

Introduction

When Bernie Lloyd and Helen Gaynor were inspired to arrange a short series of summer concerts in 1993, I doubt that they imagined their initiative would grow into an unbroken programme of twenty years of concerts. You can grasp some measure of what they created and others sustained by looking at the list of performers in this publication.

Of course the successful promotion of music is not about numbers, it's about quality. Music for Wexford is recognised, throughout Ireland, as an active and progressive promoter of classical music, particularly of chamber music, of the highest standards; it is also noted for offering a welcome performance platform to young musicians at the start of their careers. Over the years our committee has striven to offer Wexford audiences an appealing range of music and musicians, both Irish and international performing both familiar and new works.

Programming on this quality is demanding and would be impossible without the constancy of "Friends" and the support of the Arts Council, Music Network, Wexford County and Borough Councils and Foras Éireann (the Shaw Trust).

And finally, I would like to thank you, our loyal and enthusiastic audiences of the last twenty years for supporting us, even on wet and windy nights; without your presence our efforts would have been pointless and we would not be here today.

We welcome you to our 20th Anniversary celebrations and thank you for joining us in remembering past achievements and in anticipating future delights. To mark this important anniversary we are pleased to enrol our founders, Bernie Lloyd and Helen Gaynor, as our first honorary life members.

Betty O'Brien

Chairperson





Helen Gaynor

The First Notes

In July 1993 the sun shone through the high windows of St Iberius Church on a large audience for the inaugural Music for Wexford concert.

Nobody was more surprised at the huge turnout than ourselves. Earlier in February 1993 the notion was hatched to stir up the musical life of Wexford during the year as nothing was happening outside of Wexford Festival Opera, which itself attracted huge support and publicity. This gave the impression that Wexford was a hive of musical activity; on the contrary music lovers were starved of nourishment for the remainder of the year.

With not a penny in our pockets we set out to organise three summer lunchtime concerts which would involve local musicians and would also provide a platform for up and coming young musicians from around the country.

The next step was to approach the Rev Norman Ruddock, the newly appointed Rector of St Iberius Church, to ask if we could use the church to present musical events. Our request was warmly received by him but he wondered how we planned to publicise the concerts and what piano we would use. He was promptly informed that with his permission we planned to hire a grand piano. Once again our wishes were granted. Five years later Norman joined our team and served a number of years as chairman.

There was no shortage of willing performers of quality at local, national and international levels. During the first few years many local musicians, along with promising students, were presented through the summer concert series. Several of the young performers - including Finghin Collins, Robin Tritschler, Maria McGarry, Michael McHale, Eamonn Mulhall and Sinead Campbell - went on to make their names at international level.

The first series of lunchtime concerts in 1993 was a resounding success. The excitement generated by this success encouraged us to think about continuing the concerts on an annual basis. If, however, we were to consider expanding the number of concerts, we had to have a piano in situ all year round.

We approached the late Jerome Hynes, Chief Executive of Wexford Festival Opera who agreed that WFO would join with us to raise the funds to purchase a grand piano. In February 1994 WFO and MFW hosted a concert at the old Theatre Royal with the aim of raising £10,000 for a piano for Wexford. Dr John O'Connor gave a performance to a packed house and rousing cheers went up when the piano was unveiled. Wexford now owned a grand piano for the first time.

As the years went by Music for Wexford became well known as a competently managed and dedicated organisation and musicians worldwide were eager to participate in our programmes.

Both of us retired from Music for Wexford for some years ago. We are, however, delighted with its continued success and appreciate all the work being done to ensure that Wexford audiences have access to interesting recitals by Irish and international musicians of the highest standard. We look forward to the next 20 years and wish every success to Chairperson Betty O'Brien and her committee.

Helen Gaynor and Bernie Lloyd



Bernie Lloyd



Prop: George Lawlor

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from*

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The Joy of Live Music

Eight years ago I blew in to Wexford from Dublin where I had lived all my life. It was one of my better decisions.

Moving house to another part of the country is not only a major life event, it is also one of the most stressful things a person will ever do in life, perhaps even more so when one is on the shady side of sixty. I've had a soft spot for the town of Wexford since my first visit in the 1960s. Apart from its heritage, narrow streets, medieval walls and friendly people, what attracted me then, and attracts me still, is the fact that it nestles in a corner and isn't on a highway to somewhere else, although the people of Killinick, Tagoeat and Rosslare might have something to say about that. One must consciously decide to go there.

Imagine then my delight on discovering Music for Wexford's series of eclectic concerts by solo artists, duos, trios, quartets, quintets, and recently, a rare octet in St Iberius Church. For me nothing compares to a live music experience. It lifts my spirits to a higher plane entirely. On reflection, I have heard more live classical music in Wexford than in Dublin. Here, within a time span of ten minutes, I can leave home, park my car, and be sitting waiting for a performance to start in the superb acoustic environment of historic St Iberius.

Nothing like this just happens. Seven wholehearted, enthusiastic and hard-working people make it happen. They are the dedicated committee members who have provided, and continue to provide the classical music I love in live performances of a consistently high standard. Music for Wexford is an aesthetic gem, and vitally important one for our health and well being.

I am privileged and I know it.

Jack Quinn



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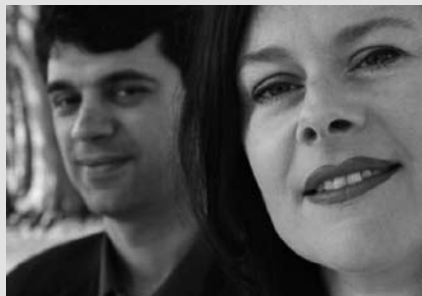
I have been associated with Music for Wexford for many years. Ireland's best and most talented young singers have all started their performing careers here and many have progressed to working professionally at international level. Organisations like Music for Wexford provide these young singers with vital opportunities that are essential experience in their progression from student to professional. Our future generations of musicians and singers can always boast a high standard of professionalism and performance experience when they travel abroad and this is undoubtedly due to the performance opportunities provided to them in this country through groups like Music for Wexford. Every singer I have accompanied at the Music for Wexford series over the years is now working successfully abroad so the organisation can be very proud to have facilitated recitals by young singers at a critical point while, at the same time, consistently providing Wexford audiences with a marvellous range of enjoyable and interesting concerts. I would like to take this opportunity to thank Music for Wexford for the wonderful platform they provide our young people with and I wish them continued success into the future.



Mairead Hurley

Head of Vocal, Opera and Drama Studies
DIT Conservatory of Music and Drama





An outstanding Achievement

Classical music needs its heroes. It has many, some undoubtedly more famous (or media-friendly) than others; among the celebrated and the nationally revered are the patrons and promoters of what is arguably the most enriching operatic experience this country has to offer, in the town of Wexford.

Adorned with the long-established opera festival of great repute, it is a remarkable feat (and a testimony to its citizens' devotion to classical music) that the same town should provide the Irish musical calendar with another cornerstone: the Music for Wexford concert series, now celebrating its 20th year.

Right in the heart of the town, unperturbed by the bustle of its busiest street, St Iberius Church opens its doors to the aficionado and the passerby, the young and the experienced, the connoisseur and the casual listener, and brings them to within touching distance of the performing musicians, as it would allow pilgrims to lean over the shrine.

It has been our privilege to "taste" the unique atmosphere of this Series on many occasions (no fewer than five in various ensembles) and to witness at first hand the generosity and ever-youthful spirit of its Promoters and Friends. We wish to thank the Music for Wexford organisers for their loyalty and friendliness to us and many others, no doubt. The discerning guidance and perseverance of those at the helm of Music for Wexford marks their tenure as one of Irish classical music's outstanding achievements and has given this Series a special place in our hearts; long may it continue to keep its flame alive.

Gillian Williams and Arun Rao (Duo Chagall)

Music for Wexford – For me – For everyone

For twenty years, lovers of chamber music in the Wexford area have delighted in concerts all year round by the best of artists, usually in the inspiring setting of the Church of St. Iberius.

Jealously, we the Friends, revel in the intimate setting and familiarity of the other Friends. Why we wonder does an inspiring group such as Ensemble Avalon draw only a small audience when they perform in this town? And why do more people not realise what a privilege it is to hear young artists at the start of their career? Do they know how fortunate we are that it is thanks to Music for Wexford that we have this grand piano in our midst?

The fellowship of Music for Wexford brings more than music; it also offers the quiet enjoyment of sharing this appreciation with other interested people. But we could share more. Let us be generous and guide our friends and acquaintances in the direction of Music for Wexford.

These concerts are occasions to lift the spirits and we raise our eyes too, seeing the inscription over the heads of the artists and think “yes” – I know that my redeemer liveth.

Eithne Scallan





Friends of Music for Wexford 2013

Kathy Brady

Anna Brett

Noreen Butler

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Gerry & Jenna Byrne

Mary Byrne

Dr & Mrs John & Caroline Carson

Moira Coffey

Nuala Corcoran

Angela Cunningham

Brenda Cusack

Brian D'eath

Eleanor Doyle

Tess Dunphy

Ena Fair

Mary Gallagher

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By becoming a new "Friend" or
 maintaining your present subscription,
 Music for Wexford will be able to
 continue to provide Wexford audiences
 with performers of the highest quality.
 For anyone interested in becoming
 a "Friend" please see the "Friends"
 application form in this booklet.





New Musical Horizons

I am indebted to Music for Wexford for a plenitude of reasons, best encapsulated by introducing me to a new way of listening to music, achievable solely by the quality of the performer and the pedigree of the programme. Music for Wexford taught me to expect the unexpected at its concerts, such as the occasion one summer Wednesday afternoon when I first heard *Spiegel im Spiegel*: I was ensconced in a rear pew in St. Iberius Church beside my Music for Wexford fellow devotee Senan O'Reilly, and I remember thinking: not a single note too many.

This response to music is best articulated by Arvo Pärt: the spirit of the listener is the prism which separates the colours inherent in the white light of music. It isn't a mystery to me why some compositions appeal and other don't, but I have Music for Wexford to thank for focusing my energies on the journey, and not the destination. What Pärt intimated about the role of the listener as a catalyst for whatever magic is brewed at a performance has been underscored at almost every performance by the Music for Wexford-promoted Ensemble Avalon.

This dynamic trio (Ioana Petcu-Colan, Gerald Peregrine and Michael McHale) extended the innovative remit of Music for Wexford by performing new and not necessarily well known piano repertoire during their annual concert.

Through Music for Wexford and Ensemble Avalon I encountered the work of Benedict Schlepper-Connolly, whose composition, *A space of life between*, was premiered at St. Iberius by Ensemble Avalon.

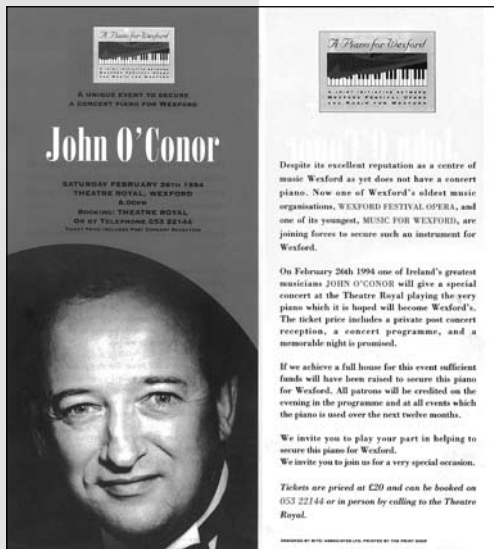
And when Petcu-Colan guided the RTE Orchestra through the three movements of Violin Concerto by Philip Glass at Wexford Opera House, the ‘white light’ of Arvo Pärt evolved into a cathartic experience.

I cannot, with any insurable clarity, recall my earliest Music for Wexford concerts, but it was at a time when I didn’t take notes, more’s the pity. That changed in or around the Spring Festival 13 years ago, when I was blown away by the St. Matthew Passion at Rowe St. Church, with the Orchestra of St. Cecilia and three choirs, a trinity of atomic sonority deployed to heighten the profundity of the story Bach wished to unfold in solos and choral fantasias. Scribbling in the aftermath helped me make sense of what I had just heard.

Personally, the reward of being a listener is the discovery of new sensations. It happened this year with a munificent performance by pianist Philip Martin, and with the opening chords of Gottschalk’s Havana Melody, I felt as Keats must have done prepping On First Looking at Chapman’s Homer. Gottschalk, about whom I knew zilch, suddenly, courtesy of Martin’s playing, segued the gap between New Orleans Creole music and New Orleans jazz. He foreshadowed ragtime before it became popular forty years after his death, and this I learned at a Music for Wexford concert.

In conclusion, what the following composers - Messiaen, Poulenc, Blavet, Gaubert, Duparc, Milhaud, Breval, Farrell, Franck, to name but a mere few – have in common for me is that I first knelt at their altar at a Music for Wexford concert. The most creative thinking in the arts often occurs in unlikely spots far from the madding crowd, and so it continues to be with Music for Wexford.

Tom Mooney, Editor Echo Group Newspapers



This was the flyer used to promote the Fundraising Concert for the first piano.

Story of the Piano

The First Notes by Bernie Lloyd and Helen Gaynor described the formation of Music for Wexford and the concert held jointly with Wexford Festival Opera in February 1994 to raise the funds for the piano.

In the 1991 Dublin Piano Competition the Kawai boudoir piano had been part of the first prize awarded to the winner, Pavel Nersessian. It proved impossible to ship it to Russia so it was available for purchase. This was facilitated by Dr. John O'Connor.

In 2005 it became clear that we needed to acquire a new piano to replace the first one which was then nearly fourteen years old. We sought the advice of Finghin Collins to ensure that we purchased a piano of a tone and size that suited our principal venue, St. Iberius Church; he recommended a Kawai RX5 which was delivered to Wexford in spring 2006. It was financed by trading in the first piano, a grant from the Arts Council and a contribution from Music for Wexford's piano fund.

The piano is jointly owned by Wexford Festival Opera and Music for Wexford and is managed by the latter. We know how lucky we are to have a good concert piano in St. Iberius Church and are most grateful to the rector for accommodating it there.

Music for Wexford Musicians and Singers

Groups

Aeolus Ensemble
 Archduke Piano Trio
 Athenaeum Orchestra of the Hague
 Badke String Quartet
 Budapest Wind Ensemble/director Kalmas
 Berkes
 Cairde String Quartet
 Callino Quartet
 Calmus Ensemble
 Camerata Kilkenny
 Carducci Quartet
 Capriol Consort
 Clarion Trio
 Con Tempo Quartet
 Cork Piano Trio
 Danescastle Music Group
 Dolce Divas/accompanist Frances Kelleher
 Dublin Bach Singers/conductor Blanaid
 Murphy
 Duo Chagall
 Dyfed Choir/conductor John Rutter
 Eblana Piano Trio
 Ensemble Avalon
 Ensemble Mosaïque
 Evocare Piano Trio
 Harmonic Octet
 Irish Baroque Orchestra/director Monica
 Huggett
 Irish Chamber Orchestra/ conductor Gunter
 Pichler

Irish Youth Choir & Orchestra
 Killaloe String Quartet
 Kungsbacka Piano Trio
 Moya O'Grady Trio
 National Chamber Choir/ conductor Celso
 Antunes
 Orchestra of St. Cecilia/conductor Blanaid
 Murphy
 Panormo Piano Trio
 Prey Trio
 RIAM Vocal Ensemble
 Rothko Piano Trio
 RTE Concert Orchestra/ conductor
 Prionnsías O Duinn
 RTE Vanburgh Quartet
 Sarah-Jane Bradley Duo
 Sonnerie
 Syrius Trio
 Tobin Trio
 Vienna Mozart Trio
 Vox Merus Brass Quintet
 Yukawa Chan Piano Duo

Artists

A-B

David Adams
 Debbie Armstrong
 David Atcheler
 Antoinette Baker
 Nicky Bailly





photo

Elinor Bennett
Sinead Blanchfield
Elizavita Blummena
Collette Boushell
Claudia Boyle
Deirdre Brady
Martha Bredin
Cathal Breslin
Martin Briody
Dearbhla Brosnan

Mairead Buicke
William Butt
Tom Burke
Anthony Byrne
Emmet Byrne
Joyce Byrne
Muireann Byrne

C-D

Brona Cahill
Amy Campbell
Sinead Campbell
Rebecca Capova
Kirsten Capova
Anna Cashell
Trudi Carbery
Philippe Cassard
Josef Christof
Lance Coburn
Tom Coffey
Yvonne Collier
Dearbhla Collins
Finghin Collins
Margaret Collins
Deirdre Cooling-Nolan

Elizabeth Cooney
Neil Cooney
Lasairhfiona Ni Chonaola
Sophie Creaner
David Creevy
Peter Danes
Michael D'Arcy
Collette Davis
Jennifer Davis
John Dempsey
Roisin Dempsey
Anna Devin
Geraldine Doherty
Clara Donohoe
Cliona Doris
Siobhan Doyle
Sabine Ducrot
Dominic Dudley
Dermot Dunne

E-G

Naomi Edermariam
John Elwes
John Finnucane
Nadine Fiorentini
Maire Flavin
Sue Furlong
Filippo Gamba
Ivana Gavric
Helen Gaynor
Héloïse Geoghegan
Dairine Gibson
Elodie Guilot
Barry Guy

H-J

Daire Halpin
Nia Harries
Gregory Harrington
John Hearne
Eimer Heeney
Thomas Heywood
Ruth Hickey
Daniel Hill
Moya Homburger
Kerry Houston
Paula Hughes
Katherine Hunka
Una Hunt
Jonathan Hurley
Mairead Hurley
Ivan Illic
Donnchadh Irish
Richard Jenkinson
Guy Johnson
Claire Jones
Michael Joyce

K-M

Tom Kane
Deborah Kelleher
Fiona Kelly
Jean Kelly
Oonagh Keogh
Helge Kjekshus
Bridget Knowles
Henning Kraggerud
Catherine Leonard
Simon Lepper
Conor Linehan

Iwan Llewelyn Jones
 Aoife Lynott
 Hilary Macken
 Geraldine Mahon
 Johnny Magee
 Andrea Malir
 Matthew Manning
 Philip Martin
 Mary McCague
 Emer McDonagh
 Maria McGarry
 Michael McHale
 Brian McKay
 Eanna McKenna
 Brian McNamara
 Ruth Miller
 Siun Milne
 Rosaleen Molloy
 Catrin Morgan
 Ciara Moroney
 Jonathan Morris
 Eamonn Mulhall
 William Murphy
N-O
 Libor Novacek
 Sandra Oman
 Christopher Osborn
 Danusia Oslizlok
 Sylvia O'Brien
 Fergus O'Carroll

John O'Connor
 Linda O'Connor
 Isobelle O'Connell
 Mary O'Donnell
 Cian O'Duill
 Brian O'Kane
 Christiane O' Mahoney
 Stuart O'Sullivan
 Michael O'Toole
P-R
 Conor Palliser
 Hans Palsson
 Gerald Peregrine
 Ioana Petcu-Colan
 Young Choon Park
 Andrea Porti
 Dean Power
 Sarah Power
 Malcolm Proud
 David Quigley
 Joanne Quigley
 Rachel Quinn
 Patrick Rafter
 Sophie Rahman
 Arun Rao
 Jamie Rock
 Joachim Rower
 Patricia Rozario
 Lenneke Ruiten
 Clíodhna Ryan

Maria Ryan
 Vourneen Ryan
S-T
 Victor Sangeorgio
 Noah Santschi-Cooney
 Sasha Santschi-Cooney
 Gotthold Schwarz
 Madeleine Shaw
 Conor Shiel
 Olwyn Shiel
 Dorothy Singh
 Clare Skerrett
 Daniel Stewart
 Beatrix Steiner
 Lawrence Thackeray
 Louise Thomas
 Nicola Thomas
 Hugh Tinney
 Robin Tritschler
 Ailish Tynan
U-Z
 Denes Varjon
 Liam Walsh
 Tony Walsh
 Franzita Whelan
 Joe Whelan
 Peter Wilkinson
 Gillian Williams
 Sarah Williamson
 Jacek Wislocki



We are indebted to all the musicians and singers who participated in our concerts over the last twenty years. They have delighted us with wonderful performances of works from the standard repertoire and also enabled us to discover thrilling new works.



Music for Wexford: Our Volunteers & Supporters

Music for Wexford was established in 1993 by Helen Gaynor and Bernie Lloyd. They organised the first concert series that year. When the doors opened for that first event, Betty O'Brien and Eileen Campbell were there to assist with ticket sales and front of house. Betty and Eileen subsequently became chairperson and treasurer respectively.

In 1998 a committee was formed under the chairmanship of Bernie Lloyd. She was succeeded in 2001/2 by the rector of St. Iberius, the late Rev Norman Ruddock who served until 2003 when he was succeeded by Connie Rochford. The current chairperson Betty O'Brien took up office in 2007. Our honorary president for the last twenty years has been Brendan Howlin TD.

It would have been impossible to sustain the level of activity over twenty years without the commitment of a small but dedicated group of volunteers who between them took care of programming, publicity, stage management and general and financial administration. In addition to those mentioned already, they included the following:

Kate O'Donnell
Anita Mahon
The late Donal McCarthy
Ann Barrett
Noel Butler
Ann Logan
Eanna McKenna
Robert Mahon
Mary Gallagher
Catherine Gaul
Lily Trappe
Jenna Byrne

Bernard Lacey
Sharon Murphy
Geraldine Ruane
Geraldine Hadrill
Lala Murtagh
Phyllis McCarthy
Ann McCarry
Ronan Lowney
Tom Irish
Jackie Hayden
John Crosbie

We are most grateful to a number of organisations who have, in the last twenty years, given us support in the form of grants, expertise, advice and resources. They include:

The Arts Council
Wexford County Council
Wexford Borough Council
Music Network
Foras Éireann (The Shaw Trust)
Greenacres
The Echo Group Newspapers
People Group Newspapers
South East Radio
RTE Lyric FM
White's for Music
Wexford Town and Clonard Parish Newsletters

We are blessed by having access to an excellent concert venue – St. Iberius Church. For this we are indebted to the current Rector of Wexford Union, the Rev Arthur Minion and his predecessors Rev Maria Jansson and the late Rev Norman Ruddock, the select vestry committee and the caretaker Claire Verdon.

We would also like to thank Impression Print and their designer Lee Robinson who look after the production of all our printed material such as posters, flyers and our annual programme. They have always produced work of quality even when up against the tightest deadline.

We would also like to thank Alan Mahon for his permission to use a number of photographs in this publication. These were taken as part of a project exploring live performances.



Front Cover Credits

In 2003 the committee of Music for Wexford decided to feature a work by a Wexford artist on the front cover of the annual programme. In many cases the artists created a work specifically for this purpose. From 2004 the work was purchased by Music for Wexford and then auctioned on the occasion of the next year's programme launch to raise funds for the organisation.



2004

Safe arrival; sacred place: Helen Gaynor

Oil on board

1997 from the artist's collection

This painting is from the monastic series which was exhibited in 1998. The starting point was the island of Begerin in Wexford Harbour.

Photo: Patrick Browne, New Ross



2005

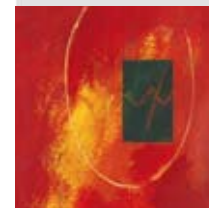
Detail from stained glass window made by Wexford-based artist Helen McLean in 2003. This was made and installed by Helen in Corpus Christi Church, Sandwich, Cape Cod. Helen McLean specialises in creating, original, site-specific art in mosaic, stained glass and paint, commissioned by a wide range of individuals and organizations in the USA, Ireland, and UK. Alongside her practice Helen runs workshops and classes. In 2012, the group exhibition 'Lives Remembered', commissioned by the Alzheimer Society of Ireland and directed by Helen, won the Emmer Lovett Award at the Wexford Opera Festival.

2006

Wexford Music by Reiltin Murphy

Watercolour, cotton thread and gold leaf on paper

In this work Reiltin explored her interest in illegibility and in the history of writing she has combined the two by using the Phoenician alphabet (the beginnings of our own) and supplemented it with three music symbols to say “Music for Wexford Programme”. Two of the music symbols (U & X) are from a musical score, while the one for “W” is for mouth music/singing (“trilling the tongue against the upper lip”). Reiltin lives in Wexford and teaches in WIT.



2007

Elysian a gun tufted rug designed by Patricia Murphy and made by Ceadogán of Wellingtonbridge, Wexford. Ceadogán, run by Denis Kenny in an 18th century courtyard overlooking Bannow Bay, specialises in the design and production of gun-tufted rugs. Denis works with designers such as Patricia Murphy, Liz Nilsson, Maree Hensey and Brigitta Varadi to create a range of contemporary rugs. In 2008 Ceadogán was commissioned to create a series of rugs based on designs by Mainie Jellett, some of which can be seen in Wexford Opera House.



2008

White Nettle by Tonia Kehoe

Medium: oil on board/canvas

Wexford born artist Tonia Kehoe graduated from the Crawford College of Art and Design, Cork in 2004, where she received the Student of the Year Award. Her work has been included in many group exhibitions; solo exhibitions of her paintings have been





held in Wexford Art Centre, 2006, the Lavit Gallery, Cork, 2004 and the Fenton Gallery, Cork, 2009. She was awarded an artist bursary award for 2009 by Wexford County Council. Her work is included in several public collections such as the OPW, Cork Opera House, Wexford County Council and Cork City Council.

2009

Finca, Hillside Spain by Mike Fitzharris

Medium: oil on board

Photo: Arne Witt

This work was generously donated to Music for Wexford by the artist.

Mike Fitzharris was born in Limerick in 1952. He studied at the Limerick School of Art and in Germany. His work has been exhibited widely in Ireland and features in a number of major public and private collections.

2010

Wexford Harvest Field by Terry Dunne

Medium: A woven tapestry using cotton, raffia and grass.

Terry, a tapestry artist and weaver is based at Woodgrague, Duncormick, Co. Wexford. His work is included in notable private and public collections. Terry won first prize in the RDS Crafts Competition 2008 for weaving (tapestry). In 2009 he was awarded a bursary by the Crafts Council of Ireland which he used to explore new weaving techniques in Finland. He was recently selected for inclusion in *Portfolio*, the Crafts Council's catalogue of leading designer makers.

2011

Wexford Quays by Lee Robinson

Black and White Mono photograph taken on the quays of Wexford.

Lee is a graphic designer/photographer from Wexford town and has a wide collection of Wexford photographs which are available on his website www.wexfordphotos.com

Annually, he holds a photographic exhibition of his work during Wexford Festival Opera, which includes mounted prints of Wexford and greeting cards of local scenes.

**2012**

Music for Wexford by Ann Duggan

Medium: Embroidery on silk organza, muslin and Wexford linen

Ann Duggan is a contemporary textile artist and fashion designer based in Wexford. Ann worked and collaborated on the Ros Tapestry from 2006-2010. She has also exhibited in groups shows at the Pigyard Gallery. She was a finalist in the National RDS Craft Exhibition 2011, winning 2ND prize in Multi-Media Textile Category. Her work will be included in Woven into Memory, a group textile exhibition in Wexford Arts Centre and the Blue Egg Gallery in July/August 2013.

**2013**

Making Music in Wexford by Reiltin Murphy

Medium: Watercolour

This work was specially created by the artist to mark the 20th anniversary of Music for Wexford.



20th Anniversary

Photo: Patrick Browne