

Westerkamp who made “occasional diversions into the ether of the avant-garde for unsuspecting, strange-starved Irish audiences.”¹⁸² Nick Roth writes a brief biography of Ultan O’Farrell, a Uilleann piper who was a purported influence on Pauline Oliveros. His drones were so long that the recordist ran out of wax cylinders in trying to document a performance.¹⁸³

Walshe is active not only as a composer but also as a vocalist, and this interest is betrayed in the character of Róisín Madigan O’Reilly, who created an Irish translation of Kurt Schwitters’ seminal sound poem, *Ursonate* (1922–32).¹⁸⁴ Quite a patriot, O’Reilly sustained two different projects that related Irish vowel sounds to the sounds of the wind, the sea, and radio waves.¹⁸⁵ Billie Hennessy’s “meandering tonal sing-voice” *Scripts* are compared to the work of Satie for their “lack of standard compositional concerns.”¹⁸⁶

Other composers in this collective (retroactively) anticipate further musical developments of the twentieth and twenty-first centuries, including binaural beats and small intervals (Eyleif Mullen-White), free improvisation and automatic music-making (Andrew Hunt), and experimental musical instrument building (the Ó Laoire twins).¹⁸⁷ Cage’s chance procedures, especially as manifested in the *Freeman Etudes*, are anticipated by Caoimhín Breathnach’s scores that are made of tracings of constellations and crystallographic forms.¹⁸⁸