*Legerdemain,* its title referring to the manual ingenuity of a conjuror, was composed in the summer of 2013 specifically for Therese Fahy’s “handprint” project, and was commissioned by Therese with funds from the Arts Council/An Chomhairle Ealaíon.

The piece is based on three chords (perhaps a “three chord trick”) which exhaust the chromatic total without necessarily sounding atonal. After an introductory section in which these chords are conjured out of thin air, a number of short episodes of varied character explore their possible relationships. This process is interrupted periodically by ominous chromatic chords that seem determined on bringing the music to a halt. Nonetheless, the conjuror persists and eventually draws from her hat a fully-formed waltz which eventually vanishes into thin air, leaving the stage to one of those ominous chords. This is not, however, a piece of programme music…

*Raymond Deane (January 2014)*