



Emerging Composer Workshop

Saturday 7th March 2026 | 4pm
Main Guard, Clonmel

In 2026, Finding a Voice and CMC Ireland launched a new artist development initiative for emerging women composers to create new works for clarinet/bass clarinet.

Participating artists attended an initial workshop at the Contemporary Music Centre with leading clarinettist Paul Roe and renowned composer and mentor Marion Ingoldsby, workshopping new sounds and musical ideas. This was followed by further mentoring with Marion Ingoldsby.

This workshop features the six finalists whose works were selected for further development and performance. Audiences are invited inside this collaborative process - to hear the music take shape, meet the composers, and discover these bold new Irish voices in contemporary composition.

Please note: the pieces may be performed in a different order than listed during the workshop.

Celia Donoghue

Fingerprints

Nori Krupp

Liminal Waves

Cathy Purcell

Snakes and Ladders

Viktória Šinkorová

Imaginary Line

Fidelma Nugent

Birds at the Edge of Time

Abigail Smith

Unfolding



Comhairle Contae Thiobraid Árann
Tipperary County Council

Paul Roe | Clarinet & Bass Clarinet

Paul Roe is a musician with particular interests in performance, education and coaching. He is a performer (clarinet and bass clarinet) of international repute and was Associate Principal Clarinet of the National Symphony Orchestra of Ireland from 1987-2000. He has been a member of Concorde Contemporary Music Ensemble since 1989 and has given solo, ensemble and orchestral performances throughout Europe, Asia and America. Paul has a PhD in Performance Practice from the University of York, a Masters Degree in Community Music from the University of Limerick and he is a Fellow of Trinity College, London. As a Fulbright Scholar, he studied Klezmer performance at Mannes College of Music, New York, where he worked with internationally acclaimed clarinetist David Krakauer.

Paul is a teacher, examiner and community musician. He has developed a number of performance and educational projects with support from the Arts Council of Ireland. He currently teaches at the Dublin Institute of Technology, Conservatory of Music and Drama and at the Royal Irish Academy of Music. He has a collaborative arts practice and works regularly with Dublin City Council, Music Network and the National Youth Orchestra. Paul represents Ireland as Chairperson for the International Clarinet Association.

His interest in creative development and mentoring has led him to pursue an Advanced Diploma in Executive and Personal Coaching and further specialist coach training in the UK and the USA. He is a member of the International Coaching Federation. Paul has performed with many distinguished musicians and ensembles including Con Tempo String Quartet, Vanbrugh Quartet, Crash Ensemble, George Lewis, Harry Sparnaay, Garth Knox, Lenneke Ruiten and Finghin Collins. He is a member of several chamber music groups, performing classical to contemporary repertoires internationally in Tokyo, Seoul, Chicago, Paris, Rotterdam, Bratislava, Barcelona, Ljubljana and Riga, among many other cities.

Marian Ingoldsby | Composer

Dr Marian Ingoldsby is a native of Carrick-on-Suir, Co.Tipperary. She began her composition study with Gerald Barry at University College, Cork, graduating with an MA in Composition and winning the Fleischmann Prize in 1995 for her outstanding contribution to music. In 2000 she graduated with a PhD in Composition from the University of York, having been awarded the first Elizabeth Maconchy Fellowship to study there. She is currently a lecturer in the Department of Creative and Performing Arts in SETU, formerly Waterford Institute of Technology, and is active as composer, pianist and répétiteur.

She has composed in excess of 50 works to date, ranging from choral, piano, vocal, chamber and orchestral, to opera and music theatre. Commissions include an opera by Opera Theatre Company, *Hot Food with Strangers* (premiered in 1991 in Dublin, and in 1992 at Covent Garden), the NSO, Cork International Choral Festival, the AXA Dublin International Piano Competition, and by the UO who premiered her *Heron By the Weir* in 2008.

She has written several works for young performers, notably, *Lily's Labyrinth*, a children's opera, *Ivan Biddycup's Ballet*, for the Cork Pops Orchestra, a Lyric FM commission for RTE Cor na nOg, entitled *This Is The Key*, (2004), and her *Creative Use of Classroom Singing*, widely used by choirs of all age groups. Recent performances include *Winter Sun* by the RTE Symphony Orchestra, June 2022, music to the film *The Reburial of Jackie Brett* shown at the Butler Gallery as part of Kilkenny Heritage Week in August 2021, *The Light that frightens us* for solo piano, premiered by Finghn Collins in Canada and Ireland in 2023, and most recently *Parlour Pieces* commissioned by Mount Congreve Chamber Music Festival in 2025.

Celia Donoghue | *Fingerprints*

Celia Donoghue (BA, B.Mus, Masters in Music Therapy) works as a musician, music teacher and music therapist. She studied clarinet with John Hickey and Brian O'Rourke and also had a short period of study with Gervase de Peyer in New York, aided by an Arts Council grant. She has played in the RTÉ Concert and Symphony Orchestras and is currently a member of the Irish Wind Symphonic Orchestra, Thomond Wind Ensemble, University of Limerick Orchestra and the Derg Trio. She is the organist in Ballina Church, Co. Tipperary, and is a Health and Harmony musician for the NCH. For many years she was a music producer in RTÉ lyric fm. She arranges music for student ensembles and won joint 1st Prize in the Irish Recorder and Viol Composition Prize 2025 for her *Louth Trio*, scored for two recorders and viol. *Fingerprints* is her first piece for solo instrument.

Fingerprints is a work for solo Bb clarinet. Every player, on picking up their instrument, tends to play random, improvised, personal motifs as warming or 'limbering' up. These are unique to them, a kind of musical fingerprint. This piece is based on some of these motifs and phrases (as played by the composer in one practice session). The first movement - Limbering - should be played in a free rhythmic style. One of these motifs leads to the more structured slow movement - Liling - which contrasts the high and low registers of the clarinet.

An interlude is designed for the performer to introduce and improvise on some of their own 'fingerprint' motifs. Alternatively, the performer can improvise for 30-60" on the supplied motifs, but if possible varying musical elements such as pitch, tempo, articulation, rhythmic character etc. The last movement - Leaping - takes the opening motif of the piece and explores it in a strongly rhythmical and decisive manner across all registers of the clarinet.

Nori Krupp | *Liminal Waves*

Nori Krupp is a Dublin-based composer with a keen interest in creative collaborative engagements. Recently, she has been writing new music for a series of solo instruments. The first one of this endeavour, *From the Ashes*, written for solo cello, was selected as the winner of the 2025 Finding a Voice/CMC composition workshop and competition, and was premièred during the festival. Her next solo project, *As I Looked Up*, written for solo flute, was recorded earlier this year by William Dowdall at the Dr. John Gallagher Concert Chamber. *Liminal Waves*,

Her piece, *Through and Through*, written for two saxophones and piano, was workshopped and premièred during Walled City Music Festival's 'Composers Workshop 2025'. Previously, Nori has written and recorded music for a string quartet, as well as for a number of chamber ensembles and medium sized symphony orchestras. Nori holds a Masters Degree in Scoring for Film, TV & Interactive Media (2024) from Pulse College/Griffith College, and a BA (Hons) in Violin Performance (2010) from the RIAM.

Liminal Waves, her first solo clarinet work, was composed for Paul Roe, to be explored during the FAV/CMC workshop. *Liminal Waves* explores spaces where possibilities transpire, may be investigated, and are ultimately weaved from one another through an inherent or already established thread that remains present. With this in mind, a sense of fluidity and balanced breathing-like pulsation are the undercurrent needed to be maintained as much as possible throughout the piece, as the primary connective driving intention.

Cathy Purcell | Snakes and Ladders

Cathy Purcell is owner and musical director of Rhythm and Shakes with a MA in Ethnomusicology from SOAS, London and an honours graduate of the MA in Composition and Creative Music Practice at the Irish World Academy of Music and Dance, University of Limerick. Her music focuses on repetition and development of short motifs, using these techniques to create individual emotive soundscapes

Her artistic merits include winning Finding A Voice in 2024 for her duet *Droplet* for soprano and flute, performed by Sylvia O'Brien and Bill Dowdall with performances in Clonmel, Thomastown and Dublin. In the same year she featured as Artist in Residence for the Imagine Arts festival with dancer Kathleen Doherty where they created a contemporary music and dance piece *Cruthú* at St. Patrick's Gateway, Waterford. 2025 saw her release *Resonant Flow* for the National Concert Hall gamelan orchestra and cellist Martin Johnson on the Farpoint Recordings *Confluence* CD with a live performance at the launch in the NCH. She co-wrote and directed a children's shadow theatre piece *Shadowlands* with Niall Crowley at last year's Imagine Arts festival and recently finished a musical collaboration with Focus Ireland Waterford.

Snakes and Ladders explores the themes of the ancient Indian game of the same name, delving into the moral lesson about karma. The two characters are introduced; the ladder to represent spiritual growth and life, prosperity and goals followed by the snake sliding down when things don't go as planned. Even though the game originated in ancient India the themes are still reflected in today's society. I also wanted a fun element as the game is played for amusement and enjoyment for generations. The essence of the snake's character is captured by the use of gentle breath and percussion sounds followed by fast descending passages on the bass clarinet. The use of the Phrygian mode adds to the feeling of a snake charmer while the 6/8, 9/8 & 12/8 rhythms conjures the image of everyone climbing higher up that ladder each time trying to achieve their goals. The gap between ladder and snake is represented by the octave leaps and the richness of the bass clarinet.

Viktória Šinkorová | *Imaginary Line*

Viktória Šinkorová is a composer, classical guitarist and free improviser. With improvisation at its core, collaborating with other musicians, dancers, light designers and filmmakers, creating interdisciplinary environments that emphasise collaboration and the notion of shared authorship is central to her work. She has held residencies at Copper Leg (Estonia) and Bornholm-Weyde (Denmark), and performed with artists such as Nick Roth and Benjamin Dwyer. Her pieces have been commissioned by the Crash Ensemble (IE), Line Upon Line (USA), and ISI Gamelan Orchestra (IND) among others. Alongside her creative work, Viktória is also working as program & artist manager for the Viva Musica! Festival, which is the biggest international summer festival of classical music in Slovakia.

Viktória obtained her Bachelor's degree in Performance and Composition from Middlesex University, London (MDX), and consequently, studied at the Royal College of Music in Stockholm where she completed the European Master's Degree in Contemporary Performance and Composition 'CoPeCo'.

Imaginary Line is a solo work for bass clarinet shaped as one continuous strand of sound, a single unfolding gesture that resists fragmentation into separate events. The piece explores the line not only as a musical phenomenon, but as something that exists simultaneously in the material and the imagined.

Thorsten Botz-Bornstein writes that one of the most fundamental lines humans encounter is the horizon: a line that is both a visible boundary and an abstract meeting point between the finite and the infinite. In this work, the sustained melodic line becomes a kind of sonic horizon; always present, always receding, marking a limit while also opening into an endless space of resonance and breath. Botz-Bornstein also describes the paradox of the line: it cuts through space without being space itself. A line can function as demarcation, yet it is never fully reducible to geometry or physical form. Through the bass clarinet's shifting timbres, sustained airflow, and subtle inflections, the piece invites the listener to follow an imaginary line: one that is drawn in sound.

Fidelma Nugent | *Birds at the Edge of Time*

Fidelma Nugent is a music educator and choral conductor from Cahir, County Tipperary. She is currently undertaking doctoral research in music at Dublin City University, where her work explores the relationship between time, eternity, and Catholic theology in the choral music of Olivier Messiaen. She previously completed an MA in Choral Studies at DCU. Fidelma is the musical director of the ladies' community choir *Cahir to Sing* and is deeply involved in community music-making in South Tipperary.

Alongside her academic work, she teaches piano, violin, and accordion at Rockwell Music Academy. Her compositions often draw inspiration from landscape, poetry, and spiritual reflection. In 2025 she won the inaugural Darby Ryan International Poetry Competition with her poem *The Weave of Home*.

Her new work *Birds at the Edge of Time* reflects her ongoing interest in time, stillness, and the natural world. Two birds - robin and blackbird - familiar to the landscape of Tipperary, are heard as solitary presences at the edge of measured time. Their songs emerge, fracture, and suspend themselves in silence, without fixed tonal centres, as if sounding from a threshold between place, memory, and eternity.

The work unfolds in three encounters: The Robin appears first: alert, poised, and close to the listener. Its gestures are compact and attentive, articulated through quick inflections and sharply defined contours. The line remains unsettled, circling without harmonic anchorage. The Blackbird follows: more fluid and expansive, unfolding in broader arcs. Glissandi and sustained tones suggest a voice carried across open space, less immediate but more spacious in character. In *Shared Sky*, the two presences share a common sky. Their voices converge without urgency: not in imitation, but in coexistence. The lines overlap and diverge within clearly articulated tempo shifts, creating a sense of suspended motion without abandoning structural precision.

The three sections are grounded in distinct modes of limited transposition: Mode 2 for The Robin, Mode 3 for The Blackbird, and Mode 4 for *Shared Sky*. These modal frameworks shape the harmonic colour of each presence while maintaining the work's non-tonal suspended quality. Silence functions as a structural element throughout. The music does not resolve conventionally; instead, it dissipates into air, leaving resonance rather than closure.

Abigail Smith | *Unfolding*

Abigail Smith is a Dublin-based musician and composer. She has released two albums of original music, *Night Time Walking* and *Fall Into Silence*, the latter funded by the Irish Arts Council. In 2024 she was a recipient of the inaugural CMC BRIGID Residency and won the West Wicklow Chamber Music Composition Prize for her work *Wild West*. Her work *Gamuillean*, for Uilleann piper Mark Redmond and the NCH Gamelan Orchestra, premiered at New Music Dublin Festival 2025 and appears on the Farpoint Recordings release *Confluence*. She has received multiple Arts Council awards, including a Music Bursary (2022) and Agility Awards (2021, 2024).

Abigail has been commissioned by South Dublin County Council managed by Artscope (Ruaille Buaille Children's Music Festival), Sing Ireland, Age Opportunity with the CMC for the Forget Me Nots Choir (for Bealtaine 30th Anniversary at IMMA), and has created collaborative works for festival and residency settings, including the Dublin Fringe Festival and the Lexicon. She composes for concert, film, theatre, and games, performs her own music regularly, and is a member of the Screen Composers Guild of Ireland.

The Musical Score for *Unfolding* for Solo Clarinet is accompanied by a Victorian Folding Love Letter.

The clarinettist reads from the sections as they unfold the letter. The letter is a letter of support and encouragement to the musician and composers. It also refers to the hidden nature of music by female composers historically and how we are unfolding the traditions of the past and emerging.

After the Introduction on the back of the letter, there are six unfolding's. Each unfolding reveals the letter A to F that corresponds to a section of the score the musician reads. The unfolding is part of the performance.

Introduction on back of letter- opening of the piece.

A - Arriving

B - Bursting with Ideas – shushed

C - Cut Off

D - Don't do that- I will- Flood of change

E - Early Freedoms

F - Free to Express Ourselves

The piece includes sections of improvisation and a cadenza to allow the musician space to explore during each performance. *Unfolding* is a testament to the freedom to express ourselves as composers and musicians.