

Society for Musicology in Ireland

Annual Conference

11–13 May 2007

DIT Conservatory of Music and Drama

Timetable

Friday, 11 May

Room 1.01
Room 1.02
Room 1.03
The Theatre

12.30–1.30 Registration (Entrance Hall)

1.30 Introduction/Welcome (The Theatre)

Friday 2.00–3.30 Sessions 1–3

Session 1 (Room 1.01) *Bach Studies 1: The Cello Suites*

Chair: Yo Tomita

- Róisín Nic Athlaoich (St Patrick's College, Drumcondra): 'Suite No. 1 for Solo Cello by J.S. Bach: The Performance and Interpretative Value of Schenkerian Analysis'
- Martin Jarvis (Charles Darwin University): 'BWV 1127—new evidence from a Forensic Document Examination which may also have implications for the question of who wrote the *Six Cello Suites*'

Session 2 (Room 1.02) *Nineteenth-century Music: Aesthetics and Analysis*

Chair: David Mooney

- Emer Nestor (NUIM): 'Tchaikovsky's *Romeo and Juliet*: A Schleiermacherian Reading'
- Julian Horton (UCD): 'Elements of a Theory of Nineteenth-century Tonality'
- David Larkin (University of Cambridge): 'Also sprach Strauss: Nietzsche and Wagner in Strauss's Fifth Tone Poem'

Session 3 (Room 1.03) *Irish Contemporary Music 1: Barry, Doyle and Wilson*

Chair: Kevin O'Connell

- Mark Fitzgerald (NUIM): 'Quivering Measures: Giraldus de Barri through the Gaze of Gerald Barry'
- Barbara Dignam (NUIM): 'Roger Doyle and the Dawn of Electroacoustic Music in Ireland'
- Eileen Brogan (NUIM): 'An Unacknowledged Gem: James Wilson's Engagement with Irish Opera'

3.30–4.00 Coffee/Tea (Canteen)

Friday 4.00–5.30 Sessions 4–6

Session 4 (Room 1.02) *Music Education: Literacy, Pedagogy and Research*

Chair: Kerry Houston

- Lorraine O’Connell (DIT): ‘The Junior Certificate Music Syllabus: Developing a Programme for Music Literacy’
- Jennifer O’Connor (NUIM): ‘“Mrs Curwen’s Pianoforte Methods”: New Methods in Nineteenth-century Pedagogy’
- Lisa Parker (NUIM): ‘Robert Prescott Stewart as a Music Educator in Dublin in the Latter Half of the Nineteenth Century’

Session 5 (The Theatre) *Music Identity: Issues of Difference, Nationalism and Exile*

Chair: Wolfgang Marx

- Deborah Armstrong (Lecture recital): ‘Erik Satie’s *Oeuvres* for Solo Piano: A Journey from the Sublime to the Ridiculous?’
- Una Hunt (NUIM/DIT) (Lecture recital): ‘National Airs in Nineteenth-century Piano Music’
- Mary Lennon (DIT): ‘Exploring Practice-based Research in Music’

Session 6 (Room 1.03) *Music in Seventeenth-century France/ Bach Studies 2: Examining Chorales*

Chair: Paul Everett

- Aidan O’Donnell (Université de Paris-Sorbonne): ‘*Alfabeto* and Early Seventeenth-century Harmonic Thought’
- Ian Mills (QUB): ‘Extracting Performance Clues from Mus. Ms. Bach P271: An Assessment of Micro and Macro Corrections Found in Two Chorale Preludes from the Leipzig Autograph’
- Michael Quinn (DIT): ‘“Preserved for Musical Posterity”: The Impetus for the Early Publications of Bach’s Chorales’

5.45 (The Theatre)

Society for Musicology in Ireland: Annual General Meeting

Address by the President of the Society for Musicology in Ireland, Professor Jan Smaczny, followed by a reception hosted by the Conservatory of Music and Drama

Dinner (various local restaurants)

Saturday, 12 May

Saturday 9.00–10.30 Sessions 7–9

Session 7 (The Theatre) (Final paper in the organ room)

Keyboard Music in Nineteenth- and Early Twentieth-century France

Chair: Patrick Devine

- Edward Holden (NUIM): ‘Alkan’s *13 Prières* for Pedal-piano Op. 64: A Closer Look at the Compositional Features of This Set of Works’
- David Connolly (NUIM): ‘From the Heavens to the Hands: Improvisation and *L’Orgue mystique* of Charles Tournemire’
- Siobhán Kilkelly (DIT) (Lecture recital): ‘Portrait of a Pioneer: The Organ Music of Alexandre Pierre François Boëly’

Session 8 (Room 1.02) *British Music from Vaughan Williams to Rutter*

Chair: Julian Horton

- Caireann Shannon (UCD): ‘Predicting the Unpredictable: Ralph Vaughan Williams’s Unfinished Cello Concerto’
- Paul Higgins (NUIM): ‘Britten’s Absorption of and Contribution to the Lied Tradition’
- Niamh Williams (St Patrick’s College, Drumcondra): ‘Inspiration and Model: A Tale of Two Requiems’

Session 9 (Room 1.03): *Music in Ireland*

Chair: Barra Boydell

- Catherine Ferris (NUIM): ‘Abandoning Absurd Ideas: an Examination of the Dublin Musical Society (1875–1902) as a Progressive Nineteenth-century Movement’
- Susan O’Regan (CIT): ‘Music, musicians and audience: Views of the Cork press, 1800–1840’
- Ruth Stanley (QUB): ‘Forging a Northern Irish Identity: Music Broadcasting on BBC Northern Ireland, 1924–1940’

10.30–11.00 Coffee/Tea (Canteen)

11.00 Keynote Address: Professor John Rink (Royal Holloway, University of London)
‘Sounding Out Chopin: New Sources and Resources’

Saturday 12.00–1.30 Sessions 10–12

Session 10 (Room 1.01) *Mystery and Symbols*

Chair: Cliona Doris

- Eamon Sweeney (DIT): ‘Rhetorical Applications of the Guitar in Seventeenth-century France’

- Anne Keeley (UCD): ‘From *language musicale* to *language communicable*: Olivier Messiaen and the Enduring Debate on Music and Language’
- Philip Graydon (DIT): ‘The Exile’s Tale: Walter Braunfels’s *Verkündigung* (1935)’

Session 11 (Room 1.02) *Twentieth-century Music: Politics and War*

Chair: Gareth Cox

- Ciara Burnell (QUB): ‘From Pastoral to Proleptic: Frank Bridge’s *Oration* (1930) and the Development of the Interwar English Elegy’
- Seamus Carr (NUIM): ‘Eisler’s Concept of “angewandte Musik”: Is Political Music Possible?’
- Hilary Bracefield (UU): ‘Contemporary Composers and the Possibility of Political Activism: A Nuclear Case Study’

Session 12 (Room 1.03) *Interactions in Drama, Music and Literature*

Chair: Jacqueline Weber (TCD)

- Isabella van Elferen (University of Utrecht): ‘“Ihr Augen weint!” Intersubjective Tears in the Sentimental Concert Hall’
- Wolfgang Marx (UCD): ‘*Viva la libertà*: Abbatean Readings of *Don Giovanni*’
- Cormac Newark (UU): ‘*Le pays mème de la fantasmagorie*: Jules Verne and Opera’

Poster session 1.30–2.30 Entrance Hall

- ‘Musical Pathways: An exploration of Irish traditional music in Cork City’ Daithí Kearney and Michelle Finnerty (UCC)

Lunch 1.30–2.30 Canteen

Saturday 2.30–4.00 Sessions 13–15

Session 13 (Room 1.01) *Editions, Progression and Linearity*

Chair: Lorraine Byrne Bodley

- David Brophy (DIT): ‘Symphony No. 6 “Le Matin”, Hob. 1/6 by Joseph Haydn: Performance Practice Issues Arising from the H.C. Robbins-Landon Edition’
- Adam Cullen (NUIM): ‘Schubert’s Chamber Music as a Road towards the Symphony’
- Anne Hyland (University of Cambridge): ‘Linearity and Motion across the Schubertian Landscape: A Reappraisal’

Session 14 (Room 1.02) *Music and Audience*

Chair: Michael Murphy

- Fiona Palmer (QUB): ‘A Noble and Imposing Structure: The Opening of Liverpool’s Philharmonic Hall in 1849’
- Ciaran Crilly (UCD): ‘The Perfect Collaborator: Ligeti and the Films of Stanley Kubrick’

- Danijela Kulezic-Wilson: ‘Musical Affectiveness in Non-Hollywood Cinema: Gustavo Santaolalla’s Music for Alejandro González Iñárritu’s Films’

Session 15 (Room 1.03) *Analysis: Technology and Texture*

Chair: to be confirmed

- Donncha Ó Maidín (UL): ‘Computer Model for Music Scores’
- Margaret Cahill (UL): ‘Melodic Similarity Algorithms: Computational Musicology for Music Analysis’
- Eva McMullan (UCC): ‘Thick or Clear: Considerations Preliminary to the Formation of a Textural Vocabulary’

4.00–4.30 Coffee/Tea (Canteen)

Saturday 4.30–6.00 Sessions 16–18

Session 16 (Room 1.02) *Seventeenth-century Music in Ireland and England*

Chair: Barra Boydell

- Martin Adams (TCD): ‘Reconsidering Purcell in Seventeenth-century Ireland’
- Andrew Woolley (University of Leeds): ‘Richard Ayleward (1626–1669): An “Excellent organist” of Early Restoration England’
- John Cunningham (University of Leeds): ‘The Development of the Two-part Repertoire in Early Seventeenth-century England’

Session 17 (Room 1.01) *Twentieth-century Irish Music: The Harp and Composer Identity*

Chair: David Mooney

- Edmund Hunt: ‘Where Is the Irish Bartók? A Study of the Enduring Debate in Irish Musicology’
- Helen Lyons (UCD): ‘The Commodification of the Irish Harp in the 1950s and 1960s’
- Cliona Doris (DIT) (Lecture recital): ‘Exploring New Soundscapes: A Lecture Recital of Works for Concert Harp by Composers in Ireland, 2000–2005’

Session 18 (Room 1.03) *French Music 2: Analysis and Aesthetics*

Chair: Philip Graydon

- Daniel Shanahan (TCD): ‘Deconstructive Elements in Debussy’s Compositional Style’
- Laura Watson (TCD): ‘Paul Dukas’s *Polyeucte Overture*: A Programmatic Template?’
- Máire Buffet (UCD): ‘The *Livre d’Or* of Jeanne Arribat’

6.15–7.00 Recital

Dermot Dunne (Accordion)

Sofia Gubaidulina 'De Profundis'

James Wilson 'Donizetti Variations'

Vladimir Zubitsky 'Carpathian Suite'

8.00 Conference Dinner: Conrad Hotel, Earlsfort Terrace

Sunday, 13 May

Sunday 9.30–11.00 Sessions 19–21

Session 19 (Room 1.03) *Twentieth-century Music: Serialism, Modernism and Identity*

Chair: Mark Fitzgerald

- Marcus Zagorski (UCC): 'Parameter, Material and Technology in the Philosophy of History of Early Serialism'
- Kostos Chardos (University of Surrey): 'To Belong to the World and to Now: Nuances of the Ideas and Practices of Modernism in Greece 1950–1965'
- Sarah O'Halloran (QUB): 'The Predictable Identity Crisis: Alvin Lucier's Early Work'

Session 20 (Room 1.01) *Beethoven*

Chair: Mary Lennon

- Peter Downey (St Mary's University College, Belfast): 'On the Sources of Beethoven's Irish Folksongs'
- Sandra Doyle (University of Manchester): 'Beethoven's Op. 43, *Die Geschöpfe des Prometheus*'

Session 21 (Room 1.02) *Traditional Music: Canada and Ireland*

Chair: Therese Smith

- Bridget O'Connell (WIT): 'Examining the Fiddle Styles of Western Newfoundland'
- Angela Buckley (WIT): 'The Transcriptions of a Fiddler: Philip Carolan and His Music'
- David Kearney (UCC): 'Life, Death and Legacy: Competing Narratives of Irish Traditional Music in the Irish Landscape'

11.00–11.30 Coffee/Tea (Canteen)

Sunday 11.30–1.00 Sessions 22–24

Session 22 (Room 1.03) *Text-Setting/Mendelssohn*

Chair: Jan Smaczny

- Aisling Kenny (NUIM), Judith Gannon (piano) (Lecture Recital): 'Josephine Lang's Goethe Settings: A Unique Synthesis of Poetry and Music'
- Lorraine Byrne Bodley (NUIM): 'The Vexations of Music Theatre: Anna Amalia's setting of Goethe's *Erwin und Elmire*'
- Brian Fahey (UCD): 'The Mendelssohnian Engagement'

Session 23 (Room 1.02) *Merging the Muses: Music, Dance, Art and Poetry*

Chair: Martin Adams

- Holly Rogers (UCD): ‘Audio-Visual Space in the Art Gallery’
- Adrienne Brown (UCD): ‘Western Art Music and Dance: Vocabularies and Variables’
- Kevin O’Connell (RIAM): ‘The Second Muse of Gerard Manley Hopkins’

Session 24 (Room 1.01) *Irish Music and Musicians Abroad*

Chair: Harry White

- Aidan J. Thomson (QUB): ‘Bax and the “Celtic North” as a Critique of English Pastoralism’
- Deirdre McDonald (WIT): ‘The Irish Music Manuscripts of Henry Hudson (1798–1889)’
- Adèle Commins (NUIM/DKIT): ‘From Child Prodigy to Conservative Professor: Reception Issues of Charles Villiers Stanford’