

**SMI Third Annual Conference**  
**University College Cork, 6 – 8 May 2005**  
**Friday 6 May (sessions in the Music Building, unless indicated otherwise)**

**Programme and Abstracts**

11:30-12.30 Concert

(Honan Chapel, main campus):

Sacred music (Monteverdi, Purcell, J. S. Bach)

1:00-2:00, Registration, Music Building

2:00-3:30 Ó Riada Hall (basement)

Localities (Chair: Gareth Cox)

Séamas de Barra (Cork Institute of Technology),

‘Aloys Fleischmann and the Idea of an Irish  
Composer’.

Helen O’Shea (Victoria University),

‘Idealising Musical Community in Irish Traditional  
Music Sessions’.

Susan O’Regan (Cork Institute of Technology),

‘The Grand Cork Concerts of 1826’.

3:30-4:00 Tea/Coffee

4:00-5:15 Plenary Session

Formal welcome to UCC,  
SMI Annual General Meeting,  
information sessions on RISM Ireland  
and Audio Archive, Trinity College, Dublin.

5:15-5:45 SMI President's Address  
'Musicology and Higher Education in Ireland'  
Professor Harry White (University College Dublin)

5:45 Reception

8:00 Concert (Aula Maxima, main campus)  
Telephones and Gongs

10:00 till late Jazz and bar at Club Áras  
(first floor, Student Centre, main campus)

1:00-2:00, The Half Moon Club,

Cork Opera House

The Art of Sound, Jennifer Walsh (voice), Anton  
Lukoszevieve (cello)

'Agnes Nixon plays with light and colour'

Works by Cage, Lukoszevieve, Hunt, Williams,

Hamilton and Walsh

Lecture Room (ground floor)

Aesthetics (Chair: Wolfgang Marx)

Lorraine Byrne (Mater Dei College),

‘Schiller’s Musical Aesthetics’.

Abigail Chantler (Trinity College Dublin),

‘Schleiermacher’s Aesthetic Agnosticism: From Romantic Metaphysics to Poststructuralism’.

Blake Stevens (Stanford University),

‘Placing the Operatic Monologue: Genre and National Style in the Querelle des Bouffons’.

Saturday 7 May (sessions in the O’Rahilly Building, unless indicated otherwise)

9:30-10:30 Room 2.12

Reception issues (Chair: Paul Everett)

Cormac Newark (University of Ulster),

‘The “balletto di getto”: Verdi’s Don Carlos in Nineteenth-Century France and Italy’.

Anne Leahy (Dublin Institute of Technology),

‘The Image of Bach From a German-American Perspective: Gerhard Herz and the Modern American Bach Movement’.

10:30-11:00 Tea/Coffee (adjacent to Room 2.12)

11:00-12:30 Room 2.12

Visual Culture (Chair: Christopher Morris)

Louise O’Riordan (University College Cork),  
‘David Lynch’s Lost Highway: Widescreen Sound?’

Holly Rogers (University College Cork),  
‘When Music Video Comes to Life: Nam June Paik’s TV Cello’.

Martin Iddon (Bolton), ‘Sex, Blood and Rock’n’Roll:  
Diegetic Dark Rock and the Validation of the Gothic’.

12:45-1:00 Lewis Glucksman Gallery

World première: Rachel Holstead, Air-Drawn Curves,  
performed by the UCC Harp Society

1:30-2:00 (River Room, Lewis Glucksman  
Gallery) Lunch

2:00-3:00 Aula Maxima, Concert

Fidil, Connie O’Connell (fiddle) and students

3:00-4:00 Aula Maxima, Keynote Address

‘Musical Runes, Musical Ruins: On Hearing History’

Professor Lawrence Kramer (Fordham University)

4:00-5:00 Aula Maxima, Lecture/Performance  
“‘Alli Signori Dilettanti di Madrid’: Boccherini's  
Quartets, Opera 9, as Portrait of an Audience’.

RTÉ Vanbrugh String Quartet

with Elisabeth Le Guin (baroque cello)

5:15-6:45 Room 2.12

Performance (Chair: David Rhodes)

Daniel G. Barolsky (University of Chicago),

‘Bach the Romantic? The Performance of Aesthetics’.

Caitríona Ní Shíocháin (University College Cork),  
‘Performance, Politics and Oral Poetry: the Songs of  
19th Century Poet Máire Bhúí Ní Laeire’.

Simon Trezise (Trinity College Dublin),

‘Wagner in Early Recordings’.

6:45-8:30 Conference Dinner (Staff Restaurant)

9:30 Concert (Half Moon Theatre)

The Art of Sound, Crash Ensemble

Room 3.03

Hermeneutics (Chair: Michael Murphy)

Aidan Thomson (Queen's University Belfast),  
'Unmaking Elgar's The Music Makers'.

Martin Adams (Trinity College Dublin), 'Music as  
Past, Present and Future in Elgar's The Dream of  
Gerontius'.

Room 3.03

Contexts (Chair: Barra Boydell)

Frank Lawrence (University College Dublin), 'What  
Did they Sing at Cashel in 1172? Winchester,  
Sarum and Romano-Frankish Chant in Ireland'.

Fiona M Palmer (Queen's University Belfast),  
'Vincent Novello and "This extraordinary genius":  
Henry Purcell'.

Deirdre Ní Chonghaile (University College Cork),  
'The Pub: The Home of Irish Traditional Music?'

Room 3.03

Experiment and Tradition (Chair: Marcus Zagorski)

Mark Fitzgerald (NUI Maynooth), 'Ideas and Styles: Busoni and Schönberg'.

Áine Heneghan (Trinity College Dublin and University College Dublin), 'Juxtaposition as Strategy: Neutralizing the Issue of Large-Scale Form in Schoenberg's Nascent Dodecaphony'.

Patrick Zuk (Cork Institute of Technology), 'A.J. Potter's Ballet Gamble, No Gamble'.

Sunday 8 May (sessions in the O'Rahilly Building, unless indicated otherwise)

9:00-10:30 Room 2.12

Opera and Subjectivity (Chair: Holly Rogers)

Sarah O'Halloran (University College Cork), 'Gerald Barry and the Irish Literary Tradition'.

Mary Macklem (University of Central Florida),

'Tears and Tribulations in Alessandro Scarlatti's Griselda (1721)'.

Philip Graydon (Belfast),

“Somewhere Between Moscow and New York”:  
Richard Strauss's Die ägyptische Helena in

Cultural-Historical Context’.

10:30-11:00 Tea/Coffee

11:00-12:30 Room 2.12

Reinterpretations (Chair: Aidan Thomson)

Jan Philipp Sprick (Berlin),

‘Arnold Schoenberg’s Violin Concerto Op. 36:

Absolute Music as “Exile Composition”’.

Julian Horton (University College Dublin), ‘Bruckner’s  
Harmonic Practice and Neo-Riemannian Theory’.

Tomás Elnaes (Trinity College Dublin), ‘Revisiting  
Arnold Bax’s Tone Poem Tintagel in the Light of the  
Cohen Papers’.

12:30-2:30 (Café Oasis, Student Centre)

Lunch

1:00-2:00 (Aula Maxima) Concert Hot Club

2:30-4:00 Room 2.12

Contemporary Voices (Chair: Julian Horton)



Wolfgang Marx (University College Dublin),

‘Generic References in Contemporary Art Music’.

Marcus Zagorski (University College Cork),

“‘Nach dem Weltuntergang’”: Adorno’s Engagement with Postwar Music’.

Jennifer Kelly (Trinity College Dublin), ‘Boulez’s Structures, Book 1: A Study of the Interrelationship Between the Three Movements 1a, 1b and 1c and a Context for its Composition’.

Room 3.03

Interventions (Chair: Mel Mercier)

Matthew Allen (Wheaton College),

‘Harmonic Encounters: Hegemony and Indigenization on Six Strings’.

Kerry Houston (NUI Maynooth),

‘The Irish Church Act and Disestablishment—a Disaster or a Catalyst for Renewal?’

Marzanna Poplawska (Wesleyan University),  
‘Wayang Wahyu—the Catholic Shadow Theatre of Central Java and its Role in the Church Politics of Inculturation’.

Room 3.03

Borders (Chair: Aileen Dillane)

Franziska Schroeder (University of Edinburgh),  
'The Voice as Transcursive Inscraper: Use of the  
Voice in the Work IKAS by Hans-Joachim Hespos'.

Seán Corcoran (Drogheda), 'The Peregrinations of  
Patrick Lynch: A Reappraisal of an Early  
Ethnography of Irish Traditional Song'.

Room 3.03

Temporality (Chair: John Godfrey)

Vincent Benitez (The Pennsylvania State  
University), 'Understanding Messiaen as Serialist:  
Theological Time and Its Musical Expression  
Through Number in His Later Works'.

Eugene Montague (University of Central Florida),  
'Playing in Time (With Husserl)'.

## Abstracts

### **Martin Adams (Trinity College Dublin), Music as Past, Present and Future in Elgar's *The Dream of Gerontius***

Elgar's *The Dream of Gerontius* was premièred on 3 October 1900 in the Birmingham Triennial Festival. Shortly afterwards A. J. Jaeger (Elgar's friend and mentor in Novello's and 'Nimrod' of *The Enigma Variations*) published his *Analytical and Descriptive Notes*, which identified 'leitmotifs' and named them — 'Judgment', 'Fear', 'Prayer' and so on. Elgar's correspondence and other sources show that although the composer agreed to the publication of Jaeger's notes, he was not entirely comfortable with either the labeling or with the term 'leitmotif'. In writings by Elgar and others, the terms 'reminiscence motif' and 'representative theme' appear frequently, in relation to *Gerontius* and to other works by Elgar. For many years, writers on Elgar have recognised that Jaeger's Wagner-inspired view of *Gerontius* has serious limitations. However, no-one has explored the concepts behind the terms that Elgar did use. Nor has anyone undertaken a detailed consideration of how the concepts are used in this and other works, other than to observe various thematic recurrences. This paper will look at the origins of the terms in 19th-century literature, at some of their documented uses in music, and at one section of *Gerontius* that demonstrates Elgar's application of the concept. Perhaps the most interesting aspect of this section is its relationship to the initial appearances of several themes in which meaning is encoded by a relationship between music and text designed to reveal a journey. Only as the piece progresses do those meanings emerge. They are discoveries — subtle uncoverings of meaning that, because it is enigmatic in its earlier appearance, becomes revelation.

### **Matthew Allen (Wheaton College), Harmonic Encounters: Hegemony and Indigenization on Six Strings**

To the student of culture, one of the most fascinating aspects of the worldwide dispersion of the guitar over the last two centuries is that while, on one hand, it has so effectively served as a conduit for European musical concepts, on another it has been so thoroughly indigenized across a range of cultural locations, becoming indeed 'the object of assimilation, appropriation and change in local settings' (Dawe and Bennett 2001:2). The guitar's hegemonical role in the transmission of European musical concepts has been complexly received as musicians in settings remote from the capitals of Europe have made this instrument their own. The worldwide spread of this unassuming, quintessentially portable, six-string chordophone (less ostentatious in its imperial resonances than the piano, Dillane 2000:182) has been central to the evolution of a myriad of syncretic musical genres, as European musical concepts -- ranging from complex schemes of functional harmony down to the basic idea of the note -- have collided with musical systems and practices organized on very different bases. Examination of this new music can hopefully complicate in a productive way European notions of how musical tension is generated and resolved, and give us an entrée to the understanding of change in historically primarily melodic-rhythmic practices, from Arabic *maqam* to South Asian *raga*, Irish traditional dance music, and Hawaiian *mele*.

**Daniel G. Barolsky (University of Chicago), Bach the Romantic? The Performance of Aesthetics**

What makes a performance ‘Romantic’? Are ‘Romantic’ performances in the twentieth century linked to eighteenth- and nineteenth-century philosophy or musical composition? We have only begun to explore the differences in performances, to trace their historical styles and to admit to the existence of acceptable alternative renditions; but we have not yet accounted for the aesthetic origins of these distinctive interpretations.

In this paper, I will examine a recording of Walter Rummel (1887-1953), a well-known pianist in his day, whose playing critics praised for its ‘wonderful romantic fire’. Although in his recording of Bach’s B-flat-minor Prelude, Rummel dramatically doubles the left-hand and fills in harmonies, the ‘Romanticism’ of Rummel’s interpretation should not be dismissed as self-absorbed bombast. I suggest, instead, that Rummel’s interpretation is linked to an earlier critical aesthetic. In a detailed analysis of Rummel’s performance, I demonstrate how the interpretation reflects the exchange between Romantic compositions and performance; as Schumann translated the ideals of Jean Paul into his compositional fantasies, Rummel, a creative interpreter, adapts poetic forms found in such models as Chopin and Schumann to create a similarly Romantic *performance*.

Although not all so-called Romantic performances can be traced to the nineteenth century, they can be more easily linked to the style of interpretation heard in Rummel’s Bach. His performance not only provides us with an historical and aesthetic *Wechselwirkung* between composition and performance, but it presents us with a view of the changing conception of Romanticism as it develops through the twentieth century. As the interpretation re-creates rather than reproduces Bach’s score, Rummel’s rendition represents more than just a Romantic performance; it embodies, more broadly, a performance of Romantic philosophy.

**Séamas de Barra (Cork Institute of Technology), Aloys Fleischmann and the Idea of an Irish Composer**

In 1934, after a period of study in Munich, Aloys Fleischmann returned to Cork to take up the position of acting professor of music in University College. This post, shortly to be made full-time, he saw as affording him the opportunity to make a decisive contribution to the furtherance of the cause of music in Ireland, a contribution which encompassed not only music education, administration and performance, but also, and arguably most importantly, composition. This paper will examine Aloys Fleischmann’s understanding of what it meant to him to be an Irish composer in the Ireland of the 1930s and 1940s. He was keenly aware that his was a generation of pioneers, the first generation of significant figures to remain in an independent Ireland and to attempt the creation of modern Irish music. Fleischmann sought to evolve a compositional style which would answer the need for a contemporary music that reflected the Irish

experience, and which at the same time responded to the difficult and paradoxical circumstances in which the composer found himself – the conflicting demands, for example, of stylistic cosmopolitanism on the one hand and nationalism on the other; or of the realisation that the latest avant-garde experiments would be incomprehensible to inexperienced Irish audiences. What his strategies were for steering a course through these considerations and how successful he was in sustaining a personal artistic vision will be the subject of this paper.

### **Vincent Benitez (The Pennsylvania State University), Understanding Messiaen as Serialist: Theological Time and Its Musical Expression through Number in His Later Works**

In his attempt to understand time and eternity through music, Messiaen focused on two qualities associated with number. First, concentrating on number as a definition of time in order to heighten the perception of directional movement in his music through successive measured change, Messiaen used diverse scales of durations to partition the musical sound space of his compositions. Second, focusing on number as a definition of order so as to transcend successive change, he altered the normal sequence of various durations and pitches in his music through the use of different permutational techniques.

This paper explores the ways in which Messiaen expressed his theology of time through a serial manipulation of rhythm as conveyed through number in his music of the 1960-90s. It challenges the notion of an ‘experimental period’ in Messiaen’s oeuvre from 1949-51 that was abandoned in favor of a methodology rooted in birdsong. The paper begins by examining Messiaen’s theological views on time and eternity as articulated in volume one of the *Traité de rythme, de couleur, et d’ornithologie* (1949-1992) and their relationships to his serial techniques. To illustrate these relationships, the paper looks at several passages from works of the 1960s–90s, namely *La Transfiguration de Notre-Seigneur Jésus-Christ* (1965-69), *Saint François d’Assise* (1975-83), and *Éclairs sur l’Au-Delà* (1988-92). The paper concludes by considering the place of Messiaen’s serial techniques in his music, arguing that his approach to serialism was motivated more by an ongoing theology of time rather than by a desire to expand classical serialism.

### **Lorraine Byrne (Mater Dei College), Schiller’s Musical Aesthetics**

Friedrich Schiller’s career spanned two of the major epochs in German cultural history: the *Sturm und Drang* and Weimar Classicism. A study of his life reveals the importance which music played in it, and a reading of his philosophical writings discloses that music played an ancillary but not negligible role in his aesthetic system. Schiller influenced the music of his time and afterwards not only because his poems became texts for vocal music or his dramas became opera librettos or subjects for programme music, but also because of his ideas on the moral nature and seriousness of art. Existing studies on Schiller and Music are outdated. No attempt has been made to connect Schiller’s musical aesthetics with the music of his time and relatively few of the compositions based on Schiller’s works have been studied. For these reasons, a new investigation of the topic

‘Schiller and Music’ is necessary, if only to complement the many investigations of Goethe and Herder to this art.

This paper will examine the extent to which Schiller regarded music in his aesthetic philosophy and the influence of his philosophy of music on subsequent generations. It will discuss Schiller’s beliefs as to the manner in which his works should be set to music and how he regarded the attempts of his contemporaries to put music to his words. It will consider the composers he inspired, in particular Reichardt and Schubert, and how they interpreted his dramatic and poetic works as Lieder texts.

### **Abigail Chantler (Trinity College Dublin), Schleiermacher’s Aesthetic Agnosticism: From Romantic Metaphysics to Poststructuralism**

This paper explores the relationship between the musical thought of Friedrich Schleiermacher, an influential theologian and German romantic theorist, and that of other *Frühromantiker*, with particular reference to the musical writings of E. T. A. Hoffmann. It then considers how, as the corollary of his hermeneutics, Schleiermacher’s aesthetics pre-empted some of the central tenets of twentieth-century musical thought. Notwithstanding the contradictions pervasive throughout Schleiermacher’s writings on aesthetics, and particularly on music, his rejection of romantic metaphysics and the elitist aesthetics of genius articulated by his contemporaries is clear. His acknowledgement of the power of art, and especially music, to express a sense of spirituality was the counterpart of his view of art as an intrinsic part of everyday life. Moreover his recognition of the active role of the recipient of a work in the creation of its meaning, and, in his hermeneutics, of the derivation of the meaning of language from its use in any specific context, anticipated the poststructuralist focus on the multiple meanings of texts that has formed a cornerstone of the ‘new musicology’.

### **Seán Corcoran, The Peregrinations of Patrick Lynch : A Reappraisal of an Early Ethnography of Irish Traditional Song.**

Edward Bunting, the pioneering collector of Irish traditional popular music, famously began his lifelong project with the notation of the playing of the ‘last of the harpers’ at the Belfast Harp Festival of 1792. He then went on to organize the first attempts to carry out systematic fieldwork-collecting of ‘ancient Irish music’ in the 1790s, culminating in a major expedition in 1802. Bunting was keenly aware of his relative exclusion from the cultural world of his informants due to his lack of knowledge of their first language, Irish, and to rectify this he employed an ‘Irish schoolmaster and scribe’, Patrick Lynch, from county Down to transcribe and translate Irish-language song texts. Lynch was to precede Bunting into the field to locate singers and record song-texts and he initially spent two months collecting alone in North Mayo. He thus essentially became the first professional fieldworker in the area of Irish traditional music and his letters, reports and song-text transcriptions constitute a detailed ethnography of the social practices of actual music-making of the time – a methodology which was largely ignored by the major antiquarian folk-music collectors of the nineteenth century and which was not taken up again until the development of modern ethnographic methods in the twentieth century.

### **Tomás Elnaes (Trinity College Dublin), Revisiting Arnold Bax's Tone Poem *Tintagel* in the Light of the Cohen Papers.**

Arnold Bax composed the tone poem *Tintagel* in late 1917 and the work was to become his most acclaimed orchestral piece. Later this tone poem was to become associated with fundamental elements in Bax's life: principally his embracing of the Celtic tradition, his passionate liaison with the pianist Harriet Cohen and his tendency to write music in which the sea dominates. Shortly before her death in 1967, Harriet Cohen bequeathed her entire private papers to the Trustees of the British Museum, on the condition that they remained unopened for 30 years. Known as the Cohen Papers, the collection comprises correspondence with many of the most celebrated contemporary figures, such as Churchill, Sibelius and Einstein. The correspondence between Bax and Cohen forms the greater part of the collection, comprising of more than 1,500 letters. This correspondence reveals new insights to Bax's life and shed new light to the circumstances surrounding his works, and especially those of *Tintagel*. In this paper I wish to examine some of the implications of this collection for the enrichment of our understanding of Bax's musical development.

### **Mark Fitzgerald (NUI Maynooth), Ideas and Styles: Busoni and Schönberg**

The music composed by Ferruccio Busoni around 1912 is generally held by commentators to be the most experimental he ever composed. As in the music of many of his contemporaries, Busoni uses techniques such as the construction of fourth-based chordal formations and constant chromatic movement to fill the musical space in an attempt to construct an alternative to the traditional tonal system. In some ways this period forms the culmination of the uneasy compositional dialogue that took place between Busoni and Arnold Schönberg and several of the pieces of this period, such as the *Nocturne Symphonique*, have a certain amount in common with the early atonal works of Schönberg. However the two composers came from very different traditions and while Busoni could admire the products of the accreted techniques of the Germans he wished to marry these to the Italian tradition. From this he hoped to regain some of the flexibility which was a feature of the music of Mozart, and in particular the Mozart of the Da Ponte operas. His experiments in these years can therefore be seen as a part of this larger process rather than some sort of isolated abstract experiment. As is shown by some of the most experimental passages of his final work, the opera *Doktor Faust*, Busoni never completely abandoned the idea of atonal composition.

### **Philip Graydon, 'Somewhere between Moscow and New York': Richard Strauss's *Die ägyptische Helena* (1927) in Cultural-Historical Context**

*Die ägyptische Helena* ('The Egyptian Helen') arguably stands as Hugo von Hofmannsthal's most accomplished libretto precisely because it trades in a realism that expressly undermines its mythological frame. If there is one connecting thread through all of the libretti written for Richard Strauss on mythological subjects, it is the conscious subversion of divine or deific qualities in favour of the recognisably human. But, in *Die*

*ägyptische Helena*, mimesis and anagnorisis – basic concepts of ancient Greek theatre – are taken to a new level. By delving into a mythical past, Hofmannsthal recast the story of Menelas and Helen's homeward journey from Troy in order to create an aesthetic answer to the problems of the present, highlighting the distinct similarities between the Trojan War and the recent conflict that had completely changed the political, geographical and social landscape in Europe. For Hofmannsthal, the marital rift between Menelas and Helen caused by her infidelity operated as the symbolic manifestation of a similar schism in Austrian and German politics, society, and the arts, and the concomitant necessity for national unity through recognition and celebration of a common culture. This paper charts the origins and development of the libretto that emerged concurrently with *Danae oder der Vernunftheirat* ('Danae or the Marriage of Convenience', a Hofmannsthal draft that carried similar concerns) and shows that both librettist and composer forged an opera both expressly aware and uniquely representative of its historical moment through a multi-faceted literary and musical referentiality inherently characteristic of its creators.

**Áine Heneghan (Trinity College Dublin and University College Dublin),  
Juxtaposition as Strategy: Neutralizing the Issue of Large-Scale Form in  
Schoenberg's Nascent Dodecaphony**

In his talk on the *Orchestral Variations* of 1931, Schoenberg used the analogy of an album and a panorama to differentiate the construction of a set of variations from that of a symphony. For Schoenberg, theme-and-variation form depended upon what he called the principle of juxtaposition, whereas the 'symphonic style' was premised on 'construction by developing variation'. My aim in this paper is to elucidate the metaphor of the album, as Schoenberg understood it, and to draw attention to the function and significance of the principle of juxtaposition in his *œuvre* during the early 1920s. While concentrating equally on Schoenberg's musical thought and compositional process, I focus on the *Variations from the Serenade* (Op. 24) to illuminate some of the tenets of his musical morphology. I argue that the principle of juxtaposition neutralized the perceived problem of composing large-scale forms in the early 1920s, and that it arose from a desire to reintroduce formal demarcation into the musical discourse. By shaping material into a series of musical units and creating an additive structure such as theme-and-variation form, Schoenberg ensured a degree of formal delineation and a sense of completeness or *Geschlossenheit* without recourse to tonal means. In an attempt to explore ways in which variations or similarly closed musical units are conjoined to form a coherent succession and overall form, I consider Schoenberg's comments on the variation sets of Bach, Beethoven and Brahms, as well as Eisler's extensive analysis of Beethoven's 32 *Variations in C minor* deriving from Schoenberg's teachings of 1921.

**Edward Holden (Trinity College Dublin), Piano or Organ? Another Look at  
Alkan's Neglected Repertoire**

If we examine closely piano music from France in the nineteenth century we can trace a major deviation from the 'virtuoso' norm which starts from the 1840s. This deviation incorporates both compositional technique and pianism and sees the decline in popularity



of the *etude* and other virtuosic showpieces in favour of works less directed towards virtuosity, often belonging to the category of the ‘*pièce de caractère*’, with descriptive, rather than programmatic, titles. It is worth considering this phenomenon in parallel with the development of the use of the pedal piano, favoured in nineteenth-century France. The conventional piano had been treated as an instrument that required great technical mastery, as was the organ; on the other hand the pedal piano could be played by less competent musicians, and furthermore, this ‘new’ instrument could be seen as being multifunctional: (i) it was able to push through the boundaries of the original *pianoforte* and speak a language of its own, while (ii) making organ music accessible to the bourgeois classes and popularising some of the works by ‘*anciens maîtres*’, and notably J. S. Bach (whose compositions featured greatly in the French ‘revival’ of early music in the nineteenth century). Already Alexandre Boëly (1785–1858) wrote for the pedal piano, and in his footsteps we can understand Charles Valentin Alkan’s (1813–1888) own repertoire for this instrument (other nineteenth-century composers contemporaneous to Alkan who also wrote for this instrument include Robert Schumann (1810–1856), Franz Liszt (1811–1886) and Charles Gounod (1818–1893)). However, their musical compositions are brought to life not on the intended instrument, but rather on the organ, which has led to the widely held current of belief that this music is really misplaced organ music. In fact, a re-examination of this repertoire, and notably Alkan’s works for the pedal piano and organ reconsidered in the light of his considerable yet largely neglected output in the field of the ‘early music’ revival, shows how this instrument was used as an essential tool for the diffusion of this repertoire, as well as echoing the early-nineteenth-century conception of virtuosity. Going beyond the instrumental ambiguity proper to Alkan’s works for organ and pedal piano, my paper will focus on a deeper examination of a set of works, Alkan’s Op. 31 Preludes ‘pour piano et orgue’ (publ. 1847), as stated by the composer, in order to explain its ‘instrumental’ ambiguity.

### **Julian Horton (University College Dublin), Bruckner’s Harmonic Practice and Neo-Riemannian Theory,**

Although the complexity and sophistication of Bruckner’s harmonic practice has been widely recognised, the question of how we should understand its theoretical basis, and concomitantly of how harmonic analysis should proceed, has proved evasive. Historically inclined studies have grounded analysis in the fundamental bass theory of Bruckner’s teacher, Simon Sechter (see, for example, Phipps 2001). Elsewhere, Schenkerian and neo-Riemannian techniques have been applied with variously controversial results. Edward Laufer’s Schenkerian readings of the Fourth and Ninth symphonies provoked an unequivocal polemic from Derrick Puffett, for whom Schenkerian theory was quite simply inappropriate in Bruckner’s case (Laufer 1997 and 2001, Puffett 1999), and Kevin Swinden has recently deployed neo-Riemannian ideas with some critical reservation (Swinden 2004). These studies, however, remain isolated: for the most part, the possible Sechterian basis of Bruckner’s harmony has not been extensively investigated, and principal advocates of Schenker and the neo-Riemannian theory of transformational networks have not approached Bruckner’s music. This paper seeks to assess critically the value of the neo-Riemannian model as a tool for elucidating Bruckner’s harmonic practice, and thus applies two of its formulations – those of Brian

Hyer and Richard Cohn (Hyer 1995 and Cohn 1996) – to a single passage in the first movement of Seventh Symphony, specifically the second-theme group in the exposition. On the basis of this analysis, an alternative approach will be developed, which mixes elements of the transformational model with a concept of background structure that is revised to accommodate the conditions of an extended, chromaticized tonal system. The implications of the analysis for the theory of late-nineteenth-century tonality will then be considered, with a particular emphasis on the question of whether Bruckner pre-empts the dissolution of tonality or else contributes to a stable, chromatic common practice.

### **Kerry Houston (NUI Maynooth), The Irish Church Act and Disestablishment: A Disaster or a Catalyst for Renewal?**

The passing of the Irish Church Act in 1869 presented the greatest threat to the Church of Ireland since the Cromwellian interregnum in the mid-seventeenth century. The Church had been established by law since the reformation of Henry VIII in the sixteenth century and a complex hierarchy of clerical and lay musicians had grown up around the secure financial support provided by the church's privileged legal status. The Irish Church Act withdrew many ancient endowments, which supported the church and its musicians. The musical establishments at the Dublin cathedrals were the largest in the country and disestablishment presented a very uncertain future at these institutions. This paper examines the mechanics of disestablishment and the reaction of the cathedrals to the uncharted waters ahead. The first uneasy and hesitant steps were followed by a rejuvenation of the musical establishments at both St Patrick's and Christ Church cathedrals and this rejuvenation propelled healthy choral foundations for the following hundred years before fresh challenges appeared in the 1970s.

### **Martin Iddon, Sex, Blood and Rock'n'Roll: Diegetic Dark Rock and the Validation of the Gothic**

Almost since the advent of what was then termed 'Goth Rock', there has been a close relationship between this musical style and the vampire film genre. Indeed, the song that many argue kick-started the goth rock movement, Bauhaus's *Bela Lugosi's Dead* (1979), was used in the opening credits to one of the most successful vampire movies of the 1980s, Tony Scott's *The Hunger* (1983). Later, in the 1980s, probably the most famous vampire film of the decade, Joel Schumacher's *The Lost Boys* (1987), was one of the first vampire-genre movies to make a direct connection between the vampiric and the rock and roll lifestyles. It particularly identifies the character Michael, who is 'turned' by the local gang of brat packer vampires, with the The Doors' front man, Jim Morrison. However, in recent years this interrelationship has become ever more closely entwined. Indeed in several films, and an extremely high-profile TV series, it has become clear that the diegetic voice of Dark Rock (preferred to the more limited and loaded 'goth rock') is actually becoming a vital strategy of validation. The two films I intend to consider in this context are *The Crow* (1994) and *The Queen of the Damned* (2002), though I shall also make reference to *From Dusk till Dawn* (1996), *Blade* (1998) and *Underworld* (2003). The TV series, *Buffy the Vampire Slayer*, provides a rather more complex and mediated version of this notion.

**Jennifer Kelly (Trinity College Dublin), Boulez's *Structures*, Book 1: A Study of the Interrelationship Between the Three Movements 1a, 1b and 1c and a Context for its Composition.**

Since the publication of Ligeti's article entitled 'Pierre Boulez – Decision and automatism in Structure 1a' (*Die Reihe*, vol. 4), which highlighted with exhaustive detail the compositional procedures and processes Boulez used in the opening movement from the first book of *Structures*, the whole work has been characterized on the basis of analysis of its opening movement alone, with only the briefest and most general statements being made about the complexity of the other two movements, 1b and 1c. This paper will attempt to address this imbalance, so that the composition can be understood in its entirety. It will discuss row analysis as related to the total-serial character of the piece along with the interrelationships between the musical parameters governed by the series and the interrelationships between all three movements. References to Boulez's own published writings on the piece will also be discussed. The issue of aesthetic depth as seen as structural depth will also be reviewed. Some detail on Boulez's planning of the movements will be given, based on source material contained in the Boulez collection in the Paul Sacher Stiftung in Basel with examples of charts being presented. These reveal the nature of Boulez's interest in total serialism as compared with other serial compositions which emerged from the Darmstadt school, 1949 to 1951, from Messiaen's *Mode de valeurs et d'intensités* (1949) seen as the main precursor of total serialist composition, to Goeyvaerts' Sonata No. 1 for Two Pianos, Fano's Sonata No. 1 (two pianos) and Stockhausen's *Kreuzspiel*. The problems of analysis of Cage's *Music of Changes* will be briefly compared with issues of analysis of the total-serial pieces mentioned as expressing an essential Irishness. The paper proposes a more nuanced understanding of musical community as an ideal that takes multiple forms, which are constantly being negotiated: musical community as a process of dialogue.

**Frank Lawrence (University College Dublin), What Did They Sing at Cashel in 1172? Winchester, Sarum and Romano-Frankish Chant in Ireland.**

The Second Council of Cashel of 1172, at which many of the Irish bishops swore fealty to King Henry II, is usually credited with the introduction of English -- and in particular, Sarum -- liturgical and musical usage to Ireland. This paper will examine the historical, musical and liturgical context of the Cashel gathering, challenging traditional interpretations of this event. It will demonstrate that the Council could not have decreed the introduction of Sarum usage to Ireland and that Cashel was not a watershed heralding the demise of the 'Celtic rite'. Using the earliest complete surviving Irish chant source (MS. Rawl. C. 892), it will be shown that the twelfth-century Irish Church was already open to a wide range of musical and liturgical influences from England (principally Winchester) and continental Europe. The musical and liturgical evidence from notated and un-notated eleventh and twelfth-century sources obliges us to re-formulate our ideas about this important time of development and transition in Irish musical and cultural life.

**Anne Leahy (Dublin Institute of Technology), ‘The Image of Bach From a German-American Perspective: Gerhard Herz and the Modern American Bach Movement’**

Coming to the USA in 1938, Gerhard Herz was one of many German musicologists who fled the Nazi oppression of the 1930s. Herz’s arrival in the USA was to herald a new era of historical musicology in the United States. The image of Bach, both physical and intellectual, was something which preoccupied him throughout his working life. On a physical level, the famous painting by Hausmann, which was purchased in 1954 by William Scheide, was something which fascinated him. On a more intellectual level he wrote many articles over the course of his long career dealing with the image of Bach.

If one could detect an aim or ambition on the part of Herz in 1938, then it must have been to define a code of performance practice relating to Bach’s music based in scholarly research. By the end of his long career, he had of course addressed many issues relating to Bach scholarship. His great contribution to American Bach scholarship stands out as his book on Bach Sources in America. In his article ‘Towards a New Image of Bach’, Herz was the first to introduce the discoveries of Alfred Dürr and Georg van Daelen regarding the new chronology of the cantatas to the English-speaking public. He deplored the lack of knowledge among many American musicians regarding progress in Bach scholarship and pleaded for a historically necessary return to the sources ‘no matter how disillusioning it may be to leave romantic interpretation behind and to rediscover the sometimes sobering facts of a science that in German is called *Musikwissenschaft*’.

In this paper the image of Bach as seen through the eyes of a German turned American will be assessed. Of course Herz was not working in isolation and there were many other musicologists, both German and American, working in the US who contributed to the foundation of modern American Bach scholarship. But it is true to say that he was a very important cog in the wheel of twentieth-century Bach scholarship. This paper will examine and assess his contribution to the American image of Bach. Without him, this image as seen from an American perspective may have taken much longer to define.

**Mary Macklem (University of Central Florida), Tears and Tribulations in Alessandro Scarlatti’s *Griselda* (1721)**

Moralizing themes designed to instruct as well as entertain characterized many Italian opera reform librettos between 1690 and 1720. The virtuous wife, put through numerous tests of her fidelity, proved a popular theme as evidenced in Domenico David’s *La forza della virtù* (1693), Apostolo Zeno’s *Griselda* (1701) and Zeno and Pietro Pariati’s *Engelberta* (1708). This paper analyzes the relationship between the theme of the virtuous wife and the contemporaneous opera reform, based on the theme’s potential to morally edify spectators through proper movement of their passions. An example of the virtuous wife is found in the popular eighteenth-century libretto *Griselda*, which tells the tale of a peasant woman made queen who undergoes harsh tests of her noble virtue. *Griselda*’s husband banishes her from the palace, welcomes his new wife in her presence, and orders the sacrifice of her son. Applying concepts of absorption from art historian Michael Fried, this paper suggests that *Griselda*’s eighteenth-century popularity stemmed

from its portrayal of a mother in distress, a theme that provided ample opportunity for movement of the spectators' passions. Through an analysis of Alessandro Scarlatti's setting of 1721, I will show that the attraction of this story for a reformed stage was its ability to draw in viewers through the overtly expressed grief of the female lead. Several scenes will be shown to play an important role within a morally edifying theater, including Griselda's pleas for her son's life in Act 2 scenes 3-4, culminating in her emotional aria 'Figlio! Tiranno! O Dio!'

### **Janne Mäkelä (University of Helsinki), Finland, Nil Points: National Identity and the Eurovision Song Contest**

As the annual spring ritual, the Eurovision Song Contest (ESC), approaches, speculation and memory are once again activated in Finland: What are our chances this year? Has history taught us anything? As it is, the Finnish ESC history is to a great degree about history of failure. Finland has a notorious record of occupying the last placing four times, and the best placing, sixth, goes back as far as 1973. For Finns, the ESC clearly stands as a fortress of popular culture still impregnable. Even though the now 50-year-old ESC has often been criticized as a highly ridiculous and artificial media spectacle it also has attracted interest, expectation, discussions and heated debates that touch on issues of musical authenticity, national identity and the idea of modern Europe. The celebration of the ESC has become a peculiar mixing of seriousness and camp attitudes. This paper deals with Finnish expectations and memories concerning the ESC. In what ways does the ESC symbolize the endured struggle for Finns to win fame in international popular music markets? What is the role of the relationship between national identity and collective memory in Finnish ESC history?

### **Wolfgang Marx (University College Dublin), Generic References in Contemporary Art Music**

Generic classification of art music seems to have become less and less important over the last two centuries. Carl Dahlhaus, for instance, has observed a continuous loss of relevance of the category of genre, which – according to him – was at loggerheads with the notion of the autonomous artwork. Yet if Dahlhaus is correct, how do we account for the persistence of generic titles such as 'string quartet', 'symphony' or 'requiem'? What reason can be given for the ongoing popularity of these generic titles? In terms of structural parameters like form, instrumentation or duration, these compositions infrequently resemble their classical or romantic models; so how can a ten-minute piece for flute be called 'requiem', for instance? In this paper I will argue that a principal reason for this could be that generic references are an important tool for the reception of contemporary music. According to the findings of literary criticism and music psychology, our perception of literature as well as of music is guided by our individual generic experience, our knowledge of categories that allow us to make sense of what we see or hear. Without these categories we are lost in the vast amount of acoustical information we receive when listening to a complex work of art music. Since contemporary music often uses musical languages with which most listeners are not too

familiar, the reference to well-known pre-twentieth-century genres provides a set of expectations that – even if it is not fulfilled – nevertheless guides their perception.

**Andrew McGraw (Wesleyan University), Time and Energy: Balinese Experimental Music and a Cross Cultural Analysis of Dynamics and Tempo**

No abstract available

**Eugene Montague (University of Central Florida), Playing in time (with Husserl)**

In the *Phenomenology of Internal Time-Consciousness* (1913) Edmund Husserl used the concept of melody as a central analogy for the experience of time. He argued that each phase of consciousness incorporates both its immediate past and its immediate future through the mechanisms of ‘retention’ and ‘protention’, much as a musical phrase is heard as a meaningful unit by drawing its past and its future together into a whole. Husserl’s notions of consciousness have had considerable influence on modern philosophy and also on musicology, most recently in the work of Joseph Smith and Harris Berger. However, the implications of Husserl’s central conceit – that musical experience offers particular forms of temporal consciousness – have not been given much attention. This paper will address this aporia by considering the specific forms of temporal experience created in musical performance. While playing music always occurs through time – as a performing art, I show that in most cultures the successful performance of music does more: it creates a series of motivated temporalities through sound, heard, for example, as phrases, grooves or riffs. This suggests that performing musicians embody a specific attitude to, and experience of, time. Using the work of Christopher Hasty in music theory and Shaun Gallagher in philosophy, I explore the nature of this temporal consciousness in the performance of a Bach prelude, tracing its development through the quotidian regime of practice into the relationship between sound and body in performance. From this exploration, I suggest that musical performance has implications for work in the growing field of consciousness studies.

**Cormac Newark (University of Ulster), The ‘balletto di getto’: Verdi’s *Don Carlos* in Nineteenth-Century France and Italy**

Why did every French *grand opéra*, from the genre’s beginnings in *La Muette de Portici* (1828) and *Guillaume Tell* (1829) to its apotheosis in *Don Carlos* (1867), turn out to be far too long at the dress rehearsal? It seems especially strange that Verdi, with all his theatrical experience (including *Les Vêpres siciliennes* of 1855) and what was developing into a positive mania for brevity, should have found himself in the position of having to make extensive cuts just before the premiere. This paper will suggest one explanation: that these are works meant to be enjoyed in partly virtual form; that, far from undergoing their final shaping in rehearsal, they went into production in Paris as ideal and unashamedly impractical wholes from which it was expected that pieces would be removed. It will begin by tracing the performance histories of *grands opéras* in Paris to show what parts of them audiences actually saw as time went on; it will analyse various reception documents to show how articulated (if not actually partial) performance matched the social experience of opera-going (something particularly evident in the many

novelistic accounts of nights at the opéra). It will then look at the reception those works received in Italy and examine the contradiction that emerges: in Paris, where the articulation aesthetic was firmly established, *Don Carlos* was thought unequal, but in Italy, where integrality was everything, it was thought (in an echo of Verdi's own term) 'di getto'. Finally, it will focus on the third-act ballet *La Pérégrina*, which seems emblematic of the dichotomy of integrality and ephemerality that the opera presents, and which received particularly revealing critical commentary.

### **Deirdre Ní Chonghaile (University College Cork), *The Pub: The Home of Irish Traditional Music?***

In taking over from the country house dance as the primary communal venue for traditional music-making, the pub session has retained many elements of the old house dance; it is a communal gathering for the purpose of entertainment, featuring music, song, dance, story-telling, drinking and eating. But there are newer elements; the pub is a public space with laws preventing late sessions, under-18s after 9 pm and, in the Republic, smoking. Also, during the tourist season, communities are often outnumbered in their own pubs. The pub session can lack leadership and therefore the control that was present in the house dance, where people behaved as guests, not patrons. The community struggles to retain ownership of this performance space. The pub session has also precipitated a segregation of music-making, singing and dancing. It is an unsuitable venue for transmission, the lifeblood of traditional music. In its recent publication *Towards a Policy for Irish Traditional Arts*, the Arts Council acknowledges the pub session as one of the primary arenas for Irish traditional music today (2004: 27). On the Aran Islands, the pub is the primary communal setting for traditional music-making. Using the Aran Islands as a case study, this paper will examine how the pub has become a home for Irish traditional music and how the music is thus affected. The issues raised in relation to this case study echo elsewhere and highlight a question that is commonly ignored: Is the pub an acceptable venue for a community's traditional music-making?

### **Caitríona Ní Shíocháin (University College Cork), *Performance, Politics and Oral Poetry: the Songs of Máire Bhúí Ní Laeire.***

This paper explores the role of Gaelic song composition and performance in the development of political thought in nineteenth-century Ireland, drawing from the work of one of the most famous Gaelic-language poets of the era, Máire Bhúí Ní Laeire. Rather than approaching the song tradition as a 'mere' vehicle, or even worse, as a trivialiser of significant political ideas, I will argue that the song tradition tends to re-create ideas and resituate them in specific contexts of collective experience. In particular, it is the character of the performance event that is crucial; that is, as a liminal moment in which words and music are fused in such a manner as to resonate strongly with the history, cosmology and identity of a perceived collective, and furthermore to re-imagine and invigorate the community in a dramatically political manner. Three interrelated areas will be addressed: the transmission of concepts in oral tradition, including the interplay of oral and literary genres, with particular reference to Jacobinism and Millenarianism in the songs of Máire Bhúí; the transmission of ideas and concepts across cultural interfaces and

their reconfiguration and reinterpretation within symbolic systems; and, centrally, the song performance event as liminal, and music being crucial in demarcating and ‘performing’ this liminal space, wherein, as Victor Turner states, ‘everything, as it were, trembles in the balance’ (1982:43).

**Sarah O’Halloran (University College Cork), Brokenness, Death and Destruction: Gerald Barry’s Operas and Queer Identity in the Irish Literary Tradition**

Irish writers and scholars have begun to address the many aspects of Irish cultural identity that have, until recently, been ‘outside history’. Among these are queer identities, which have tended to be ignored and sidelined by dominant forms of Irish cultural expression. This paper will ask how Gerald Barry’s operas *The Intelligence Park* and *The Triumph of Beauty and Deceit* engage with and contribute to questions of queer identity in Ireland. To what extent do Barry’s operas engage with the imposing, and more established, traditions of Irish literature, especially spoken theatre? Compared with the intrinsically ‘Irish’ theatrical legacy, opera can appear foreign and rootless in Ireland, and thus queer in its own right. By presenting parables of cultural alienation and embracing opera’s idiosyncratic musical traditions, Barry’s operas highlight this strangeness. The result, I will argue, is to challenge tradition and expectation. Queer sexual and gender identities are often thought to pose a challenge to the sexual and gender orthodoxies and the foundational myths of a nation. I will approach Barry’s operas as subversive queer utterances, exploring ways in which they have embraced, evaded or adapted established notions of Irish nationhood and cultural identity.

**Susan O’Regan (Cork Institute of Technology), The Grand Cork Concerts of 1826**

The Grand Musical Meeting of 1826 was an event of unprecedented magnitude in Cork concert life, and predated the Dublin Grand Festival by five years. Coinciding with the Summer Assizes, it consisted of six Grand Concerts held on consecutive evenings in the Theatre Royal, George’s Street. An oratorio and an opera were performed during the second week. The large and distinguished group of visiting instrumentalists included violinist Keiswetter, pianist Carl Schunke, and trumpeter Thomas Harper. Heading the list of celebrated singers was Madame Cornega, of the Italian Opera in London. In addition, there was a full orchestra and choir which was ‘selected from the Lancashire Choirs, and from the Ancient Concerts and Oratorios, London’. The prime mover was William Forde, a Cork musician who had moved to London two years earlier, and used his contacts there to enhance the concert life of his native city. The local newspapers gave extensive and enthusiastic coverage to the concerts, but also alluded to the financial risks incurred by the organisers and, in particular, William Forde.

**Louise O’Riordan (University College Cork), *Lost Highway*: Wide Screen Sound?**

David Lynch’s *Lost Highway* is a road movie that goes nowhere. It has been described as a filmic moebius strip, with no beginning or end, just a continuity that unfolds as a film roll. I argue, however, that the space that is represented as constrained and limiting to the characters is transformed through Lynch’s use of sound within the film, the force of



which would not be in evidence without the impact of the anamorphic widescreen format of the cinematic space itself. There is, in other words, a reciprocal and dynamic relationship between widescreen image and Dolby sound. The film's soundscape of industrial metal creates a larger cinematic space than that formed by the images alone, while at the same time the musical extension of narrative space is made possible by the widescreen cinema's increased capacity to carry and clarify the soundscape.

In the case of *Lost Highway* widescreen technology gives the sound an impact that results in a more complex narrative emerging from the film as a whole. The force injected into the soundscape by Dolby technology means that signification 'breaks out' of the otherwise circular narrative and forms an aural/spatial equivalent of the linear narrative more typically associated with the road movie.

### **Helen O'Shea (Victoria University Melbourne), Idealising Musical Community in Irish Traditional Music Sessions**

The power of shared musical experience has inspired such diverse scholars as Jacques Attali and John Blacking in the 1970s and Mark Slobin and Simon Frith in the late twentieth century to theorize collective musical performance as capable of producing an embodied, transcendent experience of an ideal society. Scholars who have written about the group performance of Irish traditional music demonstrate a similar understanding of collective musical performance as enacting an ideal community. Such models of collective musical identities tend, however, to idealize musical performance (as if it always produced a transcendent experience) and to elide the experiences of participants, representing them as harmonious (at one) and homogeneous (as one). This paper draws on fieldwork conducted among musicians playing Irish traditional music in East Clare (part of a larger study of identity formation among foreigners playing Irish traditional music). It examines the tactics used by locals and outsiders in two East Clare music sessions, and considers the social and musical consequences of understanding Irish music.

### **Fiona M. Palmer (Queen's University Belfast), Vincent Novello and 'This extraordinary genius': Henry Purcell**

Vincent Novello's edition of *Purcell's Sacred Music* (December 1828 – October 1832) reached the marketplace at a time of enterprise and upheaval for the Novello family. It was his first publication of sacred repertoire from outside the Roman Catholic Rite. In 1830, Novello's newly-qualified eldest son, Alfred, took on the publication of the remaining numbers of the Purcell edition from his shop at 67 Frith Street, Soho Square. The engraved plates from this edition were later reused under the guise of the Musical Antiquarian Society's publication entitled *The Cathedral Services, Anthems, Hymns, and other Sacred Pieces Composed by Henry Purcell Edited by Vincent Novello* (completed in 1846 and published by J. Alfred Novello). This paper explores the context of *Purcell's Sacred Music*: its precedents, processes, editorial principles, subscriber-base, publication and reception. It considers the significance of Purcell's music to Novello, his circle and beyond. Novello's promotion of this repertoire is evidence of his

understanding of the value and interest of these works to future generations. It demonstrates his desire to increase awareness and accessibility. He sought to educate his purchasers through incorporation of biographical details and performance instructions. The paper provides a glimpse into the ethos of Novello's editorial work in the first half of the nineteenth century, and allows us to re-evaluate Novello's role as an advocate of Purcell's sacred music.

**Marzanna Poplawska (Wesleyan University) *Wayang Wahyu: The Catholic Shadow Theatre of Central Java and its Role in the Church Politics of Inculturation***

This paper discusses the creation of *wayang wahyu* – a Catholic form of shadow theatre in central Java – and its relation to church politics of inculturation as well as its role in the process of creation of a new Javanese-Christian identity. *Wayang wahyu* was developed in the 1960s. Based on Catholicism and conceived as an alternative communication media to spread the God's revelation, it forms a unique synthesis between art and religious communication. The creation of *wayang wahyu* occurred at the time of the Second Vatican Council that – through promoting the idea of merging local and Christian cultures – marked a turn from the Church's previously Euro-centric and highly universalized orientation to a pluralistic and more localized one. The concept of inculturation, which is still vital to the Church mission and politics, became popular in the 1970s, mainly due to the efforts of African bishops and theologians. Inculturation, as defined by Aylward Shorter, is 'the creative and dynamic relationship between the Christian message and a culture or cultures'. It is a two-way process: the local culture is transformed by the religious message, and Christianity itself is also transformed by culture in a way that allows that message to be formulated and interpreted anew. In my paper, I analyze *wayang wahyu* and its elements (music, stories, performance practice) in the context of inculturation – as defined by Shorter, examining also the ways in which *wayang wahyu* becomes a representation of identity of Javanese Christians.

**Holly Rogers (University College Cork), *When Music Video Comes to Life: Nam June Paik's TV Cello***

Off-screen sound frequently conceals the single-point perspective of film. The sound of a doorbell ringing or footsteps fading into the distance helps to conceal the limits of the image and so convinces the viewer that the film world extends in every direction: that it is real and fully dimensional. It has commonly been asserted that soundtrack music operates in much the same way, adding an auditory space to create extra depth and dimension to the otherwise flat screen. But what happens to the role of music in film when image breaks from its two dimensional confines? What happens to soundtrack when image moves into its auditory space? Nam June Paik's video installation *TV Cello* (1971) demonstrates the crossover possibilities between music and cinema by destroying the traditional, four-sided confinement of the television screen. Cellist Charlotte Moorman performs on stage while three monitors display a corresponding number of image sequences: a direct feed of the immediate performance, a video collage of other cellists, and an intercepted broadcast television feed that creates flashes of colour and spiralling loops. The monitors are arranged in the shape of a cello and strung with a

single string: Moorman then plays the instrument with a regulation bow to create a series of electronic sounds, transforming the televisions into a musical instrument. Using the television monitor as a sculptural object, *TV Cello* expands screen space by cross-fertilizing images between live events and the monitors: it realizes cinema's illusion of reality. The result is a form of visual music that exists beyond the confines of the television screen. This paper will explore how Paik's installation subverts the traditional music-image relationship of mainstream cinema.

**Franziska Schroeder (University of Edinburgh), The Voice as Transcursive Inscraper: Hans-Joachim Hespos' *IKAS***

This paper analyses Hans-Joachim Hespos' work *IKAS* for solo saxophone with a view to highlighting the unusual timbral relationship between the vocal and instrumental sound. The paper examines the vital threshold conditions that occur during the interplay of voice and instrument. It is commonly understood that the voice, the performer and the instrument exist as a dynamic whole, one that works together. It is seen as a system in which the instrument is understood as an extension of the body: to produce a certain sound, the vocal cavity has to be shaped according to the performer's resonant cavities (throat and vocal tract) and the specifics of the instrument (reed with mouthpiece, or size of instrument's neck and bell, etc.). The paper proposes to question this centrifugal way of thinking about the voice-performer-instrument relation, and argues that there is a need for reconsidering and re-conceptualizing the voice's usage in compositions such as *IKAS*. I propose to reflect upon the interrelated 'trio' of voice, performer and instrument as a specific technology, what one could call a Deleuzian machine, and suggest that we may think of a Deleuzian approach to the workings of a machine in order to understand this intricate relationship of voice, performer and instrument (Deleuze, Guattari, 1983). The unconventional writing of *IKAS* provides an excellent example for such analysis, as it uses the voice not only for the production of words, vowels and consonants *away* from the instrument, but also forces the performer to explore the rather intimate and close threshold condition that occurs between voice *and* instrument. An analysis of the work that reflects this aspect will be presented.

**Jan Philipp Sprick (Berlin), Arnold Schoenberg's Violin Concerto op. 36: Absolute Music as 'Exile Composition'**

In their attempts to identify intersections between music and political or social history, music scholars have tended to ignore 'absolute' music and concentrate either on programme or otherwise texted music, or alternatively on issues of musical reception. The more easily determined extra-musical content of such cases makes the analysis both easier and more obviously plausible. The present paper takes Arnold Schoenberg's Violin Concerto Op. 36 as a case in point for the idea that also the content of 'absolute' music may be construed meaningfully in terms of the specifics of political and social history. For despite the fact the work has no hidden programme, it is nonetheless possible to argue that the Concerto firmly reflects the composer's engagement with the political and music-compositional ramifications of his exile to the United States. An analysis along these lines is, in my view, instructive for our understanding both of the

compositional processes at work in the Concerto and of the experience of German-Jewish exile in the years surrounding the Second World War.

My contextual analysis of the Violin Concerto employs the following three perspectives. Firstly, I explore the compositional history of the work. In particular I concentrate on Schoenberg's dedication of the work to his former student and friend Anton von Webern in relation to strong contrast between Schoenberg's and the Webers's reception of elements of Third Reich ideology. Secondly, I examine the work's performance and early reception history on the basis of unpublished material from the 'Nachlass' of the soloist of the first performance, Louis Krasner. Thirdly, and perhaps most importantly given my broader methodological considerations, I analyze parts of the first movement of the work. This concentrates on the relation between Schoenberg's theoretical understanding of twelve-tone-composition – in particular the use of the basic row to determine the structure of the piece – and the Concerto's specifically *lamento* characteristics.

**Blake Stevens (Stanford University), Placing the Operatic Monologue: Genre and National Style in the *Querelle des Bouffons***

The operatic monologue attracted sustained critical attention late in the history of *tragédie lyrique*, in the debates over national musical styles during the *Querelle des Bouffons* (1752-1754). The controversy surrounding the monologue 'Enfin il est en ma puissance', from Lully's *Armide*, has generally served to frame this debate, with two texts at its center: Rousseau's *Lettre sur la musique française* (1753) and Rameau's response, the *Observations sur notre instinct pour la musique et sur son principe* (1754). Recent studies have focused on this exchange to chart the development of Rameau's harmonic theories and to explore broader aesthetic issues involving the relative claims of harmony and melody in musical expression. The role of genre within the debate, however, is unclear: Of what significance is the fact that the object under discussion is a monologue, one of the most important discursive modes within French Baroque opera? This paper will examine the competing generic models underlying Rousseau's critique and the responses it provoked. Indeed, to understand the role of genre within the debate requires an initial shift of focus away from Rameau, whose stress on harmonic analysis has obscured other concerns among Rousseau's critics. Guided by an emphasis on poetic text and spectacle that had long characterized French operatic aesthetics, these critics show how a traditional, even *lulliste*, position could defend the French monologue. In the literature of the *Querelle*, the monologue proves to be a curiously unstable discursive mode, shifting under different critical perspectives – whether musical or dramatic, modern or traditional, Italian or French.

**Aidan Thomson (Queen's University Belfast), Unmaking Elgar's *The Music Makers***

Elgar's 1912 setting of Arthur O'Shaughnessy's ode, *The Music Makers*, has been considered by many critics as one of the most problematic works of the composer's mature period. This is partly a reflection of its often sombre character, but, even more, a consequence of Elgar's use of self-quotation in the work, a procedure which inevitably

prompts comparisons with Richard Strauss's *Ein Heldenleben*. Elgar's comments about the quotations are characteristically ambiguous. 'If the original place of any of these themes is known to the hearer,' he wrote to Ernest Newman, 'he may feel the reason for its presence... If these quoted passages are unknown, the music may be listened to simply as an expression of feelings called up by the poem, without regard to the quotations as such' (Elgar Complete Edition, vol. 10, vii). But this position is somewhat disingenuous, especially given Elgar's propensity for 'enigmas': either the quotations formed a layer of meaning in the interpretation of the work in the composer's mind, or they didn't (in which case, why include them?) In this paper, I consider afresh the role of the quotations in the work. Rather than seeing them simply as isolated moments of word painting, I argue that they reflect a modernistic approach to nostalgia, where memories are presented as fragmented, and where the idea of 'dreaming' is manifested musically by an almost subconscious transformation of particular quotations. This transformation takes place within a large-scale tonal framework which, as the work progresses, becomes increasingly strained and which ultimately is incapable of satisfactory closure. In short, *The Music Makers* can be seen as an interrogation by Elgar of (his own) musical language: an interrogation which suggests that the 'sense of progress' the composer discerned in the poem was far from positive.

### **Simon Trezise (Trinity College Dublin), Wagner in Early Recordings**

As a source of information on early-twentieth-century performance practice in Wagner, the pre-electrical recordings are largely unexplored, a few notable examples notwithstanding. Blame for this rests firmly with the limitations of the acoustic process, which restricted the size of the orchestra, the frequency and dynamic response, and so on. Economics also prescribed against recording extended passages, so most of the issued recordings run to only four minutes or so. With the advent of electrical recording in 1925 the technical limitations pertaining to the orchestra, frequency response and other factors were, if not resolved, certainly considerably ameliorated. This was also a time when a number of remarkable Wagner singers first came to prominence, including Lauritz Melchior and Frida Leider. No longer were companies content to record only four-minute excerpts: whole scenes and even acts were issued. The results of this are to cast into twilight the 78s and cylinders of Wagner in the period c1900-1925. Closer examination of the acoustic period reveals a few extended scenes of considerable interest, including almost all of Act I of *Die Walküre*, and many short extracts not solely reducible to a set of features dictated by the limitations of the recording process. Even if we cannot hear the full Wagner orchestra, and even in the absence of much dynamic and frequency information, we can speculatively assemble evidence of received notions for the performance of Wagner both from the singer's and conductor's perspectives. Work in this field requires imagination and developed analytical skills that allow one to compensate for the information that is absent from the recording. The benefits are considerable.

### **Marcus Zagorski (University College Cork), 'Nach dem Weltuntergang': Adorno's Engagement with Postwar Music**

Over the past decade, Anglo-American music scholars have become increasingly interested in the work of Theodor W. Adorno. But Adorno's reception has been markedly different in Germany, where his appeal and influence peaked in the 1950s and 60s and then diminished after his death in 1969. This paper examines Adorno's influence upon postwar music in Europe and traces the complex history of his reception among composers, theorists, and critics of the time. Adorno's work was seen both as pointing the way forward and as hopelessly outmoded, and his ideas were often eagerly adopted only to be transformed into something very nearly their opposite. This tangled and contradictory reception stems in part from misreadings of Adorno's texts, but it also parallels the philosopher's changing positions on the music and ideas of the period. Using essays and concepts central to Adorno's writing from and about the postwar period, I argue that despite relevant changes, his narrow reading of an Austro-German compositional tradition is a constant that defines the standard for his engagement with postwar music.

**Patrick Zuk (Cork Institute of Technology), A. J. Potter's Ballet *Gamble, No Gamble***

The Belfast-born composer A. J. Potter (1918-1980) was one of the most prominent figures in Irish musical life in the postwar era. A student of Vaughan Williams, he settled in Ireland in 1950 after a distinguished career of military service in the Far East and several years spent working in Nigeria. He was a highly prolific composer whose extensive output includes two symphonies, numerous concertante works, choral music, chamber music and works for the stage. At its finest, his music is notable for its qualities of refined craftsmanship and vivid invention. Potter made a particularly important contribution as a composer of scores for the ballet, some of which contain his most memorable and distinctive music. This paper will present an account of the ballet *Gamble, No Gamble* (1962), a particularly daring production for its period. *Gamble, No Gamble* is based on a long poem by Patrick Kavanagh, which is recited in the course of the work and provides its scenario. The poet employs a central trope of a game of roulette as a starting point for a complex meditation on personal experiences of emotional and erotic frustration. Potter's score is one of the composer's most remarkable achievements, notable for its brilliantly successful use of an astringent idiom deriving from a modified form of serial technique in order to match the sardonic, nihilistic tone of the poem.