feamainn

le Richard Hughes
2021

Clairinéad i B ♭, Veidhlín, Vióla, Dordveidhil, Olldord, Meáin Bhuana
Clarinet in B ♭, Violin, Viola, Cello, Double Bass, Fixed Media

coimisiúnaithe ag Crash Ensemble
le maoiniú ón gComhairle Ealaíon na hÉireann

commissioned by Crash Ensemble
with funds from the Arts Council of Ireland

Nótaí cláir
Programme notes

‘Sí an teanga a thuganns léargas ar an tírdhreach.
Athraíonn spásanna aonchineálacha ina n-áiteanna sainiúla nuair a dhoimhníonn teanga, mar Ghaeilge, léargas an bhreathnóra ar a dtimpeallacht. Is eiseamlár é ár saibhreas logainmneacha ar sin, agus iad gan chiall i mBéarla.
Ag breathnú ag an gcladach, feiceann an Béarlóir *seaweed*. I nGaeilge, dar ndóigh, feictear *coirleach, scothach, sleabhac, míoránach, ríseach, dúlamán*…

Language gives perspective to the landscape.
Homogeneous spaces turn to localised places when a language, such as Irish, deepens the viewer’s perspective on their environment. An exemplar of this is our wealth of placenames in Irish, which are nonsensical in English.
Taking a look along a shoreline, one sees *seaweed*. In Irish, one sees *coirleach, scothach, sleabhac, míoránach, ríseach, dúlamán*…

Sliocht as *An Ghaeilge agus an Éiceolaíocht* le Michael Cronin.
Extract from *Irish and Ecology* by Michael Cronin.

‘In the age of human-induced climate change… we are no longer biological but geological agents. We need to look to the long term to understand why we have done so much damage in the short term. The Irish language, no more than any other existing human language on the planet, only goes back so far and is dwarfed by the immensity of geological time. On the other hand, it goes back far enough to create a sense of the long view, a perspective on the present informed by the almost two millennia of recorded experience. One of the effects of this move towards deep history is that the familiar becomes strange. The familiar, nameless [seaweed] is given a name and a story by its name in Irish and this longer view leads us in turn to the deeper time of geology.

The landscape, taken for granted in its undescribed banality, suddenly comes alive with new information. As Timothy Morton has pointed out the word for something that is both familiar and strange at the same time is uncanny. The world around us is both familiar and, as the playing out of the climate drama indicates, deeply strange. In other words, a growing ecological awareness is bound up with this sensitivity to the uncanny…

For many, who have been born and grown up in Anglophone Ireland, the language can have a certain familiarity about it but, at the same time, remain disconcertingly strange…

An ecological ethics based on appreciating, tolerating and accepting strangeness is, in many respects, a more realistic and more useful approach to Irish-language learning for the

majority population in Ireland than the older nationalist trope of sudden, effortless conversion. What is more, this necessary humility faced with the unfamiliar becomes an 2 ecological virtue as we unlearn many of the prejudices we had about the environment and come to a new understanding of it through the uncanny, long-term perspective of the language. Irish forces us to look at our surroundings anew and it is precisely the need to be jolted out of our complacency which becomes a pressing necessity in the midst of a climate crisis.‘

Nótaí seanma
Performance notes

SP - sul ponticello

pSP - poco sul ponticello

mSP - molto sul ponticello

N - normale

Tá na meáin ar fáil le híoslódáil tríd an nasc seo
The media is available for download from the following link

richardhughes.ie/feamainn

atá san áireamh — físeán ⅂ rian steiréó - 2′20
included is — video & stereo track

Tosnaíonn an ceol 16 soicind (4 barr) théis tosnú na meán agus ba chóir go mbeadh dian-tempo ann. Moltar amharc-mhéadranóm.
The music begins 16 seconds (4 measures) after the media begins and there should be strict tempo. A visual metronome is recommended.

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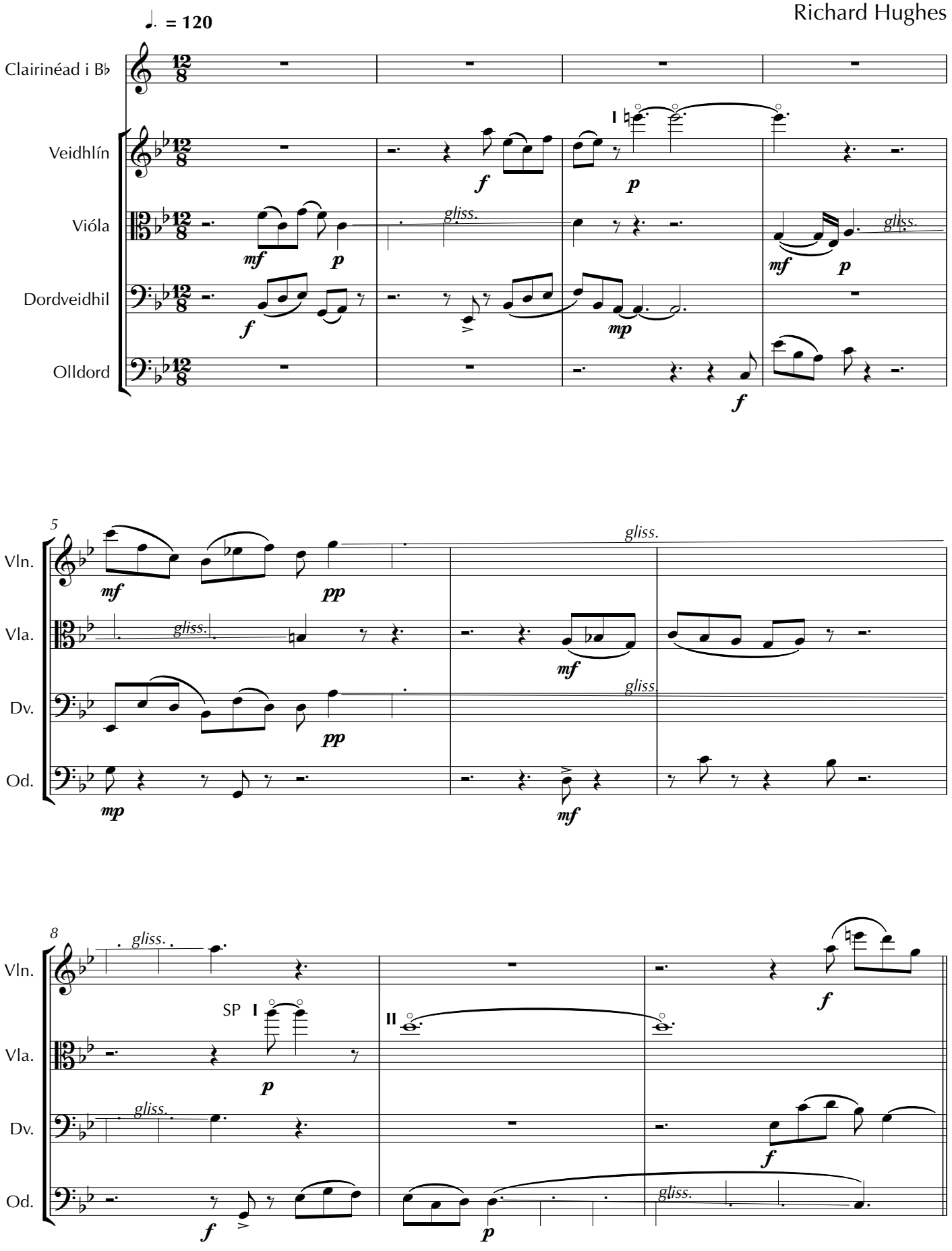
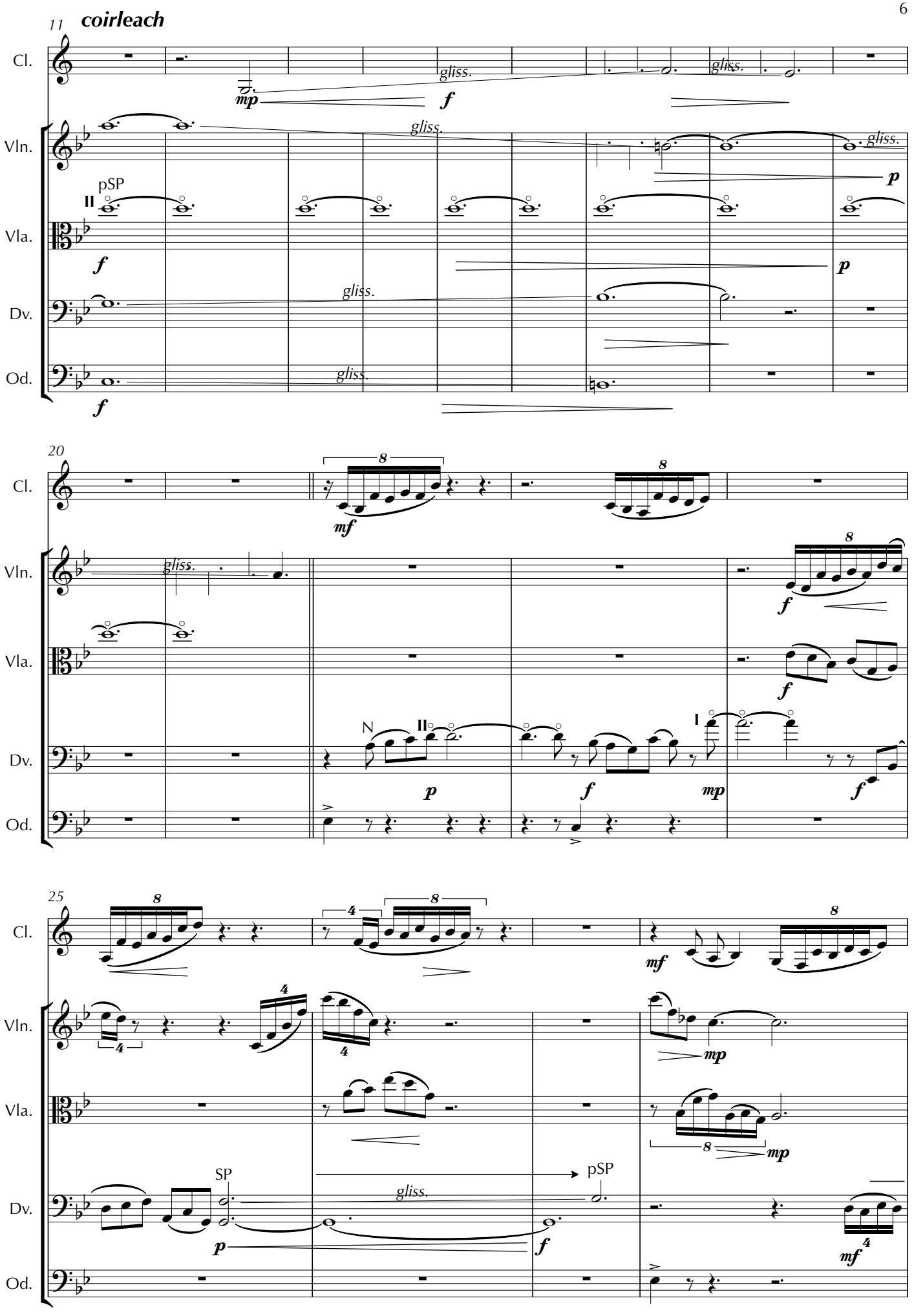
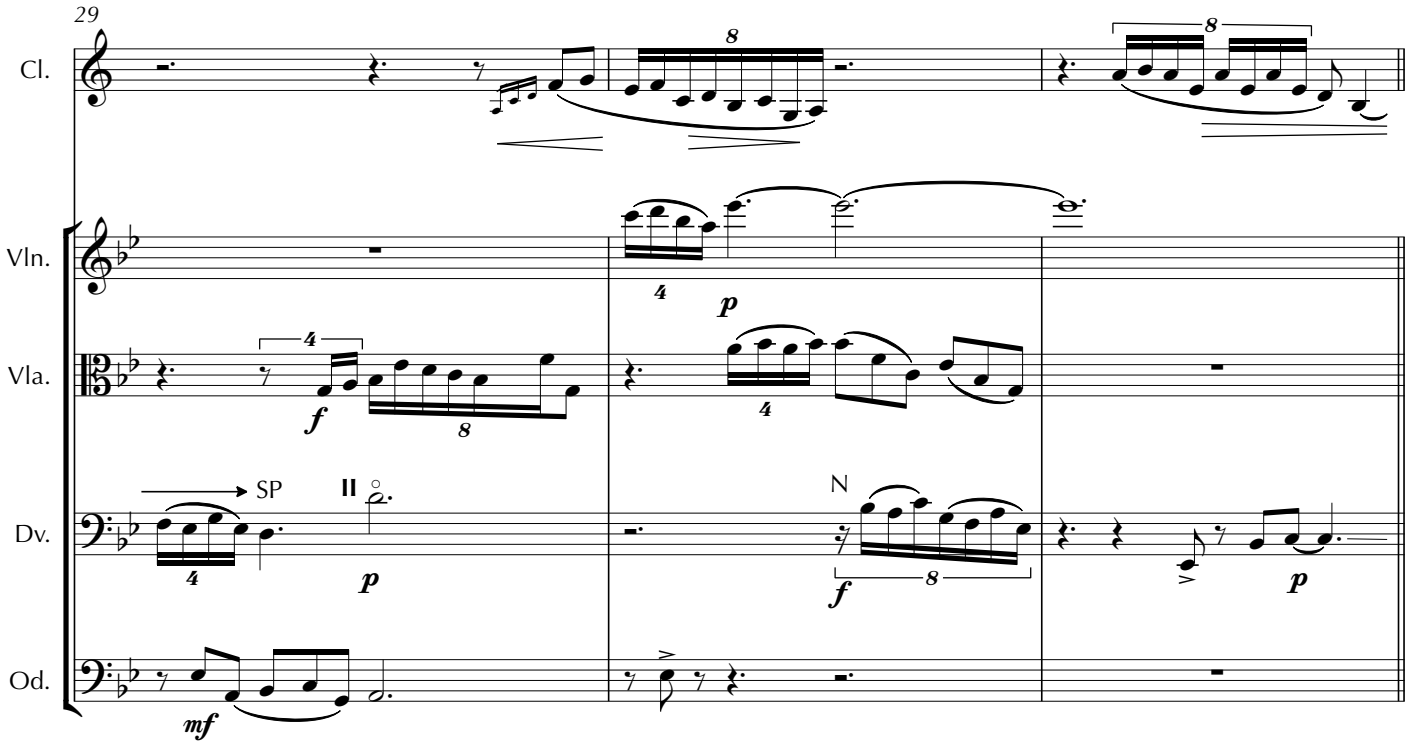
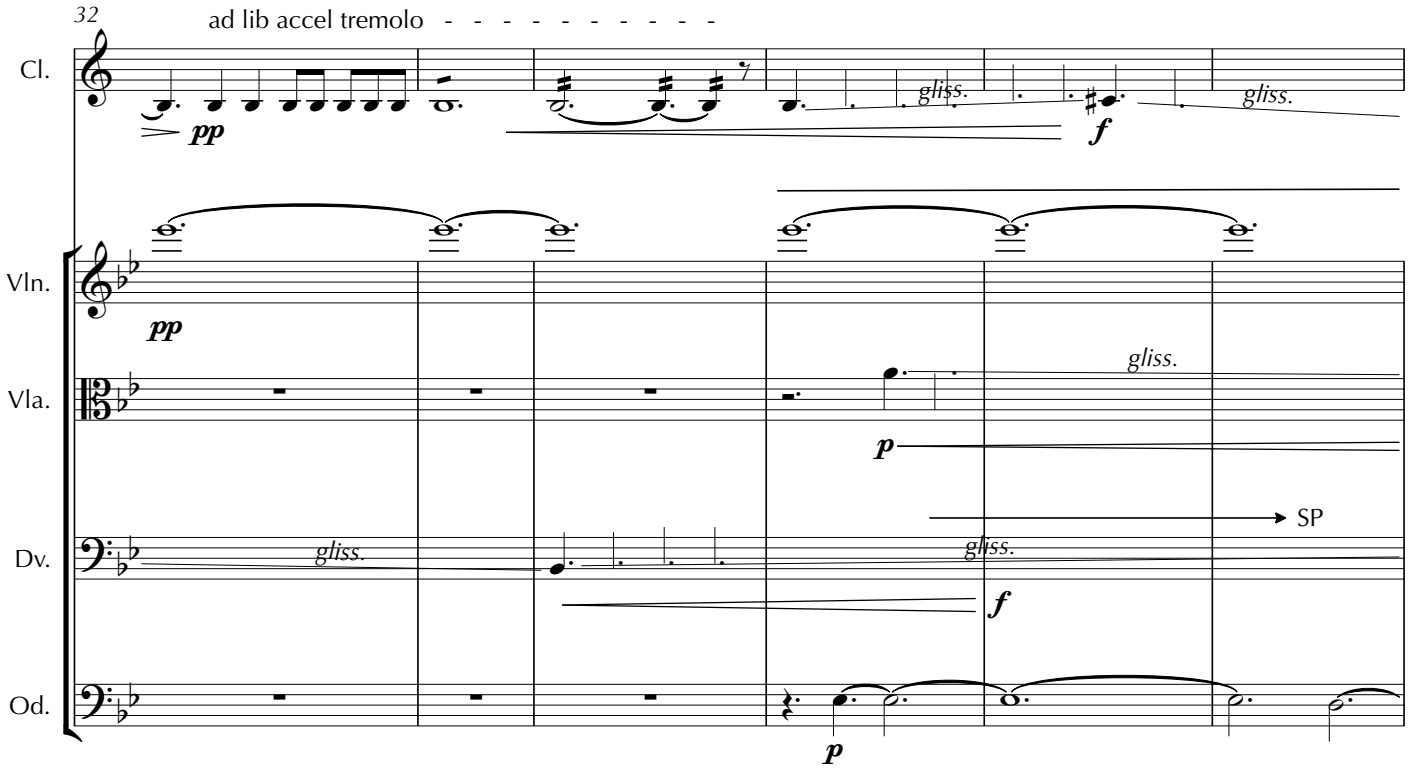
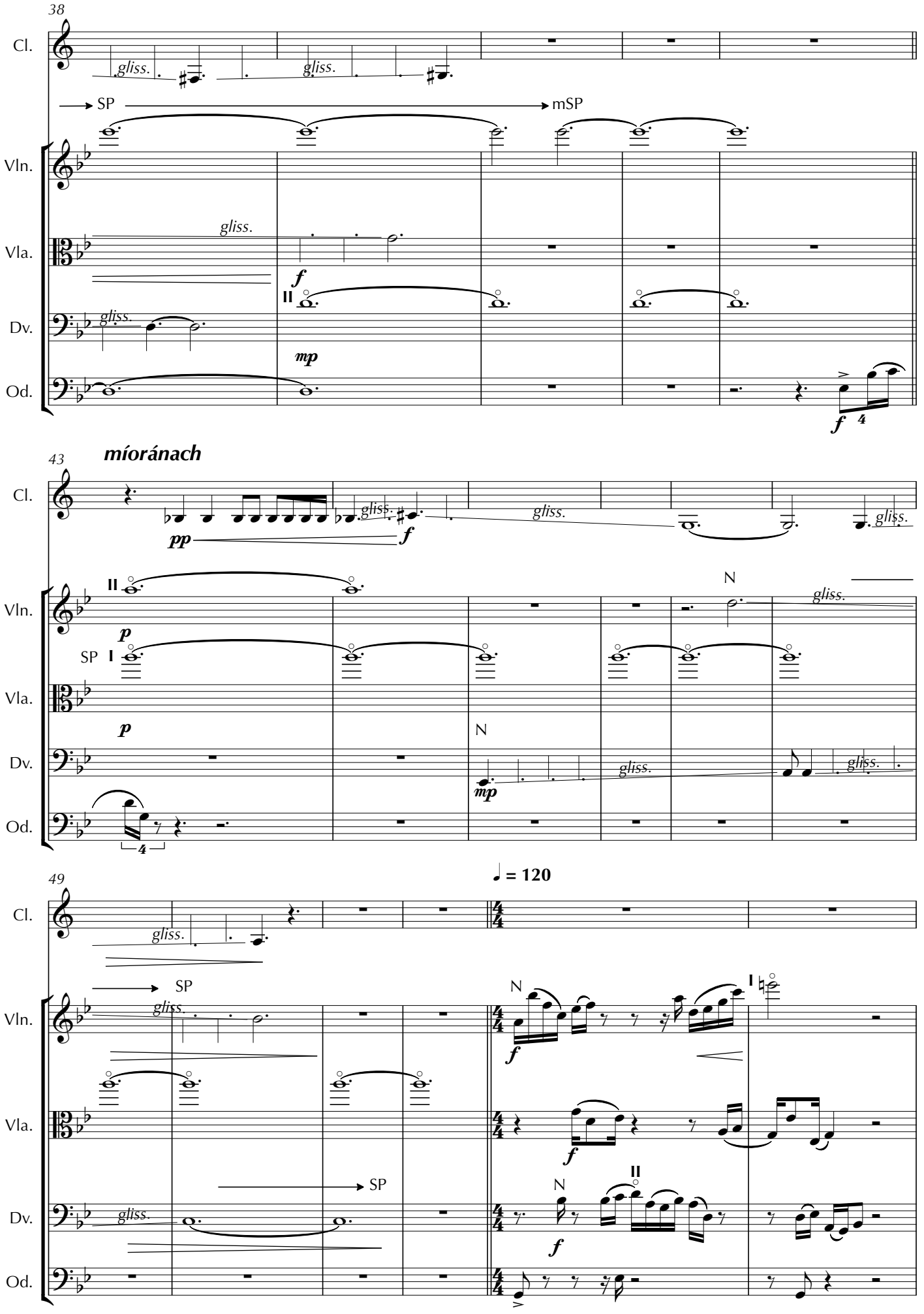


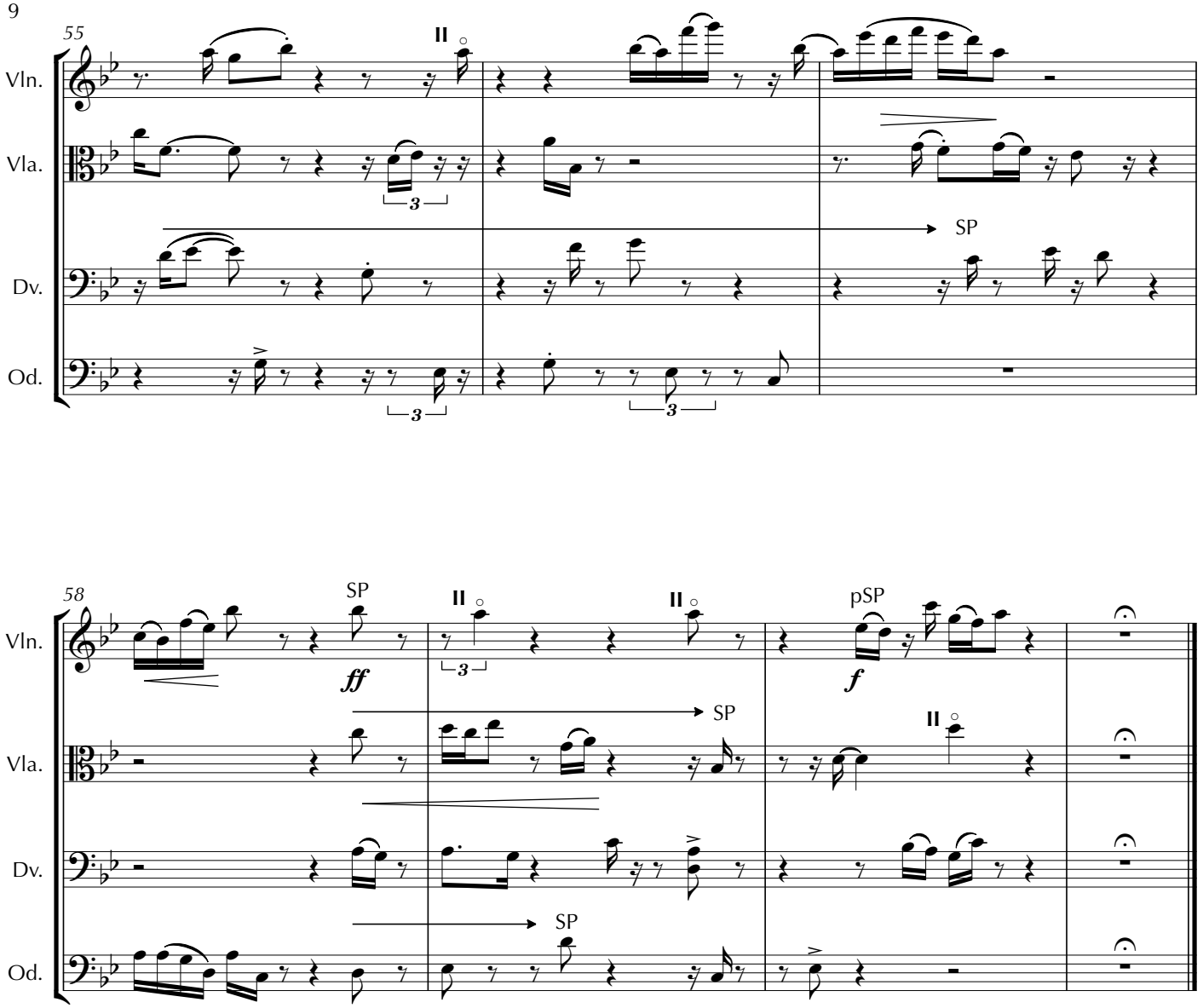

11
coirleach
Cl.
Vln.
Vla.
Dv.
Od.
gliss.
pSP
20
25
SP
pSP


29
Cl.
Vln.
Vla.
Dv.
Od.
SP
N

sleabhac


32
ad lib accel tremolo
Cl.
Vln.
Vla.
Dv.
Od.
gliss.
SP


38
Cl.
gliss.
gliss.
SP
mSP
Vln.
Vla.
gliss.
f
II
Dv.
gliss.
mp
Od.
f
4
43
míoránach
Cl.
pp
gliss.
f
gliss.
gliss.
Vln.
II
p
SP
I
N
gliss.
Vla.
p
Dv.
N
mp
gliss.
gliss.
Od.
4
49
♩ = 120
Cl.
gliss.
SP
Vln.
gliss.
N
I
f
Vla.
f
SP
Dv.
gliss.
N
II
f
Od.


55
II
Vln.
Vla.
SP
Dv.
Od.
3
3
3
58
SP
II
II
pSP
Vln.
ff
f
SP
II
Vla.
Dv.
SP
Od.