melody's opening measure is very clearly based on
the succession of intervals of the second half of A: in fact, it even uses the
pitch material of the fourths which are presented at the opening of measure 3
(example 4.4):

Example 4.4: first movement, comparison of A, m. 3, and B, m. 5

\[
\begin{align*}
\text{Example 4.4: first movement, comparison of A, m. 3, and B, m. 5} \\
\text{[0.5]} & \quad [0.5] & \quad [0.5] & \quad [0.5] \\
\text{[5, 0]} & \quad [5, 0]
\end{align*}
\]

The second measure of B appears to be new material. This measure provides
the material upon which the following movement is based, the set [0, 2, 3, 7,
9], as will be shown presently. This set is closely allied to the opening, as the
first three chords of 'A' are as follows (example 4.5):
Example 4.5: first movement, set analysis of opening A, m. 1

The set [0, 2, 3, 5, 7] not only generates the above set, but also all octatonic scales.

Measure 7 seems to follow the same idea of interval succession, but now ending with a sixth instead of a fourth. At this point, the intervallic structure changes. In fact, one could argue that the actual theme ends at the beginning of measure 8. At this point the strongest link with the preceding material appears to be the use of octatonic pitch material (example 4.6):

Example 4.6: first movement, octatonic analysis of B, mm. 8-10
An alternative reading would be to view the left hand of mm. 8-10 as being based on the idea of descending seconds, which at the end of m. 9 ends in a full statement of an octatonic scale (similar to what we saw in *Oiche Céoil*), whilst the right hand explores mostly thirds, ending in a succession of thirds that belong to the same octatonic scale.

In similar fashion, the whole movement can be found to derive from the succession of intervals and octatonic material presented in 'A'. We see that measures 11-13 of the transition consist of a succession of ascending fifths and seconds ending with an ascending fifth, descending fourth, ascending sixth, followed by two simultaneous descending octatonic scales (example
4.7). The link in intervallic content with the preceding material is clear, especially with mm. 1-2:

Example 4.7: Comparison of transition, mm. 11-13 and mm. 1-2

This is repeated but transposed a second higher in measures 14-16 (the transposition is not literal). The third transition phrase, mm. 17-19, follows the same procedure, but is now based purely on fourths and seconds. The texture is thicker, leading to the octatonic descending figure of thirds and fourths in the right hand (mm. 18-19, now taken from a single octatonic scale), while the left hand presents two octatonic scales, descending in seconds.

The restatement of the theme, B', at measures 20-22, allows for a similar analysis. Measure 20 follows mm. 5-6 precisely, except that the rhythm of
measure 6 is changed, and the final three notes of the quintuplet are added on: D5, A5, E5 is an exact transposition of the succession of intervals seen in the transition (mm. 12, 14). The virtuoso flourish at the end of measure 21 is based upon the material of measure 6, the set [0, 2, 3, 5, 7, 9]. This is also true of measure 22: the final flourish, however, while following the same contour is actually all derived from a single octatonic scale. The only 'new' aspect is the descending bass, C#, B, A: we have seen a series of descending major seconds already however, in measure 3, lowest voice. Naturally, B' is not a literal repetition of B, but is rather three successive variations on mm. 5-6, hence the notation B' in this analysis.

As stated earlier, the 'melody' of the coda is based upon the descending sixth of the opening of m. 22. The choice of chords appears to be based around descending thirds and seconds. If one ignores the bass line for the moment, all other voices are part of a single octatonic scale. As for the bass line, it appears to be based on the descending major third outlined in the bass of mm. 20-22, so that we have C-sharp A F, C A-flat E, which form augmented triads (example 4.8):
Example 4.8: first movement, coda, mm. 23-28
This movement is in a clear binary form: CC', with C mm. 1-4, C' mm. 5-12. Elements in common with the first movement are immediately perceptible: the flourish is recognizable from B' (mm. 20-22). A sense of continuity with the first movement is created through what might be called the prolongation' of the E of the coda (mm. 27-28). The opening figure in measure 1, is also immediately recognizable: its pitches are the same as those of mvt. 1, m. 5, the set [0,2,3,7,9].

Sections C and C' can be further subdivided as:

<table>
<thead>
<tr>
<th>measures</th>
<th>thematic material</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td></td>
</tr>
<tr>
<td>1-2</td>
<td>c</td>
</tr>
<tr>
<td>2-3</td>
<td>c1</td>
</tr>
<tr>
<td>3-4</td>
<td>c2</td>
</tr>
<tr>
<td>C'</td>
<td></td>
</tr>
<tr>
<td>4-7</td>
<td>c3</td>
</tr>
<tr>
<td>7-9</td>
<td>c⁴</td>
</tr>
<tr>
<td>-----</td>
<td>----</td>
</tr>
<tr>
<td>9-12</td>
<td>c⁵</td>
</tr>
</tbody>
</table>

Let us examine the first measure, labeled c above (example 4.9):

Example 4.9: second movement, mm. 1-2

In terms of the shape of this phrase, we see Martin's predilection for carefully balanced phrases. The opening quintuplet is the set [0,2,3,5,7], in fact it uses the exact pitches of mvt.1, measure 6. The series of three chords are less easily accounted for. However, certain properties of these chords are suggestive. Vertically, perfect fourths (or their inversion, perfect fifths) followed by a major third (an inverted minor sixth), are the same series of intervals found in the introduction (mvt. 1, mm. 3-4). More strikingly, minor seconds or half-steps (and their composite intervals) appear to govern the construction of these chords, both horizontally and vertically (example 4.10):
Example 4.10: second movement, chord analysis, mm. 1-2

The only note not accounted for in this way is the A4 of measure 2. Note, however, that we have the set [0,2,3] in the upper voice (C5, B4, A4).

The second phrase of the movement leads to more speculation (example 4.11):

Example 4.11: second movement, mm. 2-3

The additional Bb5 and the choice of succeeding chords can be explained in terms of octatonic collections, both horizontally and vertically. After the
initial [0, 2, 3, 7, 9] motive (which is not part of a single octatonic scale, but of course is the same set as that of m.1), we have (example 4.12):

Examples 4.12: second movement, octatonic analysis, mm. 2-3

The construction of the end of the second phrase (m. 3, first and second beats) appears to be governed by intervallic considerations, a series of major and minor thirds (or their enharmonic equivalents), connected by a perfect fourth. In addition, the prominence of perfect fourths in the right hand inner voices, mm. 2-3, should be noted.

When analyzing pitch material, at what point are we certain that we are dealing with octatonic sets? If we have five or more simultaneous notes of an octatonic series, the probability of coincidence is strongly diminished. In the analysis of the inner voices of mm. 2-3 we have only four such pitches, whereas the outer voices contain seven such pitches. The next phrase strengthens this analysis of the second phrase: in the melody two extra
pitches of the octatonic series O1 have been added, and in the inner voices an extra pitch, A4, of the series O2 has been added. It should be repeated at this point that this was not Martin's stated intention: these remarkable connections were not consciously planned.

Examples 4.13: second movement, octatonic analysis, mm. 3-4

Again the phrase is ended with a succession of thirds (and a single minor second).

The third phrase now commences with the opening figure repeated in an ascending, crescendoing figure in the right hand, with a left hand figuration based upon descending perfect fourths (example 4.14):
Example 4.14: second movement, mm. 4-5

This point is the dynamic peak of the movement, and obviously coincides with a structurally important point. It also bisects the piece exactly if one counts beats (quarter notes) from the opening. It is also worthy of note that each phrase was longer than the last, creating a sense of direction and also asymmetry. Apart from the elaboration of the [0,2,3,5,7,9] motive, the fourth phase differs from mm. 1-2 in the extension of measure 7 (example 4.15):

Example 4.15: second movement, mm. 6-7

As in mm. 1-2 these chords seem to be constructed around half steps until m. 7. At this point the chords in the right hand feature major thirds vertically,
and minor and major seconds horizontally. The bass voice might be explained as part of the O1 octatonic scale and likewise the C7, B6, A6. G#6, F#6 (R.H., mm. 6-7) might be explained as part of the O2 collection.

The fifth phrase (mm. 7-9) is very similar to the second (mm. 2-3) (see example 4.16).

Example 4.16: second movement, mm. 7-9

The pitches in the left hand can again be explained in terms of chromatic and octatonic collections (example 4.18):

Example 4.17: second movement, octatonic analysis, mm. 7-9
The final phrase (mm. 9-12) corresponds to the third phrase. Again, O1 is the resource for the melody: the inner chords are the same in the right hand as before. However, the left hand is now a succession of ascending whole steps and descending half steps (example 4.18):

Example 4.18: second movement, mm. 10-12

In summary, this analysis has revealed a connection with the first movement, not only in its use of the set [0,2,3,5,7,9], but also in its use of successive perfect fourths. Additionally, octatonic pitch material has been found, as was the case in the first movement. Harmonically, the movement appears to be governed by intervallic and motivic considerations, and certainly, a diatonic view would not hold water here.
4.3 Third movement 'at play'

This movement is through composed. The movement consists of two large sections, which follow the same dynamic contour; but contrast in material. The first section is somewhat angular and driving, the second section is more lyrical and melodic.

In mm. 1-3, the opening quintuplet presents the by now familiar succession of alternating major seconds and perfect fourths, taken from m. 3, 1st mvmt. (example 4.19):

Example 4.19: third movement, m. 1

The following three measures build upon this opening in a similar way to the chords of the second movement. This is made clearest by aligning notes of each quintuplet (example 4.20):
Example 4.20: third movement, mm. 1-3

The succession of perfect fourths is striking. Horizontally, the voices move in seconds, mostly chromatically. However, the second to lowest voice consists of five pitches from the O3 octatonic series. The ascending line of the upper voice and the ever widening, crescendoing, chords create a sense of drama, until we reach the structurally important B4 of m. 4 ('prolonged' from the previous movement).

At this point, any doubts about the octatonic reading of this piece should be cast aside: the entire cadenza (mm. 3-4) (example 4.2.22) is derived from the octatonic series O1. Aspects are recognizable from the other movements: for example the E6, C#6, B-flat5 of the 2nd movement, m. 3, is prominent at the opening of the cadenza, as are successions of perfect fourths and thirds (adapted to fit in the octatonic scale). The bass skips down by minor thirds, until the E1-E2 is struck. At this point we see a clear allusion to A and B of
the first movement. The top voice consists of a succession of ascending M2s and descending P4s, with an occasional augmented third (an adaptation to fit in the octatonic collection perhaps?) and it follows the shape of B (mm. 3-4, first movement).

Example 4.21: third movement, mm. 4-5

Following this explosive cadenza there is a fermata, followed by the second section, which builds gradually from piano (although no dynamic is marked,
m. 6) to the repeated *fortissimo* chords of m. 13. The opening of this second section (mm. 6-8) is closely allied to mm. 1-3, built on major and minor seconds horizontally, and vertically, seconds and fourths are again the principle of chordal construction (see example 4.22):

Example 4.22: third movement, mm. 6-9

The remainder of the movement is governed by this principle: the 'melody' starting in m. 9 appears to be derived from octatonic material (example 4.23), while the other parts are based upon seconds and fourths (with some half-step whole-step successions in common with octatonic scales), much like mm. 6-8.
Example 4.23: third movement, octatonic analysis, upper voice, mm. 9-15

The whole final chordal passage (from the second quarter of m. 12) can be read as a combination of the O1 and O3 collections, with some chromatic motion in the left hand, m. 12. (example 4.24):

Example 4.24: third movement, octatonic analysis, chords, mm. 12-13
To reiterate, we have the following form:

<table>
<thead>
<tr>
<th>measures</th>
<th>thematic material</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>D</strong></td>
<td></td>
</tr>
<tr>
<td>1-3</td>
<td>d1: A: 2nds and 4ths (1st mvmt., m. 2); also related to c, (2nd mvmt., m. 1)</td>
</tr>
<tr>
<td>4-5</td>
<td>e1: Cadenza: octatonic material. B (1st mvmt., mm. 5-7), also 2nd mvmt., m.3</td>
</tr>
<tr>
<td><strong>E</strong></td>
<td></td>
</tr>
<tr>
<td>6-9</td>
<td>d2: A: 2nds and 4ths (1st mvmt., m2)</td>
</tr>
<tr>
<td>9-15</td>
<td>d3: A (same), also octatonic material</td>
</tr>
</tbody>
</table>
4.4: Fourth movement: scherzo

The final movement uses the octatonic O1 collection for every single pitch, with a few important exceptions. This would lead me to contradict Axel Klein who views the work as becoming gradually more abstract, and as a diatonic work with ever increasing dissonance during the piece. Instead, I would view it as a work with unclear tonality, which gradually becomes more clearly octatonic as the work progresses. Correspondingly, the form of this final movement is more clear-cut and easy to follow than the preceding movements.

However, the reader might disagree with my conclusion, based upon the opening of the movement. The 'theme' or 'motive' of m. 1, repeated in m. 2, is not octatonic at all, but is rather the well known succession of fourths, seconds and sixths; the link with B (mm. 4-7) is clear (see example 4.25):

Example 4.25: Comparison fourth mvmt., m. 1 and first mvmt., mm. 5 and 7
The chords of the left hand of m. 1 are all part of the O1 collection, except for the A3 of the third chord. However, vertically, this is the set [0,2,3,7], while the opening chord is [0,2,3,9] (example 4.26):

![Example 4.26: fourth movement, set analysis, left hand, m. 1](image)

Apart from this reappearing chord, and the motive of m. 1, A’s also appear in mm. 22-23 and C’s appear in mm. 24, 26 and 27. These are the measures just prior to the return of the theme, and add to the tension by acting equivalently to ‘chromatic’ or ‘dissonant’ pitches.

The movement is structured as follows:

<table>
<thead>
<tr>
<th>measures</th>
<th>thematic material</th>
</tr>
</thead>
<tbody>
<tr>
<td>F1</td>
<td></td>
</tr>
<tr>
<td>1-3</td>
<td>f</td>
</tr>
<tr>
<td>4</td>
<td>g</td>
</tr>
<tr>
<td>5-9</td>
<td>h</td>
</tr>
<tr>
<td>10-12</td>
<td>f (beginning transition?)</td>
</tr>
<tr>
<td>-------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>13-15</td>
<td>transition, phrase 1, based upon g</td>
</tr>
<tr>
<td>16-19</td>
<td>transition, phrase 2, based upon h</td>
</tr>
<tr>
<td>20-21</td>
<td>transition, phrase 3, based upon f (m. 3)</td>
</tr>
<tr>
<td>22-27</td>
<td>transition, phrase 4, based upon h</td>
</tr>
<tr>
<td>F2:</td>
<td></td>
</tr>
<tr>
<td>28-30</td>
<td>f</td>
</tr>
<tr>
<td>31</td>
<td>g</td>
</tr>
<tr>
<td>32-36</td>
<td>h</td>
</tr>
<tr>
<td>37-40</td>
<td>f1 (beginning coda?)</td>
</tr>
<tr>
<td>41-46</td>
<td>Coda</td>
</tr>
</tbody>
</table>

An interesting aspect of this movement is that, for the first time in the entire work, we have literal repetition of a whole section, and also at a phrase level, many measures are repeated literally.

We've already seen that the motive in the right hand in mm. 1-2 is based on our succession of intervals, taken from A of the first movement, and that the left hand chords use based on the characteristic set [0,2,3,7,9], seen in the
first and second movements. In m. 3 we move to using pitches from the O1 octatonic series. The right hand uses only perfect fourths, major and minor thirds and seconds (or enharmonic equivalents, e.g. Ab6-E6, m. 3, and composite intervals, e.g. B5-D7, m. 3), while the left hand continues the chordal idea of the first measure (example 4.27):

Example 4.27: fourth movement, f, mm. 1-3
Allegro con brio

So again, the characteristic intervals of the whole work appear as the building blocks of this passage. The next measure (labeled g in the table above), is based upon m. 3 (example 4.28):
Example 4.28: fourth movement, g, m. 4, relation to m. 3, right hand

The next phrase, labeled h above, repeats the material of its first two measures as follows: a (m. 5), b (m. 6), a (m. 7, octave lower), b (m. 8, also octave lower) b (m. 9). The left hand consists of a series of sixths that descend at the interval of minor thirds (outlining the characteristic dim7 chord of the octatonic scale). This passage is obviously related to the right hand of m. 3 (example 4.29):

Example 4.29: fourth movement, h, m. 6, relation to m. 3, right hand

This same idea is also the basis for the transition material. In fact, mm. 13-15 are based upon m. 5. The melody here is essentially a systematic reordering of an octatonic scale: E F G-natural G-sharp B-flat B-natural C-
sharp D is reordered as E G-sharp F B-flat and so on. In terms of scale degrees, we have 1, 4, 2, 5, 3, 6 etc. (example 4.30):

Example 4.30: fourth movement, comparison of transition, m. 13 with m. 5

Likewise, mm. 16-19 are strongly related to m. 6 (example 4.31):

Example 4.31: fourth movement, comparison of transition, m. 16, with m. 6

The bass outlines a C# diminished seventh chord (in mm. 16-20, similar to the left hand, mm. 5-9). The third phrase of the transition is based on the beginning of m. 3 (example 4.32):
Example 4.32: fourth movement, comparison of transition, m. 20, with m. 3

Now we come to the final 'phrase' of the transition, which adds the 'chromatic' A and C. Perhaps the A is added in mm. 22-23, to complete the succession of first inversion triads, thereby 'filling out' the idea which was presented in m. 5 (example 4.33):

Example 4.33: fourth movement, comparison of transition, m. 22, with m. 5

The following passage (mm. 23-24) is again octatonic, and closely related to measure 5 in the right hand figuration, whilst the left hand appears to be
based upon the left hand of m. 3. The final two measures of the transition are derived from the upper neighbor note figure of m. 5, but now the texture is thinned to a single voice, and the 'chromatic' C natural is introduced (example 4.34):

Example 4.34: fourth movement, final measures of the transition, mm. 22-23

After this we have the 'recapitulation', which is identical to the opening, until we reach m. 37. This should probably be viewed as the start of the coda. Here we have the left hand of the opening measure, whilst the right hand consists of triads (all pitches are still part of the O1 collection). The right hand chords are connected using the diminished seventh relationship, seen earlier in this movement: again, the minor third descent is crucial (example 4.35):
Example 4.35: fourth movement, f1, mm. 37-40

This passage crescendos to the explosive final phrase, the opening of which is based upon the minor third figuration of 'h', mm. 5-9, which we saw in the transition mm. 13-15, but now in a descending figuration. The left hand now repeats the chords of m. 1 in an ostinato type figure. The final passage (mm. 43 - 46) centers around the pitch C#. The prominence of fourths, seconds and thirds, both vertically and horizontally, is noteworthy (example 4.36):

Example 4.36: fourth movement, coda, m. 43

In the final cluster all pitches are part of the O1 collection, with the exception of the C-natural.
The analysis of the final movement has revealed that the whole movement is derived from the first three measures. However, all the octatonic material (in fact everything except for the second chord of the left hand, and the motive of m. 1), can be convincingly related to ideas presented in m. 3 only, which in turn can be related to the characteristic intervals presented in the opening movement. So as promised, the whole work has been shown to be derived from ideas presented in the opening passages of the first movement.

With regard to meter, the use of 5/8 and other meters in the final movement is reminiscent of *The Mad Hatter's Waltz*, from *Alice Pictures*, and this jazz-waltz idea, if one may call it such, reappears often in Martin's piano works. We have seen a gradual rhythmic intensification throughout the work: this is coupled with increasing virtuosity, which makes the work exciting and satisfying for audiences, and is probably part of the reason for its popularity among performers.

By looking at governing pitches throughout the work, in a quasi Schenkerian way, significant conclusions can be drawn. The governing pitches of the whole work can be charted as follows:
1st mvmt: C#6 (m. 3) - E4 (m. 27)

2nd mvmt: E5(m. 1) - Bb5 (m. 2) - E7(m. 6) - B6(m. 10)

3rd mvmt: (C#4 (m. 1)) - B4 (m. 4) - C#4 (m. 6) - Bb4 (m. 14)

4th mvmt: Bb4(m1) - B4 (m. 26) - Bb4(m. 28) - C#7 (m. 46)

Example 4.37: Graph of governing pitches

Some of these choices need some explanation. The opening C#6 of m. 3,
mvmt. 1 is supported by an f# minor triad. I hear it as being prolonged until
it is repeated at m. 20 but certainly this choice is open to question. At mm.
22, E6 seems to become the governing pitch (although, as yet, this is not
really harmonically 'supported'), which is confirmed in the coda, m. 28,
where it is presented in unison. In the second movement, the choice of
governing pitches is more obvious: these notes are agogically emphasized,
and presented on their own; they are also always the highest pitches. In the
third movement, I really hear the B6 of the second movement as being
prolonged until the B4 of m. 4, but the opening C# of m. 1 is significant, and
this is confirmed in m. 6, at which point C# is presented on its own. For the
same reason, the B-flat at the end of this movement is singled out. The fourth movement is so 'active' that few pitches are singled out; the opening Bb4 is selected because it is a prolongation from the previous movement. If the fourth movement were viewed on its own this choice would be hard to defend. At mm. 26-27, B4 is certainly emphasized, using the neighbor note figure and introducing the 'chromatic' C-natural. Finally, C#4 is clearly emphasized in measure 43, but it is only in mm. 45 -46, where the unison presentation of the pitch occurs (which was clearly the reason for singling out pitches in the other movements), that C#7 becomes 'prolonged'.

From this analysis, I draw the following conclusions. Continuity is created between movements, by means of prolongation of governing pitches. However, the registers of the prolonged pitches often change. Additionally, the prolonged pitches are four pitches of the O1 octatonic collection, which is a significant connection with the preceding analysis. Finally, if we forget about register, and examine the prolonged pitches between movements we have: E B B-flat C-sharp. With enharmonic equivalence, we have some of the characteristic intervals, which were dominant throughout the work.
Example 4.38: Prolonged pitches between movements

1st mvmt. 2nd mvmt. 3rd mvmt. 4th mvmt.

m.10 m.10 m.14 m.46
Chapter 5  Soundings

The final work to be analyzed in this thesis dates from 1995. It was commissioned by the Irish pianist Anthony Byrne, with the assistance of a grant given by the Irish Arts Council. A big difference between Soundings (1995) and earlier solo piano works is that it is based upon paintings, a sculpture and a stained-glass work which are to be found in the Hugh Lane Gallery, Dublin.¹ Most of Martin’s works are based upon poetry or literature, but this is by no means Martin’s only work inspired by art. Prior to this, Martin published Beato Angelico (1989), an orchestral work based upon paintings by Fra Angelico, and Serendipity (1993), a piano trio that was commissioned by the Crawford trio, and is inspired by paintings in the Crawford Municipal Gallery, Cork.

Central to the following analysis is Martin’s own commentary on the pieces: the aspects of the works, which he is attempting to capture, are neatly encapsulated in his program notes to the work. Beneath the seeming variety and incongruity of the works, Martin’s music finds a common thread. These

¹ Unfortunately, not all of these works are currently on display. Prints of these works can be found in Images and Insights, a catalogue published by the Hugh Lane Gallery (1993).
connections are not as clear as in *The Rainbow Comes and Goes*, and the forms of the movements are far less clearly cut. Within each movement, there appears to be more improvisation and aspects that cannot be easily accounted for. However, there are many facets of his work that are readily recognizable. For example, octatonicism returns in the third movement, *Sound Reference II*, coupled with changing meters and driving rhythms (reminiscent of *The Mad Hatters Dance* and the fourth movement of *The Rainbow Comes and Goes*). Martin's love of triadic harmony is most clearly seen in the final, seventh, movement, *The Ninth Hour*. Martin's use of musical quotations returns (e.g. *Masquerade II*, 1989), in the second movement, *The Red Seat Near Baggott Street Bridge*, a favorite spot of his childhood: appropriately, he quotes *Molly Malone*. It is striking that when asked about the writing process, Martin told me that these works were not technically thought out. In general he says, "I just let come out what comes out. It's always a mystery to me."
5.1 **Midsummer Window with Moths**  
Tony O'Malley

"[Soundings] starts with the rather muted colours of the Midsummer-Window with Moths, attempting to catch a sparse, fleeting moment."

The painting, which dates from 1992, is an expressionistic image of a window with light escaping through the chink of green curtains; there are flashes of color, which are presumably moths.

It is tempting to search for musical analogies to 'a sparse and fleeting moment'. On the opening page, mm. 1-10, staccato chords alternate with virtuosic flourishes. The second page (mm. 11-19) moves to more legato lines, again contrasting with 'flourishes'. The movement can be viewed as being in three distinct sections, where the third and final section commences at m. 20. At m. 30 we return to staccato chords, in a passage that might be thought of as a 'coda'. The form, therefore, is ABC coda, where A = mm. 1-10, B = mm. 11-20, C = mm. 20-29, coda = mm. 30-33. The piece is through composed, and seems improvisational. Although there are no obvious repetitions of material, certain measures do appear twice: apart from the obvious cases, such as m. 17 and m. 19, there are less obvious links, such as
between mm. 7-9 and m. 27. In fact, at a motivic level, there are connections that a set analysis reveals.

The opening three measures provide a lot of clues:

Example 5.1: *Midsummer-Window with Moths*, mm. 1-3

Here we have a type of chord construction that Martin is fond of: a minor ninth, with perfect fifths 'stacked' above it. In set theory terms, the ninth can be written as [0,1] (assuming octave equivalence, of course). Melodically, the ear makes the connection B5-E-flat5, a descending augmented fifth, or in normal order, the set [0,4]. The following two intervals are ascending augmented fourth, ascending perfect fourth; together, the first three pitches of m. 2 give the set [0,1,7] in normal form ([D, E-flat, A]).

A look at the rest of mm. 2-3 reveals a series of perfect fourths; a set analysis also reveals more complex relationships:
Example 5.2: *Moths*, set analysis, mm.2-3

We see a series of perfect fourths descending by half-steps; in addition, the final six pitches are part of the O3 octatonic collection.

The following sub phrase is clearly based on the opening (mm. 1-2). The chord of m. 5 is the opening chord transposed down a major third ([0,4]).

Melodically we have:

Example 5.3: *Moths*, melody, mm. 3-5

The flourish of m. 6 opens with the set [0,1,7], exactly as in m. 2; this is followed by a series of transpositions of the set [0,2,7] (a set which we have already seen in m. 3 - see ex. 5.2).
Example 5.4: Moths, m. 6

The melody of mm. 5-8 is a direct transposition of the upper voice of mm. 3-5 (example 5.5):

Example 5.5: Moths, comparison of sets mm. 3-5 and mm. 5-8

This is not immediately apparent due to the octave displacement of the D5 of mm. 6-7. The chord of m. 7 is constructed analogously to that of m. 1, but with an added pitch (C4). The chords of m. 8 appear to be differently constructed however: augmented ninths and augmented octaves are key:
Example 5.6: *Moths*, chord construction, mm. 7-8

The flourish of m. 9 is constructed around a similar hidden principle: apart from the obvious use of perfect fourths and fifths we have:

Example 5.7: *Moths*, set analysis, m. 9

In m.10 we see a departure from the norm, in the use of a major second descent in the melody.

Having looked in such painstaking detail at the first phrase, it will suffice to point out features of the rest of the piece.
The pitch material of mm. 11-12 is actually octatonic, both melodically and in chord construction:

Example 5.8: *Moths*, m. 11-12

The melodic top voice is the sets [0,1] and [0,1,7] in succession. In mm. 13-14 a new element is introduced: in the right hand we have a series of major thirds ([0,4]). The interval was prominent in the melody of the first phrase, but has not been used to construct chords thus far. Otherwise, chords are built around ninths (except for the first chord of m. 13).

Example 5.9: *Moths*, mm. 13-15
The chords of m. 16 and m. 18 are now constructed around minor ninths, [0,1], and major thirds, [0,4]:

Example 5.10: *Moths*, m. 16

Perfect fourths are prominent features of m. 17 and m. 19, but they are less easily analyzed than in previous cases. In fact, the interlocking pattern of the right and left hand reveal an approach that we will see again later in the work, most prominently in the sixth movement, *Study II for Miró*. In particular, the right hand pitches are a half step below those of the left hand (ex. 5.11):

Example 5.11: *Moths*, m. 17
The third phrase seems to mirror the gestures of the first phrase: m. 20 consists of octatonic pitch material (six pitches in this case). In gesture and pitch material mm. 20-21 resemble mm. 11-12. The chord construction is again based around ninths (example 5.12):

Example 5.12: *Moths*, m. 20-21

The flourish of m. 23 is a series of transpositions of the [0,1,7] set, and otherwise chords and melodic material are organized around the same principles as earlier. At the end of the third phrase we have a succinct example of this:

Example 5.13: *Moths*, mm. 28-29
Here the chord is constructed around a ninth and a major third, just as we saw in the second phrase (e.g. mm. 13-14). Finally, the movement ends with a coda:

Example 5.14: *Moths*, mm. 30-33, coda

The first chord is interesting here: it is based upon [0,2] and a perfect fourth ([0,5]). In fact it shares three pitches with the opening chord of m. 1, and is also very similar to the first chord of m. 14, which was based around [0,2] and a major third ([0,4]) (example 5.15):

Example 5.15: *Moths*, set analysis, m. 30, m. 1 and m. 14
The second chord is constructed around \([0,1]\) and a perfect fourth. The final D3 can possibly be 'accounted for' as a minor ninth down from the D-sharp4 of m. 29.

Having labored our way though this analysis, we've unearthed some features that reappear in subsequent movements. Martin is drawn to chords that combine 'perfect' intervals with dissonance; in *Moths* we have minor ninths combined with perfect fifths in the opening chord, and a prominent use of half-steps, as well as perfect and augmented fourths melodically. While gestures are clear and phrases well balanced, we have a more abstract formal construction than we have seen in previous works in this dissertation. Martin's ear appears to be drawn to octatonic collections: in this movement they appear at the end of m. 2, at the beginning of the second phrase (mm. 11-12) and at the beginning of the third phrase (m. 20).
5.2 The Red-Seat near Baggott Street Bridge Harry Kernoff

Martin writes of this work:

"This is close to home for me, near where I was born and walked regularly with my father."

The painting represents a man reading a newspaper, sitting on a bench next to a canal, while his dog inspects a nearby swan; the perspective is somewhat 'skewed' and linear, but otherwise realistic. Martin apparently interprets the scene as 'intimate and mysterious', as this is the direction at the head of the movement.

In contrast with Moths, the form is straightforward: ABA' coda, with A = mm. 1-9, B = mm. 10-21, A'=mm. 21-28, coda = mm. 28-30.

The first section (A) consists of two phrases. In the first phrase, the familiar succession of seconds and fourths reappears. Apart from being 'vintage' melodic material for Martin, it is obviously related to Moths:
Example 5.16: Red-Seat near Baggott Street Bridge, set analysis, mm. 1-4

Not only do we see the [0,1,7] set reappear, but additionally, the melody of mm. 1-3 consists of five pitches of the O3 octatonic series, while the chords of mm. 3-4 are five pitches of the O2 collection (see p. 37 to corroborate this). These chords are constructed analogously to those in Moths:

Example 5.17: Red-Seat, chord construction; mm. 3-4

In the second phrase, the pitches of mm. 5-6 form seven pitches of the O2 collection. The chords of mm. 7-9 are again constructed around perfect intervals:
Example 5.18: *Red-Seat*, chordal construction: mm. 7-9

In the rest of the movement, Martin uses fragments of *Molly Malone* to evoke this scene of Dublin life. The B section can be seen as subdivided into two phrases. The first (mm. 10-13) appears to be organized around the principle of alternating seconds and/or sevenths and perfect intervals:

Example 5.19: *Red-Seat*, mm. 10-13

The second phrase of B (mm. 14-20) sees the introduction of *Molly Malone*; its first appearance is indeed a 'hint' of the melody, as it ends with a minor instead of major third:
Example 5.20: *Red-Seat*, 'Molly Malone', mm. 15-16

Following this the theme is presented in its entirety:

Example 5.21: *Red-Seat*, 'Molly Malone', mm. 17-26

A final 'hint' appears in the final three measures of the movement:

Example 5.22: *Red-Seat*, 'Molly Malone', mm. 28-30
In mm. 15-21 the accompaniment to *Molly Malone* appears to be based on the descending arpeggiated figure of the opening measure. In mm. 18 and 20 we have something that (enharmonically spelled) is suspiciously similar to a dominant seventh chord (added to which the final measure contains five pitches of the O1 octatonic collection).

Example 5.23: *Red-Seat*, 'Molly Malone', mm. 16-21

From m. 21 onwards the second half of *Molly Malone* is juxtaposed with an exact repetition of the 'A' section, with the exception of the final chord (m. 28) where we have F4 instead of F-sharp4.
Two features therefore reappear in this movement; the motivic material of alternating seconds and fourths, and use of octatonic pitch material. In addition Martin juxtaposes fragments of a well-known melody that evokes childhood memories, within his own idiom. This is strongly reminiscent of Ives' use of the same device in many of his works, for example the Third Symphony and Three Places in New England.\(^2\)

This painting is described as follows in the Hugh Lane Gallery's Catalogue

*Images and Insights*:³

"In *Sound Reference II* (1981), Egan has very precisely painted a grid on a slate blue background on which he then superimposed mathematically exact stripes juxtaposed with nervous, attenuated arcs. These linear fragments, straight and curved, like musical notation, poise, pivot, and change direction with a fugitive yet spirited rhythm and silent cadence. By its title *Sound Reference II* further underlines the musical analogy although Egan, while admitting parallels especially with traditional Irish music and compositions by John Cage and Steve Reich, emphasizes that there are no concrete links."

Philip Martin writes:

---
The Felim Egan *Sound Reference 2* grabbed my attention straight away and made me see a syncopated, wild dance which builds to a climax...

Martin was not influenced by Egan’s commentary. In fact he hears a connection with the music of Leonard Bernstein (John Cage, Steve Reich and Irish music would make strange bedfellows anyway). He has chosen his own specific mode, using the O1 collection throughout, with a few notable exceptions. We are back in the world of the fourth movement of *The Rainbow Comes and Goes*, but with a slight difference: it bears the marking *Jazzy and detached*. In fact, where one might have expected a super-virtuosic movement, the tempo indication (quarter =c. 176) is surprisingly sedate.

This movement appears to be through composed, a jazz improvisation of sorts, but divided into two sections. The first section ends in m. 47, with a held C-sharp. Martin marks a fermata over this note and subsequently a double bar line. Again, he uses this idea of a single held note, which I refer to as a method of prolongation. The second section ends with a held D5. So immediately we have the idea of a minor ninth [0,1] as a background motive.
The first section uses only pitch material of the O1 octatonic collection without exception. An immediately apparent feature of this section is the literal repetition of sub-phrases throughout, for example mm. 23-24, and mm. 25-26. Also, we have clearly shaped and directed phrases. For example, the opening phrase is:

Example 5.24: Red-Seat, Sound Reference II, mm. 1-8

The movement uses some prominent motives. It opens with what by now must almost be viewed as an ‘incipit’, a descending gesture which mirrors the opening of the Red-Seat near Baggott Street Bridge:
Example 5.25: Sound Reference II, m. 1 and Red-Seat, m. 1

This is yet another proof that Martin often thinks in terms of successive intervals, as we saw in The Rainbow Comes and Goes, and specifically that his ear is attracted to successive seconds and perfect intervals. The most prominent motive of the movement is a repeated note figure, first seen in m. 2:

Example 5.26: Sound Reference II, mm. 1-2

Equally prominent is the motive of an ascending whole-step [0,2]. Again this is very apparent in the opening phrase:

Example 5.27: Sound Reference II, mm. 5-8
Related to this is the ascending motive whole-step, half-step [0,2,3], a set which of course generates the octatonic set, and which was also prominent in mm. 5-8. This motive is use prominently from m. 41 onwards (see for example mm. 40-41):

Example 5.28: Sound Reference II, mm. 40-41

The first section is therefore essentially an improvisation using these elements, and working within the octatonic collection O1. It would seem redundant to analyze this further, as this will be apparent to the reader on further examination.

However, the second section raises interesting questions. Why does Martin abandon the octatonic collection? And why does he mark a double bar line? Immediately following the bar-line we have our first departure from the octatonic collection O1. The motive [0,2,3], which dominates the first section from m. 40 onwards, now becomes the basis of a repeated passage,
suggestive of a blues scale, but still octatonic. In fact we have briefly modulated into the O3 collection in the left hand, in mm. 48-50:

Example 5.29: *Sound Reference II*, mm. 48-50

After this we are back in the familiar O1 collection, with this repeated idea gradually building the tension in a sort of jazz waltz idea (note the presence of the repeated note motive):

Example 5.30: *Sound Reference II*, mm. 51-52

We finally leave the O1 collection in m. 63. Here we are interrupted by pitch material reminiscent of the opening chord of *Midsummer-Window with Moths*. Again, we have a combination of a minor ninth and perfect fifths:
In this final section successions of ascending whole-steps and the repeated note figure appear to govern pitch choices. The opening motive or ‘incipit’ is now used very prominently. For example, in the second section, in the repeated phrase commencing in m. 66 we have:

Example 5.32: *Sound Reference II*, m. 66

It reappears most memorably in the final, technically demanding phrase:
Example 5.33: *Sound Reference II*, mm. 77-82

So in this movement, Martin has returned to his trusted idiom of octatonicism (even though he doesn’t call it by that name!), combined with motivic manipulation. Connections to both preceding movements have also been unearthed, even though these connections are well hidden.
According to Martin’s program notes, *Sound reference II* is

"interrupted by the enigmatic, teasing work of Kathy Prendergast’s *Waiting*"

The work, created in 1980, is a sculpture of three partial female figures that are missing their heads and parts of their torsos. They are dressed in eighteenth century gowns, and are all sitting rather demurely. As Martin states, the work is provocative and its meaning elusive.

The opening chord is obviously linked to the opening chord of *Moths*. Again we have the combination of a perfect fifth and a minor second, linked by a major third. The pitches form the set [0, 1, 5]. This chord generates the construction of the whole movement. The pitches played by the right hand consist of perfect fifths throughout, mirroring the pattern of the opening chord (with four exceptions: the perfect fourth of m.15 and m.16, and the G6 and B-flat6 of mm. 19 and 20 respectively), while pitches featured in the left
hand use minor seconds and major thirds consistently, although not exclusively.

The opening sub phrase (mm.1-2) clearly shows the constructive device of the movement:

Example 5.34: *Waiting*, mm. 1-2

The melody of m. 2 consists of the set [0,1,3,4], part of the octatonic series. Note that a descending major third is followed by an ascending minor second, a series of intervals that we have already seen in the construction of the opening chord. The set [0,1,3,4] is also present in the lower stave, upper voice (C-flat, B-flat, G, A-flat.

The set [0,1,3,4] generates the motivic material of the movement. In measure 3-6 we have:
Example 5.35: *Waiting*, mm. 3-6

In the top voices of m. 4 we have the set [0,3,4], and over the entire four measures we have [0,3,4,6] while the combined pitches of the left hand form the octatonic set [0,1,3,4,6,7] with E=0. The following measure is interesting (ex. 4.3.33): it no longer appears to follow the principle outlined above, as the right hand descends a perfect fourth. However, as the pitches E, B are contained in the left hand chord one hears this as a sort of 'voice crossing'.

The left hand pitches form the octatonic sub set [0,1,4,7], and a motivic connection with the preceding material can be found in the descending minor second of the left hand.

Example 5.36: *Waiting*, mm. 7
The final measures of the first half, mm. 8-10, appear to abandon overt
use of octatonic scales (example 5.37).

Example 5.37: Waiting, mm. 8-10

\[
\begin{align*}
\begin{bmatrix}
4, & 3, & 0
\end{bmatrix}
\end{align*}
\]

However, the motivic connection with the opening is still evident. The right
hand features the set \([0,3,4]\), while the left hand features the minor second
\([0,1]\). The final 'resolution' of mm. 10-11 is particularly interesting. Up to
now, it appears that virtually all chords in the movement juxtapose a perfect
fifth with a minor second, with additional pitches added (usually some form
of triad based around this second). The exceptions appear based around
whole tone collections for example the third and fourth beats of m. 2. In
these measures the major sevenths \([0,1]\) 'resolve' to minor sevenths. In fact,
Martin also pointed out this particular approach in a phone interview (9th
February, 2002), where he referred to it as the equivalent of resolving a
suspension. Tracing backwards to mm. 7 and 8 we see similar 'resolutions'.
This insight helps explain many moments of the second half of the
movement. After the virtually literal repetition of mm. 9-10 in mm. 10-11, we have in mm. 13-15:

Example 5.38: *Waiting, mm. 13-15*

A close examination of the voice leading reveals that the top voice in the right hand (G, E, A-flat) is the set [0,3,4], while the lowest voice of the left hand is [0,1,3] and so on. The following four measures are constructed in similar fashion, with the added fact that the left hand consists entirely of pitches from the O1 octatonic series. The piece ends with m. 2 repeated three times, accompanied by the instruction *diminuendo a niente*.

So this rather intriguing movement uses octatonic fragments as melodic ideas, accompanied by a chord construction based around fifths and minor seconds, which mirrors the opening chord of *Moths*. Additionally, the prominent use of the set [0,1,3,4] is a strong link with *Sound Reference II*, which used the motive [0,2,3] throughout.
5.5  "Mirrors"  Anne Madden

According to Martin:

"There is a monumental feel to Anne Madden's work, *Mirrors*, a sort of rough-hewn majesty. She is influenced by the destruction wrought on Pompeii by Vesuvius."

The title of this work as listed in the Hugh Lane Gallery Catalogue is *Pompeian Openings VII 1982 (Triptych).*\(^4\) In the Hugh Lane catalogue it is described as follows:

"*Pompeian Openings VII 1982*, with its use of strongly defined bands of colour which provide frames for the openings onto areas of light and shade, is characteristic of the artists Pompeii-inspired period which lasted for several years. In this painting, as in Madden's work generally, it is the successful articulation of the pictorial space and the

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\(^4\) In fact I have not found any reference to the title "Mirrors", and likewise the curator Liz Forster was unaware of this title.
eloquent construction of its elements of colour, light, form and space that are most important”

It is possible to give a strongly programmatic reading of this piece (which I will leave to the reader’s imagination). The movement contrasts sections of slow moving clusters which cover the lower half of the keyboard, with high pitched fast moving passages, which bear the direction with violence. As was the case in the preceding three movements, the movement is in two distinct sections, divided by a double bar line. Certain connections are immediately apparent with the earlier movements, such as the prominent use of minor ninths in the violent sections.

The movement appears to be constructed around the motives of a major and minor second. The opening measures consist of (black and white note) clusters. The upper voice in mm. 1-5 is the following:

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5 Elizabeth Mays and Paula Murphy, eds, *Images and Insights* (Dublin: Hugh Lane Municipal Gallery of Modern Art, 1993), 152.
Example 5.39: *Mirrors*, mm. 1-5, upper voice

The motive of a rising second is accentuated by layered dynamics. (Note the striking similarity between this passage and *Sound Reference II*, mm.5-8 (see example 5.27)). This is interrupted by a passage marked *with violence*:

Example 5.40: *Mirrors*, m. 6

There is a link between the opening chords of m. 6 and those of mm. 19-20 in *Waiting*: 
Example 5.41: Comparison between *Mirrors*, m. 6 and *Waiting*, mm. 19-20

We’ve also seen this chord construction earlier, in the right hand of *Moths* (m. 31):

Example 5.42: *Moths*, right hand, m. 31

Also, the link between this passage and mm. 20-21 of *Moths* (see example 5.12) is immediately apparent. Here we see the prominent use of minor ninths, as well as the reappearance of the set [0,1,3,4] which we saw in *Sound reference II*:
Example 5.43: *Mirrors*, set analysis, m. 6

In the following passage part of the opening idea (mm. 3-5) is juxtaposed with what appear to be new ideas, but in fact are based around the same sets as we have already seen, whole steps combined with perfect fourths:

Example 5.44: *Mirrors*, set analysis, mm. 7-13
Only m. 11 is not readily explained, although the link with the ascending seconds of the opening is clear. The following passage (mm. 14-17), marked violently is an extension of m. 6 until we reach m. 16. Here, the pianissimo chords are always built around a major and/ or minor second. In addition, the whole passage is an aggregate, in other words all 12 pitches are used. Apart from this, a governing principle is hard to find:

Example 5.45: Mirrors, mm. 16-17

After this Martin writes a double bar-line. Martin says that these double bar-lines indicate what he considers to be a clearly new section: this might be
because he wishes to establish a new mood or idea. In *Waiting*, he notes that there is a “slightly new idea” at the bar line, with the emergence of the sixteenth note figuration, which features strongly in the second section. He refers to these bar-lines as “clearing the air.” This was certainly true of *Sound Reference II*, while the bar-line in *The Red-Seat Near Baggott Street Bridge* merely marked the recapitulation of the opening material.

This new section begins with:

Example 5.46: *Mirrors*, mm. 18-20

![Example 5.46](image)

In the chord of m.18, the right hand is the same set as in m.17, while the chord as a whole appears to be constructed around a series of perfect fourths and major seconds (as we have seen in m. 8 among other places), resulting in a cluster-like chord. In m.19, in both chords the right hand is the set [0,2,7], while the left hand is the now familiar minor ninth [0,1]. Melodically
we have the set $[0,2]$ in the upper voice. The following measures follow
the same principle, with a series of descending chords, interrupted by
clusters.

The final two measures are striking:

Example 5.47: *Mirrors*, mm. 27-28

The first part of this passage can actually be reduced to the set $[0,1,3,5,6,7,9]$
(which contains part of a whole tone scale $[1,3,5,7,9]$). If we transpose this
(the T2 transform) we have $[2,3,5,7,8,9,11]$. The subsequent pitches of m.27
form the set $[0,2,3,5,7,8,9]$ followed by $[0,1,3,5,6,8,9]$ (of which the T2
transform is $[2,3,5,7,8,9,10]$):
Example 5.48: *Mirrors*, set analysis, mm. 27-28

If we return to the opening measures, the upper voice of mm.1-5 is the set [0,2,3,5,7,9], with A=0. This set contains [0,2,7] which has featured so prominently in the preceding analysis. In addition, going back to that somewhat elusive m.11, we have the set [0,2,3,5,7,8,9,10], with B-flat=0. In addition, an analysis of m.16 reveals that all the chords in this passage form sets, which are subsets of [0,1,3,5,6,7,9] or [0,2,3,5,7,8,9]. This reveals that Martin's ear is attracted to these sets; however, it seems highly unlikely that this is planned. In summary, much of what is elusive appears linked to the opening measures. However, after the double bar-line (m. 18) up to m. 26 this is no longer the case. With regard to these final two measures, Martin
pointed out that this passage is related to m.17 and similar passages in *Moths*.

In conclusion, in this movement analysis has revealed the prominence of two closely linked sets, which are loosely constructed around a (partial) whole-tone scale. This is contrasted with a ‘chromatic’ idea, in clusters, and later in ‘cluster-like’ chords. Strong links with preceding movements have also been indicated.
Martin writes:

"Then keeping the heat, and a Spanish feel, I use strumming to evoke the glass homage to Joan Miró by James Scanlon"

This is a marvellous, multi-coloured stained glass work. Martin’s evocation of strumming is as much linked to Miró’s nationality as anything else, although he admitted in an interview that the result does not really sound Spanish. This strumming is a repeated note figure, which was used as a motive in *Sound Reference II*. There are also many connections with *Moths*, as we will see.

This movement has a very improvisatory feel: the form does not become lucid with repeated hearings. Martin divides the piece into three sections, again using double bar-lines.

The first section spans mm. 1-28. Martin uses two ideas, which he juxtaposes throughout the section. The first (A) is presented in mm. 1-3:
Example 5.49: Study II for Miró, ‘A’, mm. 1-3

The figuration of m.1 which serves as an anacrusis to m. 2 reveals an approach we have seen earlier: if we transpose the right hand down an octave we have the same ‘interlocking hands’ idea which we also saw in m.17 of Moths:

Example 5.50: Comparison of sets, Study II for Miró, m. 1 and Moths, m. 17
The idea of the hands a half step apart is clearly linked to the [0,1] motive that has dominated the entire suite, both in chord construction and melodic material. The following two measures are also obviously related to this idea, as well as featuring prominent perfect fifths ([0, 7]). The link with the opening chord of Moths hardly needs elaboration. Additionally, we see the repeated note motive of Sound Reference II.

The second idea of this movement (B) is as follows:

Example 5.51: Study II for Miró, ‘B’, m.4

This is directly taken from Moths, mm. 20-21:
Example 5.52: *Moths*, mm. 20-21

In fact, the *violent* section of *Mirrors*, m. 6 and mm. 14-15 also stems from this idea (see example 5.12). This is followed by the original idea A (but with altered pitches) in mm. 4-6. In mm. 8-9, the B returns, but is now an even more direct quote of *Moths*:

Example 5.53: *Study II for Miró*, m. 8-9

This is again followed by the A idea in mm. 10-11, but now we no longer have chains of minor sixths alternating with minor seconds. Instead we have the set [0,1,2,4,5], with A=0. This is actually a sub-set of the set presented in
m.1 (see example 5.50), which consisted of the set \([0,1,2,3,5,6,9,10]\) or transposed (T11): \([0,1,2,4,5,8,9,11]\):

Example 5.54: *Study II for Miró*, set analysis, mm. 10-11

![Musical notation]

The following passage (mm. 13-19) appears to be a new idea, but in fact is constructed around the idea of m. 1 and 2, and furthermore is a direct quote of m. 2 of *Moths*. For example, let us examine m. 13-14 (ex. 4.3.38):

Example 5.55: *Study II for Miró*, mm. 13-14

![Musical notation]

A closer look at m. 13 reveals the following connection with m. 2:

Example 5.56: *Study II for Miró*, set analysis, m.13 and m. 2

![Musical notation]
These bars are directly related to *Moths*: see examples 5.1 and 5.2.

Backtracking, we have therefore uncovered another less than obvious link between the A idea and *Moths*. It should also be remembered that this idea featured prominently in *The Red-Seat near Baggott Street Bridge*.

Following this passage the A idea returns (mm. 19-26). The opening flourish of m. 19 is the only unusual aspect: here we have the set [0,2,4,5,9], with E=0, which contains the whole-tone idea which featured so prominently in *Mirrors*, and in m. 4 of this movement. In fact the T2 transform is [0,2,3,5,7,11], which is obviously related to the set [0,2,3,5,7,9], which generated much of that movement’s material. It is also worth looking at mm. 23-24, as these measures reappear later in the movement:

Example 5.57: *Study II for Miró*, set analysis, mm. 23-24

![Example Image]

This is the exact same set as that of mm. 1-2. This is followed by mm. 25-26, which are derived from m. 1, and the section ends with the B idea (mm.
27-28). In common with *Moths* and *Sound Reference II* this section ends with a single held D3.

The second section is linked strongly to the A and B ideas, and yet these connections are not immediately apparent. The section starts with an extended passage (mm. 29-32), which is derived from mm. 2-3. The descending minor second is a prominent feature:

Example 5.58: *Study II for Miró*, mm. 29-30

This passage ends with repeated note figuration followed by a fermata (m. 32). The second phrase (which is technically demanding) uses the repeated note motive. Set analysis reveals that mm. 34-35 an aggregate, with the exception of F-sharp, which is the first pitch in the top voice of the next section (the significance of this, if there is any, is unclear). Other connections with the A are also revealed with a set analysis. For example, in mm. 34-35 a connection with mm. 2-3 can be found:
Example 5.59: Study II for Miró, set analysis, mm. 34-36.

The set of mm. 2-3 is [0,1,3,7,8], of which the T5 transform is [0,1,5,6,9] (see example 5.56). Following this we have a section which is derived from m.4:

Example 5.60: Study II for Miró, set analysis, mm. 38-40

The prominence of the set [0,1,4] should be noted in m.4:

Example 5.61: Study II for Miró, set analysis, m. 4
This is interrupted in m. 41 by the A idea again (mm. 41-43). Following this Martin uses a new approach, or so it seems. Yet the material is still closely linked. First, in mm. 44-45 we have:

Example 5.62: *Study II for Miró*, set analysis, mm. 44-45

The set [0,2,3,4] is a sub set of m.1 (see example 5.54: T2[0,1,2,3,5,6,9,10] = [0,2,3,4,5,7,8,11]). The set [0,1,2,6,8] is possibly linked with m. 4, where the first set was [0,1,5,7] (T11[1,2,6,8]) (see example 5.62), which is the whole-tone idea again.

In mm. 46-47 (example 5.65) we see the set [0,1,3,5,7] in the upper stave, which is linked to the second set of m. 4, [0,2,4,6] (see ex. 5.61). This whole tone construction also appeared prominently in m. 35. The lower stave contains the set [0,2,3,7,8] with C=0. As we recall, mm. 2-3 contained the set [0,1,3,7,8] (see example 5.56).
Example 5.63: *Study II for Miró*, set analysis, mm. 46-47

We now enter a section marked *lento espressivo*. The chord of m. 48 and 49 sounds throughout mm. 48-53. It is the set \([0,1,3,5,7]\), which is the exact same set as that of the upper stave in mm. 46-47:

Example 5.64: *Study II for Miró*, set analysis, mm. 48-49

Lento espressivo.

In mm. 50-51 (ex.5.65), a melody is introduced, supported by this chord. This melody incorporates the repeated note motive, and consists of the set \([0,2,3,5]\), which is a subset of m.1 \((T2[0,1,2,3,5,6,9,10] = [0,2,3,4,5,7,8,11])\), but also, perhaps more importantly, generates the
octatonic set. Another octatonic set already appeared in m.4 with the set [0,1,3,4] (see ex. 5.61).

Example 5.65: Study II for Miró, mm. 51-52

The [0,2,5] motive then leads us into the following octatonic passage (m. 54, marked quasi Fantasia:

Example 5.66: Study II for Miró, mm. 53-54

 quasi Fantasia
The reader can corroborate that these are all pitches of the O1 collection.

This leads us into the third and final section. The main feature of this section is the repeated note motive. The anacrusis to m. 55 contains six pitches of the O1 octatonic collection, and m.56 contains 5, whereas m. 57 contains five pitches of the O2 collection:

Example 5.67: Study II for Miró, mm. 55-57

Up to now, most aspects of the piece have been linked via set analysis to the opening of the movement. From this moment on in the piece, this ceases to be the case. Rather, we seem to have a free improvisation. The passage in m. 58 and mm. 59-62 (example 5.68) bears a remarkable resemblance to Sound Reference II, mm. 73-75 (example 5.69).
Example 5.68: Study II for Miró, mm. 58-63

Example 5.69: Sound Reference II, mm. 73-75
This hardly needs further elaboration. Note that the right hand in mm. 58-62 consists of 2nd inversion triads. This device will feature prominently in the following movement, *The Ninth Hour*. Following this we have a return of the B idea (bearing a particularly close resemblance to m. 8):

**Example 5.70: Study II for Miró, m. 63 continued**

The following measure (m. 64) also appears freely improvised. Apart from the descending figure, the chord construction is similar to that of *Waiting*, namely triads juxtaposed with minor seconds or ninths in most cases.

**Example 5.71: Study II for Miró, m. 64**
The final measure again features triads in the right hand, but now with added chords in the left hand. Here we again have the enharmonic ‘suspension-resolution’ idea:

Example 5.72: Study II for Miró, chord progression, m. 65

In summary, the movement is divided into three sections. All sections make prominent use of a repeated note motive. The first section contrasts two ideas, which more or less strictly alternate. The second section incorporates these ideas in a more virtuosic and continuous manner, leading to a lento passage, which becomes octatonic. In the final section ideas from the opening of the movement are contrasted with freely improvisatory passages, which resemble moments from previous movements
The final movement of *Soundings* is Philip Martin’s favorite work of the selection, both in terms of the original painting and his musical response to it. He writes:

"The work ends with Mainie Jellett's *The Ninth Hour*, muted, understated colours and shapes, that still convey the calm, serene and unbearably sad picture of the crucified Christ figure."

Mainie Jellett (1897-1944) was the first proponent of cubism in Ireland. Her work is now beginning to gain the recognition it deserves, according to Martin. In fact he remembers the sighting of a work by the artist in a gallery at St. Stephen’s Green, Dublin as being a supreme moment of temptation.

The work dates from 1941, and according to the Hugh Lane catalogue is "perhaps the finest example of Jellett’s many works devoted to the
crucifixion". The description of this work in said catalogue is worth quoting in full:

"Painted as Jellett was modifying her Cubist style to allow a return to more representational work, The Ninth Hour is traditional and canonical in its interpretation of the event. Christ on the cross is flanked on his right, in an area of light, by the penitent thief who holds his body and head erect and looks towards the Saviour, and on his left, in darkness and shadow, by the dejected slumped body of the impenitent thief. At the foot of the cross, the Virgin Mary, St. John and the Three Marys pray. Mary Magdalen in red is clearly recognizable in her pose of unrestrained emotion. While this work is marked with a subtlety and sobriety which separates it from her other more brilliantly coloured religious and abstract paintings such as the Deposition and others in the Municipal Gallery's collection, it conforms to the majority of her work in its ordered and harmonious construction of colour planes and movement."

6 Ibid, 110
This work obviously appeals to Martin’s mystical brand of Catholicism.

The following quote comes from Robert D. Cumming’s interview:⁷

"[There is religious inspiration in my music] ...though sometimes indirectly, I think. I sang a great deal of plain chant [...] as a boy in school and I feel this left a tremendous impression on me. Also, my interest in painting has guided me towards a deep appreciation and, dare I say, knowledge of religious paintings, which has at times influenced my compositions."

Formally, this movement is a ternary form, A (mm. 1-18), B (mm. 19-24) A’(mm. 25-51), where the A’ section only differs in its use of pedal notes and the repetition of certain phrases. The only other movement that made use of ‘traditional’ form was The Red-Seat near Baggott Street Bridge (in fact, this was also a ternary form).

This movement shares an obvious feature with Waiting: the right hand consists of second inversion major triads in the first and final sections of the

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⁷ Robert D. Cummings: "The Jig is Up! A Great Irish Composer" in Classics Cosmik (April 1998), and available at the Contemporary Music Centre’s website, www.cmc.ie.
work. As we recall, *Waiting* used perfect fifths throughout, and this use of 2\textsuperscript{nd} inversion triads is also foreshadowed in the final section of *Study II for Miró*. There is an air of calm and serenity about these sections: this is contrasted with the middle section where the ‘cluster idea’ returns. Martin was not conscious of this connection with previous movements. The chords emerged as an “expression of pain” while thinking of the crucified Jesus. Clearly, Martin thinks in terms of program in a very direct and emotional way.

Another feature that emerges is the type of ’suspension – resolution’ chord progression in the A and A’ sections, which was especially prominent in *Waiting*. In the following analysis this will be one of the main focus points.

The opening sub phrase contains all the main features of the A section:

**Example 5.73:** *The Ninth Hour*, mm. 1-4

ulations.

\[\text{Adagietto.}\]

still and serene.

\[\text{simile}\]
The descending gesture of the right hand, and the contracting counterpoint of the left, seem to express sadness (somewhat reminiscent of Renaissance word painting). The bass descent A-D seems to mirror, or maybe respond, to this. Note that all chords have the same principles of construction as we have seen throughout *Soundings*: either ninths and seconds are combined with triads, or else chords appear to be constructed around whole-tone collections. In particular, when the chords of m. 1 prior to the final chord are reduced to sets it is apparent that all feature an $[0,1]$. subset except for the final chord of m. 1 and the chord of m. 2. These chords feature whole-tone collections instead. Therefore, the moment where Martin goes from one type to the other is particularly significant. In fact this moment provides the main motive of the entire A section (Martin’s slur is a significant indicator here):
Example 5.74: *The Ninth Hour*, motive, m.1

The first chord is the set [0,2,3,8,9], a sub-set of the familiar [0,2,3,5,7,8,9] that featured so prominently in *Mirrors*. The second chord is the set [0,3,5,7,9]. The links here need no further comment. However, the most important aspect is the 'resolution' of half-steps (and composite intervals) to whole-steps (and composites).

Additionally, for the first time in the work we see a rhythmic motive: even when Martin doesn't use the idea of resolution, the motive eighth-quarter remains prominent. This is clear in mm. 3-4 (see example 5.73 above). This phrase appears to start with a large extended gesture, followed by two variants on this gesture, based around this rhythmic ‘resolution’ motive.

There follows a new (upward) gesture (mm. 5-6). While this appears to be a contrasting idea it again incorporates this rhythmic motive:
Example 5.75: *The Ninth Hour*, mm. 5-6

In fact, set analysis reveals that these chords are mostly based around whole steps. The ‘resolution’ here, and in mm. 3-4, is actually the resolution of two juxtaposed major triads to a single (different) major triad. Martin confirmed in an interview with me that this was indeed one of his main ideas when writing this piece.

The following phrase (mm. 7-9) mirrors mm. 1-4, and we see that similar principles govern ‘resolutions’, although the second ‘resolution’ of m. 8 is in fact an inversion of what we have seen, as it goes from a single major triad to two:
Example 5.76: The Ninth Hour, mm. 7-9

The following sub phrase seems to repeat the gesture of mm. 8-9, but uses enharmonic spellings, and progresses to a B-flat major triad in m. 12. This therefore appears to function as a ‘modulating’ transitional passage:

Example 5.77: The Ninth Hour, mm. 10-12

We now have what appears to be a repetition of the ideas of mm.1-2 and mm. 5-6 in a ‘new key’, a juxtaposition of D-flat major and B-flat major triads.
Example 5.78: The Ninth Hour, mm.13-16

Note how closely pitch choices and gesture correspond between mm. 15-16 and mm. 5-6 (example 5.74).

The idea of ‘modulation’ appears to govern mm. 17-18 (which are of course variants of mm. 15-16), a passage that leads us into the dramatic B section:
Example 5.79: *The Ninth Hour*, mm. 17-18

The last chord of m.18 is significant: for the first time since approximately m.6 we do not have two major triads. Instead, we have a minor triad in the left hand (note that there is a spelling mistake in the original score: the right hand should contain a D-natural5).

The middle section B commences with a similar chord construction to what we have already seen. Contrast is achieved with the A section by a much louder dynamic, and the addition of a new voice in the upper registers. A fragment of this will give the idea:

Example 5.80: *The Ninth Hour*, mm. 19-20
The chords appear to mirror the shape of the last three chords of mm. 5-6 (and the ascending lines of this section seem to be derived from the same source).

The level of dissonance is gradually increased during this section (and the repeated note figure of previous movements reemerges in m. 22), until clusters are introduced following an extended crescendo in m. 23. This final fierce passage, which so accurately expresses the horror at the heart of the painting, brings us back to elements of *Mirrors* and *Study II for Miró*:

Example 5.81: *The Ninth Hour*, mm. 22-24
Following this held C-sharp\(1\), the bass descends to the B-flat below, and we reprise the A section. This section is literally the same in most details. The bass notes are now sustained, using the sostenuto pedal. To me they suggest bells in the style of Rachmaninov.

The main other difference is the repetition of phrases in the final passages, from m. 37 onwards. Instead of literally repeating mm. 13-16 (see example 5.77), Martin instead writes the material of mm. 13-14 twice and subsequently also repeats the material of mm. 15-16. This brings us to mm. 45-46: here Martin repeats mm. 17-18 (see ex. 5.78), but places a fermata over the last chord, following which we have the following ‘coda’:

Example 5.82: The Ninth Hour, mm. 47-51
In such a way we come *almost* full circle to the opening chord of *Moths*,
and a serene close to this remarkable work.

If we look at the governing pitches of each movement, analogously to our
approach in chapter 4, very interesting connections can be found. In the
following discussion two types of prolonged pitches will be considered:
either single held pitches which are marked with a fermata, which I write
with a white note head, or else other prolonged pitches that I write with a
black note head.

In *Mid-summer Window with Moths* E-flat or D-sharp is the opening
'prolonged pitch' of each section (m. 2, m. 11, and m. 20: see appendix).
These pitches are prolonged, as they are each the highest pitch in a clearly
new phrase. This analysis is strengthened by the reappearance of the same
pitch each time. This is followed by a single held D3 in the final measure,
m.33.

Example 5.83: *Midsummer-Window with Moths*, prolonged pitches
Therefore, we have a descending minor ninth ([0,1]) governing the movement at a background level, which is a significant link with the analysis of this movement (it will be recalled that a minor ninth was a prominent feature both harmonically and melodically). As we will see, four movements of *Soundings* end with a single held pitch, and each of these has an unexpected significance.

In *The Red-Seat near Baggott Street Bridge* the first prolonged pitch is the C6 of mm. 2-3, which is the highest pitch of a chord, marked with a fermata. The following prolonged pitch is the held G4 of mm. 7-9. The following candidate appears to be the G-flat 6 of m.19 (also followed by a fermata). So again the [0,1] motive features prominently, and at a background level we have a descending minor ninth. Finally, the piece ends with a held B-natural4. So again the [0,1] motive features prominently, and at a background level we have a descending minor ninth.

Example 5.84: *The Red-Seat near Baggott Street Bridge*, prolonged pitches

\[
\begin{align*}
\text{mm.3-4} & \quad \text{mm.7-9} & \quad \text{m.20} & \quad \text{m.30}
\end{align*}
\]
While a quasi Schenkerian analysis of *Sound Reference II* might yield interesting results, with regard to our present discussion only two notes are held with a fermata: C-sharp 4 in m. 47 (ending the first section) and D-natural 5 in m. 80, which closes the final section. This is an ascending minor ninth.

Example 5.85: *Sound Reference II*, prolonged pitches

![Musical notation](image)

m.47  mm.81-82

In *Waiting* there are no fermatas. Yet it is surely interesting to note that the first pitch in the upper voice is a B-flat 5 (m. 1), and the last pitch is an A-natural 5 (m. 23).

Example 5.86: *Waiting*, prolonged pitches

![Musical notation](image)

m.1  m.23

The opening pitch of *Mirrors* is an A3. The first pitch held with a fermata is the B-flat 6 of m. 20. Again, we have an [0,1] connection. Following this the next held pitch is the C-sharp4 of m. 27.
Example 5.87: *Mirrors*, prolonged pitches

\[
\begin{array}{c}
\text{m.1} & \text{m.20} & \text{mm.27-28} \\
\end{array}
\]

In *Study II for Miró* the A4 of m. 2 is accentuated dynamically and by repetition. Following this the first held pitch is the D3 of m. 28 (that ends the first section). The movement concludes with a repeated A5 (m. 65).

Example 5.88: *Study II for Miró*, prolonged pitches

In *The Ninth Hour* the G-sharp 5 of m. 2 seems to be the prolonged pitch of the opening. This is confirmed by G-sharp or A-flat appearing prominently at the opening of subsequent phrases, for example mm. 4, 7, 10, 13, and 18. The middle section diverges from this plan (the repeated E4 of m. 22 seems a likely candidate for a prolonged pitch). At the return of the A section (m. 25 onwards) G-sharp is again prolonged, until the coda (see example 5.82), where we have an [0,1] ascent to the final held A-natural 5 of the final chord.
Example 5.89: *The Ninth Hour*, prolonged pitches

Finally, if we connect these analyses, we find even more striking \([0,1]\) connections:

Example 5.90: *Soundings*, governing pitches

In other words, minor ninths and other \([0,1]\) intervals, dominate this movement. Additionally, if we regard the single held pitches (the white note heads), we see that they alternate between D and C-sharp, a device that Martin uses to create continuity between movements.
Conclusions

The most obvious common thread among Soundings, The Rainbow Comes and Goes and Oiche Ceoil is that they are all comprised of short forms. In fact, this is true of Martin’s solo piano works in general. Soundings and The Rainbow Comes and Goes are multi movement works that use certain common elements to connect the movements. In The Rainbow Comes and Goes these links are the recurrence of the set [0,2,3,7,9] and octatonic sets, while in Soundings we found the recurrence of the ninth motive, repeated note motive and octatonic based collections. The movements are also linked at a background level by strong motivic connections. In the case of Rainbow, the background pitches form part of a (1-2-1 type) octatonic collection, and in the case of Soundings we have a recurrent appearance of the set [0,1]. In this regard, Martin appears to use single held pitches as structural markers, often ending movements in this way, for example.
There is a clear chronological development in Martin’s harmonic and melodic thinking that can be traced through these three pieces. In the early *Oiche Céoil*, there is a marked use of triadic harmony. We also see the use of whole-tone scales and octatonic collections for coloristic reasons. While these elements do not appear to be interwoven with the motivic fabric of the work, the motives of the work do exhibit a high degree of interconnection. In *Rainbow* there is still a strong use of triadic harmony, but now octatonic collections and motivic variation appear to dominate Martin’s melodic approach. In *Soundings* the octatonic element is less pronounced, and connections between movements are more subtle. One wonders whether the more improvisatory feel of this work is related to Martin’s fear of ‘old traps’. In fact, Martin’s claim that he does not plan ahead seems to be true of *Soundings*, but one suspects is an overstatement in the earlier two works, which show remarkable concision of ideas. In performance, the momentum of *Soundings* can be lost, but with the added element of a slide show of the
paintings, it has proved effective and intriguing to audiences, judging by their responses.

While the melodic elements of this last work rely on motivic variation (that is, exchanging the order of pitches of certain motives, as my set-theory analysis has shown), we also see a predilection for sonorities combining perfect intervals with seconds and ninths. There were also elements of this in *Rainbow*, although not to the same degree. In this work, we also saw the idea of harmonic ‘suspension’, as Martin described it to me, where a triadic harmony becomes another by ‘resolving’ voices by half steps. In an interview, Martin said that he has not used this particular technique lately.

Finally, Martin’s works exhibit a remarkable clarity of phrasing, with clearly arched melodies. He uses the full range of the keyboard as well as a wide range of sonorities, and writes virtuoso passage-work that lies well under the hand. Martin’s solo piano works are often influenced by Irish culture, yet
have a universal appeal. Here is repertoire that should be of interest to pianists everywhere.
Bibliography


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**Discography**


CORRECTIONS

p. 3 bar 1
Andantino \( \frac{4}{4} \)

p. 3 bar 3

p. 4 bar 1 - 2
Moderato

p. 7 bar 8
Col84

p. 7 bar 12

cresc.

p. 8 bar 9

p. 8 bar 3, 5. Change \( \frac{3}{4} \) to \( \frac{4}{4} \)

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Soundings

PHILIP MARTIN

1. Midsummer-Window with Moths.

Tony O'Malley.

\( \text{\textcopyright 1998 Philip Martin} \)
2. The Red-Seat near Baggot Street Bridge.

Intimate and mysterious. \( j = 83-84. \)

Harry Kernoff.
3. Sound Reference II.

Jazzy and detached = c. 176.

Felim Egan.
NOTE TO USERS

Page(s) not included in the original manuscript and are unavailable from the author or university. The manuscript was microfilmed as received.

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This reproduction is the best copy available.
4. Waiting.

Kathy Prendergast.
5. Mirrors.

Very Slow, timeless

Anne Madden.
6. Study II for Miró.

James Scanlon.

Fast and Brilliant. \( j = 144 \text{ c.} \)

una corda

senza pedale
44

mf espr

Lento espressivo.

48

f

52

quasi Fantasia

55

Tempo Primo.
7. The Ninth Hour.

Adagietto.

Mairie Jellett.

still and serene.

simile

warmer