

Society for Musicology in Ireland

Annual Conference

9 – 11 May 2008

Waterford Institute of Technology

(College Street Campus)

Waterford Institute of Technology welcomes you to the Sixth Annual Conference of the Society for Musicology in Ireland. We are particularly delighted to welcome our distinguished keynote speaker, Professor John Tyrrell from Cardiff University.

Programme Committee

Dr. Hazel Farrell
Dr. David J. Rhodes (Chair)

Conference Organisation

Fionnuala Brennan
Paddy Butler
Jennifer Doyle
Dr. Hazel Farrell
Marc Jones
Dr. Una Kealy
Dr. David J. Rhodes

Technician: Eoghan Kinane

Acknowledgements

Dr. Gareth Cox
Dr. Rachel Finnegan, Head of the Department of Creative and Performing Arts, WIT
Norah Fogarty
Dr. Michael Murphy
Professor Jan Smaczny
Waterford Crystal
WIT Catering Services

Exhibition

Four Courts Press will be exhibiting a selection of new and recent books covering many areas from ancient to twenty-first century music, opera, analysis, ethnomusicology, popular and film music on Saturday 10 May

Timetable

Humanities & Art Building:

Room HA06

Room HA07

Room HA08

Room HA17 (Auditorium)

Main Building (Ground floor):

Staff Room

Chapel

Friday 9 May

1.00 – 2.00 Registration (Foyer of Humanities & Art Building)

2.00 – 3.30 Sessions 1 – 3

Session 1 (Room HA06): *Nineteenth-century Reception and Criticism*

Chair: Lorraine Byrne Bodley (National University of Ireland Maynooth)

- Adèle Commins (Dundalk Institute of Technology): Perceptions of an Irish composer: reception theories of Charles Villiers Stanford
- Aisling Kenny (National University of Ireland Maynooth): Tensions between the ‘serious’ and ‘popular’ in music: Josephine Lang’s compositional environment
- David Larkin (University College Dublin): The New Germans and their audiences: compositional psychology and reception politics

Session 2 (Room HA08): *Sixteenth- to Eighteenth-century Music Studies*

Chair: Ann Buckley (National University of Ireland Maynooth)

- Melanie Marshall (University College Cork): Music and performance among friends: a gift of the friend’s body?
- Eamon Sweeney (Conservatory of Music & Drama, Dublin Institute of Technology): The Baroque guitar and Restoration Ireland
- David Brophy (Conservatory of Music & Drama, Dublin Institute of Technology): Haydn’s symphonies at home and away: performances in Esterháza, Paris and London

Session 3 (Room HA17): *Twentieth-century Irish Music: Wilson, Barry and Doyle*

Chair: Hilary Bracefield (University of Ulster)

- Eileen Brogan (National University of Ireland Maynooth): Subjective identity in the operas of James Wilson
- Mark Fitzgerald (National University of Ireland Maynooth): Brutality with a certain pathos: Gerald Barry’s *Chevaux-de-frise*
- Barbara Dignam (National University of Ireland Maynooth): Style and structure in Roger Doyle’s *Babel*

3.30 – 4.00 Coffee/Tea (Staff Room)

4.00 – 5.30 Sessions 4 – 6

Session 4 (Room HA06): *Music in Eighteenth-century Dublin*

Chair: Barra Boydell (National University of Ireland Maynooth)

- Kerry Houston (Conservatory of Music & Drama, Dublin Institute of Technology): Music in the chapel of Trinity College Dublin
- Triona O'Hanlon (Conservatory of Music & Drama, Dublin Institute of Technology): Mercer's Hospital benefit concerts 1736-1772: a narrative and financial account
- Rachel Talbot (Conservatory of Music & Drama, Dublin Institute of Technology): Kane O'Hara's burletta *Midas* (1760)

Session 5 (Room HA08): 4.00-5.00 *French Music in the Late-nineteenth and Early-twentieth Centuries*

Chair: Michael Murphy (Mary Immaculate College, University of Limerick)

- David Connolly (Conservatory of Music & Drama, Dublin Institute of Technology): Sacred or secular? The rise of the new organ tradition in nineteenth-century France
- Barbara Kelly (Keele University): Writing musical lives and shaping reputations: the cases of Debussy and Ravel

Session 6 (Room HA17): *Twentieth-century English Music I: Bridge and Britten*

Chair: Philip Graydon (Conservatory of Music & Drama, Dublin Institute of Technology)

- Ciara Burnell (Queen's University Belfast): Dances of death and nostalgic waltzes: the connotations of dance idioms in the late orchestral works of Frank Bridge
- Fabian Huss (Bristol University): Arch-form and musical development in the chamber music of Frank Bridge
- Paul Higgins (National University of Ireland Maynooth): Benjamin Britten's art song: approaches to the setting of text

5.30 – 6.00 Plenary Session (Room HA17)

RISM Ireland launch of the new Irish repository sigla

6.00 – 7.00 (Room HA17)

Society for Musicology in Ireland: Annual General Meeting

Address by the President of the Society for Musicology in Ireland, Professor Jan Smaczny

7.00 (Staff Room)

Reception hosted by the Music Department of Waterford Institute of Technology

Dinner (various local restaurants)

Saturday 10 May

9.00 – 10.30 Sessions 7 – 9

Session 7 (Room HA06): *J.S. Bach – In Memoriam Anne Leahy (1961-2007)*

Chair: Yo Tomita (Queen's University Belfast)

- Michael Quinn (Conservatory of Music & Drama, Dublin Institute of Technology): From church to textbook: the reception of Bach's chorale harmonisations
- Elise Crean (Queen's University Belfast): Canonic connections between Gottfried Heinrich Stölzel and Johann Sebastian Bach
- Tanja Kovačević (Queen's University Belfast): What's in a name? The fate of a hitherto unknown manuscript copy of Bach's Violin Solos and its role in the reception of the work in England

Session 8 (Room HA08): *Jazz Studies*

Chair: Melanie Marshall (University College Cork)

- Elina Hytönen (University of Joensuu, Finland): Factors enhancing the flow-experiences in jazz
- David Lyttle (University of Ulster): Swing in contemporary jazz: the drumming style of Jeff 'Tain' Watts

Session 9 (Room HA17): *Irish Cultural and Social Studies*

Chair: Harry White (University College Dublin)

- Jennifer O Connor (National University of Ireland Maynooth): 'Everyone has a part to play': the contributions of the O Hea sisters to music in Dublin in the late nineteenth century
- Axel Klein (Darmstadt): Celtic legends in Irish opera, 1900-1930
- Susan O'Regan (Cork Institute of Technology): 'Expected by the next London packet': the impact of the piano on Cork's musical culture 1790-1840

10.30 – 11.00 Coffee/Tea (Staff Room)

11.00 – 12.30 Sessions 10 – 12

Session 10 (Room HA06): *Nineteenth-century German Music*

Chair: Wolfgang Marx (University College Dublin)

- Sinéad Dempsey (University of Manchester): A conflict of musical ideals: Mendelssohn and the New German School
- Eibhlin Ni Ghriofa (Sibelius Academy, Helsinki): 'Relishing the *Rhenish*: the opening movement of Schumann's Symphony no. 3, op. 97
- Julian Horton (University College Dublin): Innovation and the rehabilitation of classical form in the first movement of Brahms' Piano Concerto no. 2, op. 83

Session 11 (Room HA08): *Pedagogy and Performance*

Chair: Susan O'Regan (Cork Institute of Technology)

- David Mooney & Mary Lennon (Conservatory of Music & Drama, Dublin Institute of Technology): Challenging teacher thinking: a new model for elementary piano pedagogy in Ireland
- Mine Dogantan-Dack (Middlesex University): Exploring live musical performance: the 'Alchemy' project
- Rhoda Dullea (University College Cork): Populism, folklorism and the composition of music for children in the early twentieth century

Session 12 (Room HA17): *Minimalism*

Chair: Gareth Cox (Mary Immaculate College, University of Limerick)

- Eoin Conway (National University of Ireland Maynooth): The piano works of John Adams as a microcosm of his compositional output
- Adrian Smith (National University of Ireland Maynooth): An individual approach: an assessment of perceived minimalist developmental procedures in Kevin Volans' String Quartet no. 1 *White Man Sleeps*
- Hazel Farrell (Waterford Institute of Technology): A minimal 'Irish' concerto: Eric Sweeney's sources

12.30 – 1.30 Keynote Address (Room HA17):

Chair: Jan Smaczny (President of the Society for Musicology in Ireland)

Professor John Tyrrell (Cardiff University): Pidgeon holes and politics: Janáček's anniversaries

1.30 – 2.30 Lunch (Staff Room)

2.30 – 4.00 Sessions 13 – 15

Session 13 (Room HA06): *Nineteenth-century Piano Music: Schubert and Chopin*

Chair: Julian Horton (University College Dublin)

- Barbara Strahan (National University of Ireland Maynooth): Music of a lesser genre: Schubert's development and transformation of the piano duet medium
- Alison Hood (National University of Ireland Maynooth): Shared compositional strategies in Chopin's Nocturnes, op. 48

Session 14 (Room HA08): *Fibich and Mahler*

Chair: Jan Smaczny (Queen's University Belfast)

- Patrick Devine (National University of Ireland Maynooth): Self-quotation Czech style: the place of the *Moods, Impressions and Recollections* in Fibich's opera *The Tempest*
- Jennifer Lee (National University of Ireland Maynooth): *What night tells me at the stillest hour*: the demonstration of what *was*, what *is* and what *will be* in Gustav Mahler's Third Symphony
- Úna-Frances Clarke (University College Dublin): Modernism and Mahler: an analytical study of the first movement of the Sixth Symphony

Session 15 (Room HA17): *Seóirse Bodley at 75*

Chair: Eric Sweeney (Waterford Institute of Technology)

- Anne-Marie O'Farrell (Conservatory of Music & Drama, Dublin Institute of Technology): Avant-garde and the Irish harp: a contextualisation of Seóirse Bodley's *Duet Scintillae* (1968)
- Gareth Cox (Mary Immaculate College, University of Limerick): 'It is not a music that will live alone': Seóirse Bodley's Kennelly settings
- Lorraine Byrne Bodley (National University of Ireland Maynooth): A tradition redefined: Seóirse Bodley's song cycles on the poetry of Micheal O'Siadhail

4.00 – 4.30 Coffee/Tea (Staff Room)

4.30 – 5.15 Recital (Chapel)

John Elwes (tenor) and Malcolm Proud (harpsichord)

Anniversary music by John Blow and songs from *Moore's Melodies*

John Blow (1648/9-1708): Secular songs

It is not that I love you less (The self-banish'd)

Fain would I, Chloris, ere I die (1683)
Clarona, lay aside your lute
Philander, do not think of arms (1699)

Henry Purcell (1659-1695): Pieces for harpsichord

A new Scotch tune ('Peggy I must love you'), Z.655

A new ground (from 'Welcome to all the pleasures', Z.339/3), Z.T682

A new Irish tune ('Lilliburlero'), Z.646

Thomas Moore (1779-1852): Songs from *A Selection of Irish Melodies* (1808-)

Believe me, if all those endearing young charms

Go where glory waits thee

At the mid hour of night

The meeting of the waters

Silent, oh Moyle

Oh! had we some bright little isle

The last rose of summer

The minstrel boy

5.30 – 6.30 Sessions 16 – 18

Session 16 (Room HA06): *Music Criticism and Culture in Ireland*

Chair: Fiona Palmer (National University of Ireland Maynooth)

- Michael Murphy (Mary Immaculate College, University of Limerick): From the sublime to the ridiculous: standards and influences in the Irish musical press in the nineteenth century
- Helen Phelan (Irish World Academy of Music and Dance, University of Limerick): 'Let us say yes...': music, the stranger and hospitality

Session 17 (Room HA08): *Twentieth-century English Music II: Bush and Arnold*

Chair: Mark Fitzgerald (National University of Ireland Maynooth)

- Emer Bailey (Waterford Institute of Technology): Applied socialism in the music of Alan Bush
- Raphael D. Thöne (University of Music and Drama, Hanover): Malcolm Arnold, the unprogressive? Thoughts on the modernist nature of some of his late symphonies

Session 18 (Room HA17): *Twentieth-century Analysis I*

Chair: Axel Klein (Darmstadt)

- Karen Power (Mary Immaculate College, University of Limerick): Louis Andriessen's *De Materie* part 1: a look at how Andriessen's vision transcends into a unifying compositional technique
- Wolfgang Marx (University College Dublin): 'fuse the fear of death with laughter': death in György Ligeti's *Requiem* and *Le Grand Macabre*

7.30 Conference Dinner: Dooley's Hotel (The Quay)

Sunday 11 May

9.30 – 11.00 Sessions 19 – 21

Session 19 (Room HA06): *English Music of the Seventeenth and Eighteenth Centuries*

Chair: Kerry Houston (Conservatory of Music & Drama, Dublin Institute of Technology)

- John Cunningham (University of Leeds): ‘Composed in the way of a *Fancy*’: William Lawes and the fantasia-suite
- Simon MacHale (Trinity College Dublin): ‘Historicism’ versus ‘anachronism’: analysing the music of Henry Purcell
- Estelle Murphy (University College Cork): Roles (re)defined: John Eccles and the Poet Laureate

Session 20 (Room HA08): *Irish Traditional Music and Dance*

Chair: Aileen Dillane (University of Limerick)

- Helen Lyons (University College Dublin): Constructing traditions: the Irish harp as an ‘art’ instrument
- Antaine Ó Faracháin (Conservatory of Music & Drama, Dublin Institute of Technology): From the heart: traditional song in Ireland and some terminology used to describe and define it
- Sean O Seanchair (Dublin City University): Social dance in Ireland in the 1940s and 1950s

Session 21 (Room HA17): *Twentieth-century Opera*

Chair: Patrick Devine (National University of Ireland Maynooth)

- Juliana Licinic van Walstijn (Queen’s University Belfast): ‘*Teatro di poesia*’ in the opera house: a new operatic tendency at the turn of the 20th century
- Áine Sheil (Trinity College Dublin): Opera production in Ireland: no place for politics?

11.00 – 11.30 Coffee/Tea (Staff Room)

11.30 – 12.30 Sessions 22 – 25

Session 22 (Room HA06): *Film Music*

Chair: Paul Everett (University College Cork)

- Holly Rogers (University College Dublin): Painting with time: audio-visual collaboration in early avant-garde film

Session 23 (Room HA08): *Popular Music and Music Theatre*

Chair: John O’Flynn (Mary Immaculate College, University of Limerick)

- Hilary Bracefield (University of Ulster): The strange case of the Kingston Trio: the Irish perspective on an American phenomenon
- Brian Rice (University of Ulster): The *West Side Story* percussion book: a contemporary viewpoint

Session 24 (Room HA17): *Twentieth-century Analysis II*

Chair: Hazel Farrell (Waterford Institute of Technology)

- Adrienne Brown (University College Dublin): The number three: sonata form and dance
- Brian Bridges (National University of Ireland Maynooth): Can harmony be non-linear? A response to some of Glenn Branca’s ‘25 Questions’

Session 25 (Room HA07): *CHMHE Undergraduate Musicology Competition Winners*

Chair: Wolfgang Marx (University College Dublin)

- Laura Anderson (Trinity College Dublin): French influence on Pelham Humfrey's instrumental verse anthems
- Joe Kehoe (National University of Ireland Maynooth): The place of ethics in musicology

Abstracts

Session 1: *Nineteenth-century Reception and Criticism*

Adèle Commins (Dundalk Institute of Technology)

Perceptions of an Irish composer: reception theories of Charles Villiers Stanford

Stanford was a successful musician in England with an international reputation as a composer and pedagogue with professorships at the Royal College of Music London and Cambridge University and conductorships with eminent performing groups across the country. He had a vision for the development of an art tradition in England and while his list of compositions was vast, it was here that he came under the attack of the critics. Stanford's interest in the music of his forefathers was formulated when he was a young boy growing up in very cultured surroundings in Dublin. Commenting on a piece which he had written about Schumann when he was 16, Stanford professed himself a 'wild Schumannite' and his interest in the music of such German composers as Schumann and Brahms won him critical acclaim in the nineteenth century. However, by the twentieth century Stanford's identification with this musical trajectory was seen as old-fashioned and his compositional trends were viewed by some as being too traditional. The reception of Stanford's music has undergone changes throughout his life and posthumously. Positive criticism was awarded in Dublin, his native city, and on his arrival at Cambridge Stanford continued to be supported by the press. However, while such critics as Fuller-Maitland were loyal supporters of Stanford's music, others as notable as George Bernard Shaw showed antipathy towards his fellow-Irishman. Following Shaw's lead, subsequent reviews failed to promote Stanford as a composer of note in England and increasing comment was made about his Irishness. Such damning and continuous criticism affected the future of Stanford's music in England, where music criticism had established an important role in the culture of the time, until eventually his work as a pedagogue appeared to overshadow his talents as a composer. This paper will discuss some of the reasons surrounding changes in Stanford reception and will develop reception theories presented last year.

Aisling Kenny (National University of Ireland Maynooth)

Tensions between the 'serious' and 'popular' in music: Josephine Lang's compositional environment

Research for this paper is funded by a Government of Ireland Postgraduate scholarship through the Irish Research Council for the Humanities and Social Sciences.

Marcia Citron points out in her book *Gender and the Musical Canon* that within every art form, there exists a dichotomy between high and low culture. As in other art forms, the 'high' and 'cultured' is generally associated with the masculine, whereas 'low' and 'popular' have more feminine connotations. With Schubert's transformation of the Lied to a formidable genre this dichotomy was challenged and tensions arose between the serious, more sophisticated art music, and the popular salon music of the day. In her debut piano recital for one of private societies in Munich in 1826, Josephine Lang performed a popular programme, including a set of variations by the composer Henri Herz (1803-1888). Herz composed many fine pieces for piano and was initially admired by Robert Schumann but later levelled sharp criticism at Herz for bowing to popular demand for modelling his music in the virtuosic playing of the Parisian salons. Felix Mendelssohn also spoke harshly of Herz and criticised his 'juggler's tricks' at the piano. Such criticism of Herz and other 'popular' composers reveals an underlying conflict between 'high' and 'low' culture; a dichotomy which embodies an elitism which was difficult for women to transcend at this time. This paper will focus Josephine Lang's achievements as a Lieder composer in the face of such tensions. How did this dichotomy affect women composers such as Lang (and Fanny Hensel) who may not be comfortably placed in either camp? Both were gifted composers who surpassed typical expectations of the drawing room Lied and yet were prevented from fully participating in the professional realm of musical activity. Or were they? With recent criticism of such canons and reconsideration of Lang, has this dichotomy been transcended in time?

David Larkin (University College Dublin)

The New Germans and their audiences: compositional psychology and reception politics

The uproar that greeted the first performance of Strauss' symphonic fantasy *Aus Italien* might have been expected to dismay the composer, but instead it delighted him: "I felt immensely proud: the first work to have met with the opposition of the multitude; that proves it must be of some significance." This incident illustrates in microcosm some of the complexities of the composer-audience relationship in the latter part of the nineteenth century in Germany, especially for composers of progressive inclinations. Far from regarding themselves as duty-bound to cater to the tastes of the public, musical pioneers such as Liszt and Wagner were conscious of a higher imperative: a belief in the inevitable progress of the art, with the composer acting as visionary pointing the way forward. For them, failure was only deferred success; Liszt's oft-repeated "I can wait" attests to his certainty of ultimate vindication in the judgement of history. Even though Wagner repeatedly fulminated against debased contemporary tastes, he, too, had faith in the true nature of *das Volk*, and lived to see his works achieve success beyond a close circle of initiates. While there does seem to be an elitist strain in the attitudes of the New Germans, this is balanced by a sense of their ultimate evangelical mission. This paper will explore how the conflicting demands of the present and of posterity impacted on the compositional psychology of the three most prominent *Zukunftsmusiker* in nineteenth-century Germany.

Session 2: Sixteenth- to Eighteenth-century Music Studies

Melanie Marshall (University College Cork)

Music and performance among friends: a gift of the friend's body?

In dedicating his *Primo libro de villotte* (Venice, 1550) to Girolamo Fenaruolo, Antonino Barges mentions the role friendship played in its composition and publication. Barges publishes the book in order to be a good friend rather than an ungrateful musician. Gratitude points to a further element of the dedication: the circulation of the music as a gift between friends. Martha Feldman places these songs within Domenico Venier's social and literary circle – Fenaruolo and Venier were close friends – and situates their sexually suggestive content within the salon's erotic literary output. Feldman suggests the dedication to Fenaruolo might be a cover for the book's 'true' dedicatee, Venier, because it would have been improper to dedicate the work to a man of that stature. The book is likely to have found a happy audience in Venier's salon, yet Barges' identification of Fenaruolo's friends, and his careful inscription of himself within Fenaruolo's circle suggests that Fenaruolo may indeed have been Barges' intended dedicatee. Moreover, while it is common for a Cinquecento music dedication to operate in the gift mode, it is less common for friendship to be so carefully articulated. As Alan Bray has demonstrated, material gifts between friends relate to the physical gift of the friend's body constituted through shared physical intimacy and public embraces. This paper examines the poetry and music associated with Fenaruolo and his friends in this light, and considers the relationship between the material gift of music between friends, music performance, and the physical performance of that gift and friendship.

Eamon Sweeney (Conservatory of Music & Drama, Dublin Institute of Technology)

The Baroque guitar and Restoration Ireland

"The Duke of York played upon it tolerably well and the Earl of Arran like Francisco himself...". These lines are taken from a passage in *Memoires du Compte de Grammont* that describes the popularity of the guitar at the court of Charles II (1630–1685), King of England. The personalities mentioned are *Duke of York*: James Stuart (1633–1701), King James II (1685–1688), brother of Charles II; *Earl of Arran*: Richard Butler (1639–1686), son of James Butler (1610–1688), 1st Duke of Ormonde, Lord Lieutenant of Ireland; *Francisco*: Francisco Corbetta (c1615–1681), noted guitarist and composer at the courts of Charles II and Louis XIV. Little is known about the prevalence of the guitar or its related plucked-string

instruments in late seventeenth-century Ireland. However, there is circumstantial evidence to suggest its presence, including the affection in which the Irish peer Richard Butler held the instrument; a similar connection to James Stuart, also associated with Ireland, not least through his prosecution of the Irish Jacobite War (1689–1690); a manuscript (Ms. Mus. Sch. C.94), held in the Bodleian Library, Oxford. It is dated ‘1660–1684’ and includes music for guitar by ‘Gallot d’Irlande.’ This paper will discuss the Gallot manuscript and other evidence that points to the use of the five-course guitar in late seventeenth-century Ireland.

David Brophy (Conservatory of Music & Drama, Dublin Institute of Technology)
Haydn’s symphonies at home and away: performances in Esterháza, Paris and London

In a letter dispatched from London to Vienna in 1791, Haydn, referring to his compositional process, claimed that he had “to change many things for the English public”. This paper examines circumstances surrounding this “change” which took place during the 1780s and 1790s, focusing primarily on Haydn’s symphonic output. By the mid-1780s Haydn found himself in a position that no longer required him to actively promote his works beyond the confines of Esterháza and its orbit. Requests for new symphonies, initially from Paris and subsequently London, established a reputation that acted as a catalyst for Haydn to reach out to ever-expanding audiences. The paper shows that his new-found fame required a certain level of compromise, as he was no longer solely satisfying the varying demands of his employers at Esterháza. Instead, a complex array of interested parties, including writers, publishers, musicians and, most importantly, his audience, placed increasing demands on what he wrote and how he wrote it. The performance environments at Esterháza, Paris and London are assessed and an overview of the fluctuating composer/performer/audience relationship shows how important this period was in the development of Haydn’s mature symphonic style. Peripheral issues regarding orchestral performance practice, commissioning and publishing, when explored, illustrate just how manifold the influences on a composer’s life became towards the end of the eighteenth century. The paper asserts that in many ways Haydn was the central figure in the evolution of the composer from court servant to iconic public persona, writing for an increasingly international audience.

Session 3: Twentieth-century Irish Music: Wilson, Barry and Doyle

Eileen Brogan (National University of Ireland Maynooth)
Subjective identity in the operas of James Wilson

James Wilson’s eight operas, seven completed and one unfinished at the time of his death, clearly demonstrate that the genre constituted a major preoccupation throughout his creative life. His passion for the medium sustained his compositional energy even when there was no prospect of a production. In her 2003 study of modernist operas by Zemlinsky and Shreker (PhD Diss., University of British Columbia), Sherry Denise Lee argues that the issue of subjective identity is central to an understanding of these works. Her premise, based on Adorno’s theories, asserts that modern works of art can be artistic expressions of the creative artist’s personal identity and past experiences. This paper applies the concept of subjective identity to the operas of James Wilson with particular reference to *The Hunting of the Snark*, *Letters to Theo* and *Grinning at the Devil*. Wilson’s biographical experiences and his own crisis of identity are examined in order to explore the interplay between subjective identity and artistic creative expression embodied in these works.

Mark Fitzgerald (National University of Ireland Maynooth)
Brutality with a certain pathos: Gerald Barry’s *Chevaux-de-frise*

On 15 August 1988 at the Henry Wood Promenade Concerts in London, Gerald Barry’s 20-minute orchestral piece *Chevaux-de-frise* received its world premiere. Described by critic Antony Bye as “a sonic gangbang” the piece was originally commissioned by the BBC to mark the 400th anniversary of the

Spanish Armada, but the composer had reservations about celebrating the heavy loss of lives off the west coast of Ireland and provided instead “a piece of purely abstract music, about nothing but itself.” Despite this disclaimer the composed work was permeated by images of drowning and flames, the names of the sunken Spanish ships and an Elizabethan song encountered at the funeral of a drowned man. The paper outlines the background to the piece, the sources used by the composer and how he utilised these to create what he described as “a brutality that would have a certain pathos.”

Barbara Dignam (National University of Ireland Maynooth)

Style and structure in Roger Doyle’s *Babel*

Ireland’s most prolific composer of electronic and electroacoustic music, Roger Doyle is renowned for the sheer stylistic diversity of his compositional output. This is primarily a result of his wide-ranging musical tastes, all of which have had varying degrees of influence on a compositional career that has spanned almost four decades and has culminated in the prestigious Bourges Magisterium Award in 2007. Alongside his longstanding admiration for the work of Pierre Henry, Doyle has been strongly influenced by the Beatles, Stockhausen and Debussy. This paper aims to analyse Doyle’s magnum opus *The Babel Project* paying particular attention to elements of style and structure within it. To that end, it will investigate *Babel* as an overall concept, looking at the relationships that exist between Doyle’s *Babel Tower* and the architectural structure documented in historical and biblical texts. It will consider specific characteristics of compositional style within the work and will provide evidence that structure is a key element of *Babel* unifying individual pieces under an “imposed *Babel* structure”. It will also demonstrate that through repeated examination of the work, the presence of intrinsic links between sound material is revealed, further concretising the existence of the composer’s compositional style and use of a unified structure. Specific examples will be discussed in relation to this.

Session 4: Music in Eighteenth-century Dublin

Kerry Houston (Conservatory of Music & Drama, Dublin Institute of Technology)

Music in the chapel of Trinity College Dublin

Musical traditions at the Dublin cathedrals have been explored comprehensively by Barra Boydell, Harry Grindle and others, but music at the Chapel of Trinity College Dublin has received scant attention to date despite evidence of an organ in place in the College Chapel from the late seventeenth century and the establishment of a choir in the Chapel from at least the 1760s. Music at the Chapel was closely associated with the choirs of Christ Church Cathedral and St Patrick’s cathedral until a new foundation, independent of the cathedrals, was established in the 1960s. It is virtually impossible to trace the history of music in the Chapel from the few records relating to music that are contained in the College’s administrative records, but with the aid of secondary material it is possible to conjecture the patterns of music and worship in the chapel from foundation of the College in 1592 until the reorganisation of the foundation in the 1960s. This preliminary report will survey the sources available to chronicle the musical tradition in the chapel and make an initial assessment of the importance of the chapel in the broader musical scene in Dublin.

Triona O’Hanlon (Conservatory of Music & Drama, Dublin Institute of Technology)

Mercer’s Hospital benefit concerts 1736-1772: a narrative and financial account

Benefit concerts in aid of hospitals and various charities were held frequently in Dublin during the eighteenth century. The best documented of these concerts were those held at the Rotunda (Dr. Mosse’s Lying-In Hospital). Apart from theatre music, music for charitable purposes provided the main outlet for secular music performance in eighteenth-century Dublin. Mercer’s Hospital first opened its doors in 1734. Since the hospital’s founder, Mary Mercer, “did not endow the hospital” (Lyons J.B., *The Quality of Mercer’s The Story of Mercer’s Hospital 1734-1991*, Dublin: 1991, 60) the annual benefit concerts, the

first of which was held on 8 April 1736 (ibid., from Boydell, *A Dublin Musical Calendar 1700-1760*), proved a significant source of income. The hospital records, held in the National Archives, provide a comprehensive insight into the running of these benefit concerts as they hold important information surrounding funding, the employment of musicians and venues. There was also significant social status attached to attendance at the benefit concerts. By 1786 the benefit concerts were no longer taking place and the absence of administrative record books for the years 1772–1786 make it difficult to determine exactly when the concerts ceased. This paper provides an account of these performances that ran for at least 35 years (1736–1771). The hospital records widely refer to the annual musical performances as being “the principal support of the hospital”. Funding was also received in the form of annual subscriptions, casual benefactions and legacies. An examination of the financial management of these concerts reveals how significant the concerts were to the overall maintenance and management of the hospital.

Rachel Talbot (Conservatory of Music & Drama, Dublin Institute of Technology)
Kane O’Hara’s burletta *Midas* (1760)

A series of Italian burlettas at Smock Alley in Dublin in the 1750s prompted Lord Mornington to commission Kane O’Hara to write a burletta in English. *Midas* was originally written for private performance and later expanded for the public theatre. Its first public performance was at Crow Street theatre in Dublin in 1762 and it moved to Covent Garden in 1764. The success of *Midas* led to a trend for English burlettas on the London Stage for the rest of the eighteenth century. This new operatic genre drew on Italian comic opera, English ballad opera and the wider literary tradition of burlesque. The plot of *Midas* is taken from Ovid and takes place in a pastoral setting. Apollo, having been expelled from Parnassus, is disguised as a guitar-playing shepherd. The local piper, Pan, resents this new rival musician so Midas, the judge, sets up a contest between the two musicians to decide which of them can stay. This paper will discuss the music in *Midas*, with particular reference to musical borrowing and the importance of allusion in the eighteenth century. It will also explore the prominence of Irish music in the opera and of Hiberno-English in O’Hara’s libretto.

Session 5: French Music in the Late-nineteenth and Early-twentieth Centuries

David Connolly (Conservatory of Music & Drama, Dublin Institute of Technology)
Sacred or secular? The rise of the new organ tradition in nineteenth-century France

“Disregarding the meaning of the texts which they set to music, the composers wantonly distorted them, enlivening certain prayers with tunes of drinking songs, embellishing hymns of serene joy with tra-la-las worthy of a roadside inn...” (Louis Vierne, quoted in Smith, 1992, 225). “The organ, by its breadth of tone and its incomparable calm, lends itself admirably to religious music, but it was not invented for the latter” (Camille Saint-Saëns: ‘Music in the Church’, *The Musical Quarterly*, ii, no.1, 1/1916, 2). The Revolution of 1789 and the terror that ensued had a devastating effect on the nature of organ music and indeed social and cultural activity in general. Countless instruments were sold or destroyed as a wave of secularisation swept through the country (Orpha Ochse: *Organists and Organ Playing in Nineteenth Century France and Belgium*, 1994, 3 *passim*). Up until this point, the organ was seen as a tool, bound by its requirements as an instrument of the church. However, during the nineteenth century, a new repertoire emerged, independent of liturgical demands that introduced the concept of the concert organ. This paper aims to track the development of organ literature in France during the nineteenth century with reference to the music of Camille Saint-Saëns, César Franck and Charles-Marie Widor, and seeks to analyse the formation of a serious organ repertoire. The influence of Bach and the instruments of Aristide Cavaillé-Coll will be examined in an attempt to trace the rise of the symphonic repertoire and address the question of whether or not this period saw the creation of non-religious organ music in France.

Barbara Kelly (Keele University)

Writing musical lives and shaping reputations: the cases of Debussy and Ravel

This paper examines the role of musical critics and first biographers in shaping the reputations of major composers. Taking Debussy and Ravel as notable examples, it scrutinises the activities of Léon Vallas and Roland-Manuel in writing about and on behalf of their chosen composers. It considers their activities in the press, their proximity to their subjects, and the aesthetic steer of their biographies and other writings, which make new claims and challenge existing perceptions of the composers. Drawing on archival material from the Archives Vallas and the Bibliothèque nationale, Paris, as well as published sources and theories of biography, this paper scrutinises motivations and assesses the impact of these writings at key moments of the composers' careers and on their deaths. Rather than regarding such writings simply as other secondary sources, this paper argues for their status as primary documents with an important job to do in influencing how that music should be understood and heard, and in fixing perceptions of the composers – perceptions that continue to convince to the present day.

Session 6: Twentieth-century English Music I: Bridge and Britten

Ciara Burnell (Queen's University Belfast)

Dances of death and nostalgic waltzes: the connotations of dance idioms in the late orchestral works of Frank Bridge

Allusions to dance styles, whether direct or indirect, permeate much of Bridge's compositional output: early works mention dance in the title – for example, *Dance Rhapsody* (1908) and *Dance Poem* (1913) – indicating that dance plays a significant role in the form and style of the work, while in later works, the reference to dance is not always as explicit, often taking the form of an allusion. Of particular interest is Bridge's use, and, indeed, distortion, of the Viennese waltz, a genre that received much attention in the first half of the twentieth century, most famously in Ravel's *La Valse*. This paper seeks to examine the appearance of waltzes in Bridge's late orchestral works, and discuss the implications of using this popular genre within his more symphonic works. It will also investigate the changing connotations of waltzes in Bridge's music, which seem to mirror the composer's attitudes to the developing political situation in the years approaching the Second World War. His Piano Concerto, *Phantasm* (1931), appears to make reference to the 'dance of death' motif, something that has always been associated with the Viennese waltz, but can be seen to have acquired a new significance in the twentieth century, especially in the light of the First World War. On the other hand, his last completed orchestral work, *Rebus* (1940), contains a more seemingly nostalgic representation of the Viennese waltz, reflecting the composer's deep regret and sadness at the onset of yet another international conflict. The use of waltzes in this way can perhaps be compared to the more widespread expressions of modernism and disillusionment in European music of the interwar years.

Fabian Huss (Bristol University)

Arch-form and musical development in the chamber music of Frank Bridge

Frank Bridge benefited considerably from W.W. Cobbett's activities as a patron of chamber music, winning prizes in three of Cobbett's competitions (second prize in 1905, first prize in 1907 and 1915) and receiving a commission in 1910. The significance of Bridge's experiments with arch-form as a result of these competitions has been noted, but the manner in which arch-form allowed Bridge to realise the potential of his early musical preferences, leading eventually to his later radical modernism, has not been considered at length. While it would be misleading to construe Bridge's experiments with arch-form as being essential to his musical development, his adoption of these formal procedures proved to be extremely advantageous, allowing him to first avoid, then reinterpret developmental (and recapitulatory) procedures to his own ends. This process can be traced from his earliest substantial chamber works, written while he was a student at the Royal College of Music, through his *Phantasies*, to the later tonal works, culminating in the Cello Sonata of 1917. This progression helps to explain how Bridge could

subsequently develop a radically different musical language, also revealing how Bridge approached formal and harmonic architecture. My discussion will trace this process, focussing mainly on chamber music (the genre in which Bridge first employed arch-form, and in which his musical language reached its most advanced levels of modernism in his later music), creating a context for his later stylistic development.

Paul Higgins (National University of Ireland Maynooth)
Benjamin Britten's art song: approaches to the setting of text

The clarity of verbal expression evident throughout Benjamin Britten's art song output serves to highlight the central role that the setting or pre-existing written poetic texts occupies in his compositional achievements. For Britten text acts initially as a source of musical imagination, but it also provides the composer with a framework with which to express musically, his selected, literary-based ideas. This paper seeks to identify Benjamin Britten's syntactic and semantic approaches to text-setting and to consider the relative significance of the elements he employs in his setting of words to music. Britten's subtle use of mood/tonal-painting and the sophistication of his word-painting practices reveal a clear poetic discernment and sensitivity to his literary source. In support of this argument, a number of individual songs from song-cycles will be selected, to support this view, which shows Britten's direct interaction with and the response of his music to poetry. Here the relative predominance of music and source-text will be considered in light of Rupprecht's view that it is "Britten's tendency to place the burden of musical expression in the voice line itself, and not in the accompaniment". The aim of this paper, thereby, is to illustrate how an identification of Britten's 'texting' priorities both contributes to our appreciation of his art song and also exposes those poetic aspects that he chooses to focus upon, thereby contributing to the construction of the composer's independent interpretation of his poetic source.

Session 7: J.S. Bach – In Memoriam Anne Leahy (1961-2007)

Dr. Anne Leahy (Conservatory of Music & Drama, Dublin Institute of Technology) was a leading Bach scholar of international standing and a stalwart member of the Society for Musicology in Ireland, serving as a member of Council from 2003 onwards. Her untimely death last year deprived us of a highly esteemed colleague and friend: *Requiescat in pace*.

Michael Quinn (Conservatory of Music & Drama, Dublin Institute of Technology)
From church to textbook: the reception of Bach's chorale harmonisations

Four-part harmonisations of chorale melodies appear in many of J.S. Bach's compositions, including cantatas, Passion settings and oratorios. After Bach's death, collections of the composer's chorale harmonisations were published, the earliest appearing in Berlin (1765). This marked the instigation of a trend in which the chorales' original context (as an element of the Lutheran liturgy) was altered significantly. From this time onwards, the chorale harmonisations would become better known as harmonic paradigms than as movements from vocal compositions. Bach's chorales recurred in later theoretical publications including those of Vogler (1800), and throughout the nineteenth century continued to be upheld as models of harmony and part-writing. Riemann and Schenker employed them, as did Schoenberg in his harmony treatise of 1911. The tradition of using Bach's chorale harmonisations in music pedagogy has been maintained up to the present day; a recent introduction to the techniques of Schenkerian analysis (Cadwallader and Gagné, 2007) includes several of Bach's harmonised chorales and one with figured bass as part of its standard repertoire of tonal music. The transmission and dissemination of Bach's chorale harmonisations, therefore, exemplify a particular mode of reception, in which the music's original function and context have been considered less relevant than its potential in the realms of music-theoretical discourse and pedagogy.

Elise Crean (Queen's University Belfast)
Canonic connections between Gottfried Heinrich Stölzel and Johann Sebastian Bach

The Fourteen Canons, BWV 1087, of Johann Sebastian Bach, which were written between c.1742 and c.1746, occupy a somewhat paradoxical position within the composer's oeuvre. On the one hand, they are undoubtedly part of Bach's evident preoccupation with the genre of canon in the final decade of his life. On the other hand however, the sheer intensity of this canonic survey is not matched by any of the other works that are similarly based on strict counterpoint. Indeed, the Fourteen Canons offer a rare example of and insight into 'Bach the theorist'. Such distinctive characteristics would seem to suggest that an external source may have acted as a model and stimulus for their composition, which I propose to be the hitherto unconsidered *Practischer Beweis*, a canonic treatise by Gottfried Heinrich Stölzel published in 1725. This paper will highlight a number of intriguing correspondences between these works, such as the types of canon included by both composers and the manner in which Bach expanded upon the guidelines Stölzel provided regarding the pitch intervals that could be used for canonic imitation. The meaning of the abbreviation '&c.' that is found at the end of the Fourteen Canons will be considered in relation to a number of remarkably similar indications which occur in *Practischer Beweis*. Finally, the means by which Bach could have come into contact with this contemporary treatise will be discussed.

Tanja Kovačević (Queen's University Belfast)

What's in a name? The fate of a hitherto unknown manuscript copy of Bach's Violin Solos and its role in the reception of the work in England

Bach's Violin Solos, BWV 1001–1006, written during his Cöthen period (1717–23), are among his flagship compositions for unaccompanied solo instruments that remained popular with violinists even after his death. A manuscript copy of the work, which has resurfaced in Manchester, may elucidate the assumption that it was introduced to English audiences in the early 1780s by Johann Peter Salomon (1745–1815) who supposedly acquired a copy from C.P.E. Bach in Berlin. The inscription on the flyleaf, initially thought to read 'C:J:L: / 79. / 18.V.', suggested a link with the Moravian minister, composer and collector of music Christian Ignatius Latrobe (1758–1836). Another possible reading of the initials – 'C:F:Z.' – suggests a link with Carl Friedrich Zelter, owner of an extensive collection of Bach's works, thereby completely changing our perspective. On the inside of the cover is pencilled 'Spohr', pointing to the composer and violinist Louis Spohr (1784–1859). The numerous annotations in the score also appear to be his. Although a founding member of the Bach-Gesellschaft, in literature Spohr's admiration for Bach is mostly limited to his performance of the St Matthew Passion in Kassel. The Violin Solos receive only a passing mention. The source has not been studied by Bach scholars and is therefore discussed for the first time both in the context of its introduction to England and its owner's interaction with the manuscript. In my paper I shall attempt to piece together the story of the work's reception that the manuscript may unravel.

Session 8: Jazz Studies

Elina Hytönen (University of Joensuu, Finland)

Factors enhancing the flow-experiences in jazz

In this conference paper I will present my ongoing doctoral dissertation project concerning the flow-experiences occurring in the context of jazz. The flow can be seen as a very personal and intensive experience. A person in flow can lose his sense of time and be so immersed in his activity that he is no longer able to perceive his surroundings. The primary material rises from interviews conducted with professional jazz musicians. The research is qualitative and the background theory is formed by phenomenology. With regard to this point the material has also been examined using discursive analysis. At the moment there seem to be two main themes in the material: the different experiential aspects of flow and the factors that affect the occurrence of the flow. Flow also seems to be an essential part of the tradition of jazz and work motivation. In the presentation I will pay attention to the different factors that

affect the experiences. My research connects both a psychological understanding of musical experiences and cultural anthropological research methods in the context of ethnomusicological research traditions.

David Lyttle (University of Ulster)

Swing in contemporary jazz: the drumming style of Jeff 'Tain' Watts

US drummer Jeff 'Tain' Watts rose to prominence when he began working with Wynton Marsalis in the early 1980s, also beginning a strong association with Branford Marsalis that has continued to this day. In addition to leading his own groups, Watts has worked in the groups of Geri Allen, Michael Brecker, Betty Carter, Ravi Coltrane, Kenny Garrett, Kenny Kirkland, Greg Osby, McCoy Tyner and the Tonight Show, among others. He is widely acknowledged as a modern-day jazz great who is continuing to develop the tradition of swing in jazz drumming by expanding upon the triplet-orientated approach of Elvin Jones and Roy Haynes, combining this with the consistency of Billy Higgins. Watts also has a recognisable approach to backbeat-orientated jazz, both in terms of sound and orchestration. His method of playing with brushes is also to be noted. This paper will discuss Watts' importance on the New York straight-ahead scene using transcriptions and audio examples, with reference as appropriate to the lineage of important figures who have influenced him. Examples will be taken from his work with Branford Marsalis, his main employer today, as well as his own groups.

Session 9: Irish Cultural and Social Studies

Jennifer O Connor (National University of Ireland Maynooth)

'Everyone has a part to play': the contributions of the O Hea sisters to music in Dublin in the late nineteenth century

Dublin in the late nineteenth century was a hive of activity musically, and with a growth in the numbers of people learning and participating in music throughout the century, in many cases whole families were involved in musical activities. One example of this was the O Hea family, and primarily the four sisters. The girls inherited their interest in music from their mother, whose father and uncle were well-known musical amateurs in the city. The sisters' father was a circuit court judge, but he also had a keen interest in music and was an avid concertgoer. Of the sisters, Margaret was the pianist of the family. She attended the Royal Irish Academy of Music and later became a professor there, a position she maintained for 55 years. She was also involved in The Incorporated Society of Musicians and the *Feis Ceoil*. Alice O Hea studied singing both privately and at the RIAM. In 1889 she took up a position there as a student teacher and in 1926 she was made a professor of singing. Another sister, Mary, was a declamation teacher at the RIAM. Combined together, the three sisters gave 136 years of service to the Academy. There was a fourth sister, Ellen who died young. She was interested in composition, was greatly supported by Sir Robert Stewart and composed several operettas under the name Elena Norton, one of which was performed at the Academy in 1877, just three years before she died. This paper will evaluate the contribution of the O Hea sisters to music in Dublin. It will focus on Margaret O Hea as a teacher and promoter of musical activities and on the compositional output of Ellen O Hea, which, although small, is worthy of recognition.

Axel Klein (Darmstadt)

Celtic legends in Irish opera, 1900-1930

Celticism has been a prevalent feature in Irish cultural life since around 1900, most prominently in areas such as the theatre (Yeats springs to mind) and design. In music, this development seems to have bypassed composers of the time, who appear to have been preoccupied at best by folklorism. Two examples in opera, however, have received some critical attention in the past twenty years or so, namely *Muirgheis* (1903) by Thomas O'Brien Butler and *Eithne* (1909) by Robert O'Dwyer. More recent research has uncovered a number of further works by both familiar and unfamiliar names in Irish music, including a possibly extraordinary full series of operas on the Cuchullain cycle dating from the late 1920s. This paper

gives a preliminary insight into a work-in-progress on Irish operas referring to Celtic legends which allow us to say that Celticism did play a part, however small, in the minds of musical contemporaries of Yeats.

Susan O'Regan (Cork Institute of Technology)

'Expected by the next London packet': the impact of the piano on Cork's musical culture 1790-1840

The emergence of the piano had commercial, social and artistic outcomes that shaped the social history of nineteenth-century music. This paper investigates the impact of the piano on Cork's musical culture. The economic prosperity of Cork city during the late eighteenth century generated a confident merchant class for whom the cultural pursuits of fashionable society in London and Dublin provided a model. Theatre, concerts, balls and assemblies were the mainstay of their social round, and tuition in music and dancing were sought. The arrival in Cork of London pianos in the early 1790s heralded an unprecedented escalation in marketing, and over the ensuing three decades new piano warehouses were established in prestigious locations on the city's newer streets. During the first third of the nineteenth century, the presence of the piano prompted changes in teaching practice and concert promotion and repertoire. London began to draw increasing numbers of professional Cork musicians for instruction in the latest systems of piano teaching. As a new generation of piano teachers returned to their native city, new composer-performers arrived on the concert scene from the continent, dazzling audiences with spectacular performances, and inspiring amateurs to new achievements.

Session 10: Nineteenth-century German Music

Sinéad Dempsey (University of Manchester)

A conflict of musical ideals: Mendelssohn and the New German School

Hitherto, little attention has been devoted to Mendelssohn's place in the music criticism, polemical writings and aesthetic discourse of Wagner, Liszt and their supporters: the camp identified by Brendel in 1859 as the New German School. Existing discussions focus on Wagner's (and even Liszt's) anti-Semitism and the role of 'Judaism in Music' in bringing about the decline of Mendelssohn's reputation. Yet several factors point to the need to reconsider the part Wagner's essay played in Mendelssohn's decline: a study of both the reception of Wagner's article itself and the prevalence of anti-Semitic feeling in Germany at mid-century indicate neither Wagner nor anti-Jewish sentiment as the driving force behind the erosion of Mendelssohn's reputation at this time. Furthermore, close reading of the musical press in the 1850s exposes a broader assault on Mendelssohn by the avowedly 'progressive' musical party. While Liszt saw in Mendelssohn's music to *A Midsummer Night's Dream* a work of astonishing originality, critics such as Franz Brendel deemed Mendelssohn an outmoded artist undermining his cultural significance, as he could not provide a model for successive generations of composers. Hans von Bülow similarly argues that Mendelssohn could contribute nothing to future musical development since he wrote solely for the present. This paper suggests that before, during and after the appearance of Wagner's 'Judaism in Music', many more column inches were devoted to the destruction of Mendelssohn's reputation through his identification as a superseded artist of no relevance to modern strivings. It was this rather than anti-Semitism, that was the primary factor leading to the downturn in Mendelssohn's reputation after his death.

Eibhlin Ni Ghriofa (Sibelius Academy, Helsinki)

'Relishing the *Rhenish*: the opening movement of Schumann's Symphony no. 3, op. 97

"Many of Schumann's sonata forms... reinterpret the form for distinctly new ends, since they pose structural problems different in kind from Beethoven's. Sonata form was for Schumann a fertile ground in which he created a range of structurally compelling and aesthetically cogent relationships between thematic, tonal and other processes" (Lester, *19th-Century Music*). When considered in terms of Sonata Theory (James Hepokoski and Warren Darcy), the opening movement of the *Rhenish* (as with many other

Schumann movements) proves anything but straightforward, and circumspection is necessary when using and adapting contemporary tools designed for the examination of works primarily by Haydn, Mozart, Beethoven and applying them to a later composer such as Schumann. Sonata Theory may, however, serve as an aid in the explanation of the movement's many idiosyncrasies, while also taking into account the notion of Romantic ideals and their implications in Schumann's symphonic writing, which as been described as "between absolute and program music" by Anthony Newcomb.

Julian Horton (University College Dublin)

Innovation and the rehabilitation of classical form in the first movement of Brahms' Piano Concerto no. 2, op. 83

Despite enjoying vaunted status in the performing canon, Brahms' Piano Concerto no. 2, op. 83, of 1881 has received little close analytical attention. While other works of Brahms – particularly the symphonies, string quartets and late piano music – have been exhaustively scrutinised for their historical significance and analytical tractability, op. 83 has remained largely untouched. As a result, its complex engagement with the concerted repertoire and subtle applications of the technique of developing variation remain to be explored. This paper offers an analysis of the first movement, focusing on the relationship between material process, formal design and precedent. In particular, it locates the movement in relation to the tendency, noted by Stephan Lindeman and more recently Hepokoski and Darcy, for the classical sonata-ritornello hybrid to collapse in the early nineteenth century into a unitary sonata form, a tendency significantly advanced by Mendelssohn and culminating in Schumann's Piano Concerto, op. 54, of 1845. Yet although Brahms seems superficially to reinstate aspects of the classical pattern, most obviously the first and second ritornelli, he also deploys strategies of material integration and interpolation, which maintain the ramification of soloist and orchestra that Mendelssohn and Schumann pursued.

Session 11: *Pedagogy and Performance*

David Mooney & Mary Lennon (Conservatory of Music & Drama, Dublin Institute of Technology)

Challenging teacher thinking: a new model for elementary piano pedagogy in Ireland

This paper reports on 'The Finland Project' that explores the pedagogical and musical issues arising when the 'Finnish Piano School' materials are used by teachers and students in an action research project at DIT Conservatory of Music and Drama. Finland has a highly successful network of specialist music schools where piano students are taught using specially designed 'Finnish Piano School' materials incorporating a series of piano tutor books which guides students and teachers through a structured programme. The introductory books presents imaginative material, introducing musical concepts in an innovative way with a strong emphasis on discovery learning and incorporating reading, playing, improvisation and transposition. Nine experienced piano teachers at DIT Conservatory of Music and Drama volunteered to participate in this project having attended a workshop on the 'Finnish Piano School' given by a visiting lecturer from the Sibelius Academy. The nine beginner students were chosen on the basis of audition and assessed using the internationally recognised *Edwin Gordon Audiation Tests*. The project documents the teachers' and students' experience of using the Finnish materials through reflective reports, regular project team meetings and teacher interviews. This paper focuses in particular on the teachers' and pupils' response to the Finnish materials, on student achievement and on the effectiveness of the method in the Irish context. In addition, the presentation explores the teachers' experiences of engaging in the action research process and its impact on their teaching and their thinking about teaching.

Mine Dogantan-Dack (Middlesex University)

Exploring live musical performance: the 'Alchemy' project

The last decade has seen an unprecedented flourishing of research on musical performance, and the accumulating body of knowledge in this area has led scholars to identify 'performance studies' as a

musicological discipline in its own right. While the processes involved in the preparation of a live performance have received some attention from researchers, the professional performer's perspective on these processes has not been represented. More specifically, the knowledge-basis of professional music performance, i.e. the nature of the different kinds of knowledge that performers bring into music making, has not been systematically explored. In this paper, I present preliminary research about the epistemology of music performance, based on my AHRC-funded project titled 'Alchemy in the Spotlight: Qualitative Transformations in Chamber Music Performance'. During a live performance, the cognitive/affective world of the performers and consequently the interpretation of the music they perform undergo certain qualitative transformations. These transformations are related to such elusive phenomena as increasing expressive freedom, increasing affective involvement, and certain alterations in time-consciousness. The resulting performance is aesthetically different from, and often surpasses what has been achieved in rehearsals. The 'Alchemy' project involves the members of a piano trio (Dr Mine Dogantan-Dack, piano; Pal Banda, cello; Phillippa Mo, violin) reflecting on both the rehearsals and on the performances to identify the distinctive cognitive and affective processes shaping the latter and the new knowledge it brings. It seeks to articulate this expert knowledge and presents performing, distinguished by the involvement of a peculiar live experience acutely bound up with the dimension of time and its irreversibility, as a way of knowing a piece of music.

Rhoda Dullea (University College Cork)

Populism, folklorism and the composition of music for children in the early twentieth century

The nineteenth century saw the beginnings of a fascination for 'naïve' folk art as a supposed encapsulation of 'national spirit', a fascination that juxtaposed and frequently intersected with a growing interest by many composers in the creation of didactic art music for children. Folk themes, considered 'child-like' and 'pure', informed many of these works, because of their apparent aptness for a childish audience. Such works led to a populist trend in the early twentieth century that saw composers using everyday folk art forms and themes, in the context of their own idiom, as a means of introducing not only children but also the general public ('the masses') to supposedly arcane aspects of serious musical composition. Through reference to composers from Tchaikovsky through Bartók to Britten, this paper will examine such populism in the composition of music intended for children in the early part of the twentieth century, as an act of proselytising and reaction against still-prevailing nineteenth-century elitist aesthetics and which also echoed folk nationalist and socialist ideologies.

Session 12: *Minimalism*

Eoin Conway (National University of Ireland Maynooth)

The piano works of John Adams as a microcosm of his compositional output

John Adams has written extensively for the piano; to date he has composed eight works which are for solo piano or which feature a piano as a prominent solo instrument, and the majority of his other works are scored for ensembles which include a piano. The works for piano also constitute a good microcosm of his writing style in general and, as is the case with the piano compositions of Arnold Schoenberg, Adams seems to have resorted to writing for the piano at important stylistic and technical turning points in his compositional output. This paper will examine the distinctive and immediately recognisable style of Adams's piano writing and will illustrate some of the common features that create his musical fingerprint. These will include his particular use of fifths for harmonic writing, the development and varieties of the alternating-hands patterns used by Adams, the ubiquitous oscillating-note motifs, metric modulation through triplets and other purely pianistic concerns. The paper will also address the possible origins and precedents of these motifs in the American vernacular music such as jazz, rock, gospel and ragtime.

Adrian Smith (National University of Ireland Maynooth)

An individual approach: an assessment of perceived minimalist developmental procedures in Kevin Volans' String Quartet no. 1 *White Man Sleeps*

The music of Kevin Volans is generally associated with the post-minimalism movement, a label devised to cover the surfacing of various minimalist developmental procedures in music since the mid-1970s. The label itself has always been viewed with a degree of suspicion and like any term burdened with the prefix 'post', remains somewhat vague. However the presence of repetition, regular pulse and linear structures are a consistent feature of Volans' music, so the term must possess at least some validity. Furthermore, minimalism, since its emergence in the 1960s, has always carried with it a connection with non-western musical cultures. The big four of classic minimalism, La Monte Young, Terry Riley, Steve Reich and Philip Glass have all embraced ethnic musics that impacted deeply on their subsequent musical development. In a similar manner, Volans, a South African, made several explorations into traditional African music during the 1980s. Volans, however, has always expressed a certain degree of annoyance that his African-based work was deemed minimalist. This paper will discuss the issue and the validity of the term 'minimalism' in relation to composition after the mid-1970s.

Hazel Farrell (Waterford Institute of Technology)
A minimal 'Irish' concerto: Eric Sweeney's sources

From 1989, when Irish composer Eric Sweeney recognised the similarities between many of the characteristics of Irish traditional folk tunes and those of the minimalist technique, he began to compose in his own unique Irish minimalist style. The Irish reference may be as subtle as adopting the unrelenting dance rhythms of the Irish tradition or basing the composition on specific intervals that suggest a folk music source to Sweeney, however more extreme examples involve deriving the pitch material for the entire composition from Irish folk tunes. The first work to display such extensive use of Irish melodies as a basis for his pitch material was his String Quartet (1996) where three traditional tunes are used as a pitch source for the first three movements. Almost a decade later Sweeney revisits this concept in his Concerto for guitar and strings (2004), where he derives the pitch material for the first movement from *Thornton's Reel*, the second from *An Cailín Álainn*, and the third from both *The Rakes of Clonmel* and *Rouldedum*. This paper examines Sweeney's integration of the source tunes into a minimalist context with specific reference to the refinement of the technique since he first introduced it in his String Quartet. Through this examination, a deeper insight will be provided into the compositional process that ultimately results in the Irish minimalist style that has characterised his music for the past twenty years.

Keynote Address

Professor John Tyrrell (Cardiff University)
Pidgeon holes and politics: Janáček's anniversaries

In the twentieth century, years ending with '8' have often been fateful for the territory now known as the Czech Republic. 1918 was the year when the First World War ended and the new state of Czechoslovakia founded after the collapse of the Austro-Hungarian Empire. In 1938 there was Munich and beginnings of the dismemberment of Czechoslovakia to become part of the German Reich. In February 1948 a Communist putsch took the country into the Eastern bloc, with a profound impact on its cultural policies. In August 1968 the liberalising regime of Alexander Dubček was overturned by the fraternal tanks of the Soviet Union and its allies. Another year ending with an '8' was also fateful for Janáček, who died in August 1928, ten years into the new republic of which he was so proud. Eighty years later I will, in this paper, examine the changing reception and status of Janáček in his home country against its changing politics, using the anniversaries of his death as way of measurement. I will concentrate particularly on the years of violent political change.

Biography

John Tyrrell was born in Salisbury, Southern Rhodesia (now Harare, Zimbabwe) and studied at the universities of Cape Town, Oxford and Brno. After working as an editor at *The Musical Times* and on the sixth edition of *Grove's Dictionary of Music and Musicians*, he joined the University of Nottingham as Lecturer in Music (1976), becoming Reader in Opera Studies (1987) and Professor (1996). From 1996 to 2000 he was Executive Editor of the seventh edition (2001) of *Grove's Dictionary*. From 1999 to 2005 he was chair of The Music Libraries Trust. He directs two websearchable databases, the 'Concert Programmes Project' (jointly with the Royal College of Music), which provides descriptions of concert programme collections held by libraries, archives and museums in the UK and Ireland and 'Prague Concert Life 1850-81', which reconstructs and comments on the programmes of concerts given in Prague during this period. In 2000 he was appointed Research Professor at Cardiff University and became Professor in 2003. Professor Tyrrell's research has been concerned with Czech music, in particular that of Leoš Janáček. His books include *Czech Opera* (CUP, 1988), *Janáček's Operas: a Documentary Account* (Faber, 1992) and English editions of the memoirs of Janáček's widow Zdenka Janáčková (*My Life with Janáček*, Faber, 1998) and Janáček's correspondence with Kamila Stösslová (*Intimate Letters*, Faber, 1992). He is also co-author of the catalogue of Janáček's works (Clarendon Press, Oxford, 1997) and with Sir Charles Mackerras he edited the 'Brno 1908' version of Janáček's opera *Jenůfa* (Universal Edition, 1996), which restored the composer's original intentions and which has been extensively performed throughout the world. His two-volume biography, *Janáček: Years of a Life*, was published by Faber in 2006 and 2007. In 2002 he was awarded an honorary doctorate by the Masaryk University of Brno for his work on Janáček and Czech music.

Session 13: Nineteenth-century Piano Music: Schubert and Chopin

Barbara Strahan (National University of Ireland Maynooth)

Music of a lesser genre: Schubert's development and transformation of the piano duet medium

Schubert's gift for transforming smaller genres into greater ones is not unique to his Lieder: his piano duets reveal the composer's realisation of the potential of yet another small medium. Music for piano duet enjoyed the same performance setting as his songs but has not enjoyed a similar level of popularity. During Schubert's time, the piano duets were an integral part of the Viennese salon culture where composers could communicate their art to society. Consequently, the history of music for piano four-hands has been largely fashioned by its domestic setting, which has long denied it being considered 'serious' art music. Schubert's act of transcending the previously utilitarian, pedagogical and lightly entertaining character of the duet invites questions regarding the fundamental nature of the duet medium. What in fact defines the piano duet as a distinctive genre and how did Schubert redefine this? Furthermore, what was the impetus for the developments Schubert made? The piano duet was indeed a popular form of music-making by the time it reached Schubert; therefore an appraisal of his predecessors' compositional approaches shall be central to this argument, with Mozart playing a key role in this context. This paper shall explore these questions and begin the journey of reassessing the piano duet as an important yet neglected genre.

Alison Hood (National University of Ireland Maynooth)

Shared compositional strategies in Chopin's Nocturnes, op. 48

The two nocturnes of op. 48 demonstrate similar compositional premises that are illuminated through tonal and rhythmic analysis. To the analyst, this significant overlap is interesting as it shows how Chopin may have worked on similar compositional problems in different ways within one opus, looking at two aspects of the same question. While the analytical method used in this paper may be regarded as an extension of Heinrich Schenker's analytical approach, its specific combination of four aspects distinguishes this synthesis from previous analytical approaches: attention to the rhythms created by pitch events on all structural levels; a detailed accounting of the musical surface; 'strict use' of analytical

notation following guidelines offered by Steve Larson (Larson, 1996); and a continual concern with what have been called ‘strategies’ or ‘premises’. Schenkerian theory has often dealt with hidden repetitions of pitch patterns. However, the synthesis of methods used here shows the intimate connections between three things in Chopin’s music: the hidden repetitions of pitch patterns, the hidden repetitions of rhythmic and metric patterns, and their mutual relationship to the dramatic ‘premises’ of the music. In Chopin’s music, rhythmic and tonal gestures intimately combine in creating the structure or dramatic narrative of each work. This focus on premise reveals some striking similarities between the two nocturnes of op. 48. These include motivic hidden repetitions and their development, the opposition of major and minor modes, displacement and subsequent normalisation, and the contrast between duple and triple metre. In both pieces, the main tonal motivic material finds its natural metric organisation, having been displaced and developed throughout. Tonal and metric premises are dependent upon each other and function together to mould the shape of each piece. If the pieces are performed together, a temporal relationship may even flow through both pieces. This analytical approach illuminates Chopin’s strategic integration of pitch and rhythm on many levels, and raises interpretative issues that can be addressed in performance.

Session 14: Fibich and Mahler

Patrick Devine (National University of Ireland Maynooth)

Self-quotation Czech style: the place of the *Moods, Impressions and Recollections* in Fibich’s opera *The Tempest*

While the practice of self-quotation was widespread at the end of the nineteenth century (one readily thinks of Anton Bruckner, Gustav Mahler and Richard Strauss in the Austro-Germanic context), Zdeněk Fibich (1850–1900) represented its principal exponent in Bohemia. In particular his ‘love diary’, a collection of 376 pieces for piano solo entitled *Moods, Impressions and Recollections* which resulted from an affair with a piano and composition student and occupied him for much of the 1890s, provided thematic material for a number of subsequent compositions, including the Third Symphony and two operas. This paper examines the reappearance of individual items from the *Moods, Impressions and Recollections* in the opera *The Tempest*. It will begin with a summary of relevant findings in the literature of Fibich scholars including Zdeněk Nejedlý, Vladimír Hudec and Jaroslav Jiránek, and then consider questions such as the identification, extent, nature and import of the quotations. Their placing will be shown to determine the ultimate structure of the opera, from an integrated and organic approach in the first two acts to the piecemeal design in much of the third and final act. Other conclusions offered will include the possibility of a reciprocal influence of *The Tempest* on later pieces from the *Moods, Impressions and Recollections*.

Jennifer Lee (National University of Ireland Maynooth)

What night tells me at the stillest hour: the demonstration of what *was*, what *is* and what *will be* in Gustav Mahler’s Third Symphony

This paper examines the process of time as an all-embracing and circular spectrum in Mahler’s Third Symphony of 1896, which contains six programmatically entitled movements. Mahler’s concept and treatment of time will be investigated with regard to the symphony’s embodiment of the totality of existence, from the very onset of a primitive ‘life-force’, beckoned out of ‘soulless, petrified matter’ by the mythological god of Pan, to the subsequent progress of plant life and untamed creatures, to the eventual dawning of Mankind in the fourth movement, where consciousness and retrospection become, from that point, crucial to the design and expression of the proceeding two movements. Particular emphasis will be placed on the fourth movement, originally entitled *Was mir die Nacht erzählt* (What night tells me), which employs a significant extract from the concluding part of Nietzsche’s *Also sprach Zarathustra* (Thus spoke Zarathustra) of 1885, namely, Zarathustra’s Roundelay, the so-called *Mitternachtlied* (Midnight Song). It is from this point that, with the advantage of retrospection, a blueprint of the process of *becoming* may be traced, while the fourth movement marks the spectrum’s midpoint by

regarding *what has now become*. Subsequently, in keeping with the Nietzschean policy of propounding man's prospective self, a concept of which the philosopher's literary character of Zarathustra is the metaphorical epitome, the profound consideration of *what we have in us to become* is from here on expressed. Finally, the nocturnal setting of the same movement will be considered with regard to the composer's comprehension of the overall context of Nietzsche's book, particularly where the themes of night and truth are exercised.

Úna-Frances Clarke (University College Dublin)

Modernism and Mahler: an analytical study of the first movement of the Sixth Symphony

Although it has been widely accepted in recent decades that Mahler occupies a unique position in the history of music, bestriding both late Romanticism and early modernism, the secondary literature has focused predominantly on the former. Studies most frequently emphasise historical context, recognising Mahler as the culmination of the Austro-German symphonic tradition, and supporting such readings with hermeneutic and narrative strategies. Whilst Adorno expounded the view of a modernist Mahler, whose treatment of themes contradicted the motivic workings of Beethoven and Brahms and prefigured Schoenberg's twelve-tone technique, firm analytical evidence for his view has been less forthcoming. This paper seeks to assess Mahler's role in early twentieth-century modernism, through analysis of the first movement of the Sixth Symphony. Written in 1903-04, during a period when Mahler was most closely associated with Viennese modernists, the Sixth Symphony nonetheless adopts a typical Viennese classical four-movement framework. Although the first movement is in sonata form, with repeated exposition, the persistent mismatch of texture and instrumentation in thematic presentation begs the question of whether this practice, described by Carl Dahlhaus as "a crucial feature of *fin-de-siècle* musical modernism", anticipates Schoenberg's *Klangfarbenmelodie* as much as it articulates classical form.

Session 15: Seóirse Bodley at 75

Anne-Marie O'Farrell (Conservatory of Music & Drama, Dublin Institute of Technology)

Avant-garde and the Irish harp: a contextualisation of Seóirse Bodley's *Duet Scintillae* (1968)

This paper will establish the individual place of this work in the repertoire of the modern Irish harp. In its publication in 1975 in the seminal and recently reissued volume, *The Irish Harp Book* by Sheila Larchet Cuthbert, Seóirse Bodley's *Duet Scintillae* is juxtaposed with works by James Wilson, Gerard Victory, Joan Trimble, Daniel McNulty and Brian Boydell. The work will be examined not only in this context, but also in that of more recent writing for Irish harp duo (including John McLachlan and Anne-Marie O'Farrell) and with reference to the historic compositional and notational background in the work of Carlos Salzedo and Welsh composer John Thomas. The exploitation of avant-garde techniques on the mechanically straightforward Irish harp of the 1960s will be explored, and presentation will illustrate the composer's transcendence of the instrument at its point of evolution in the mid twentieth century, since it was not until recent decades that the timbre, range and mechanism of this instrument has been significantly developed. The further exploration of Seóirse Bodley's approach to the Irish harp will include his work for the instrument in the vocal settings of the Kilmore Carols and Irish traditional songs for mezzo-soprano and Irish harp.

Gareth Cox (Mary Immaculate College, University of Limerick)

'It is not a music that will live alone': Seóirse Bodley's Kennelly settings

Seóirse Bodley and Brendan Kennelly collaborated on three major works at the end of the 1970s. The first, *A Chill Wind* for SATB of 1977, is a setting of five poems translated from the Irish by Kennelly. This was followed a year later by Bodley's best-known song cycle, *A Girl*, his setting of 22 poems selected from over 90 pages of poetry supplied by Kennelly. *A Girl* was very well received in Ireland and abroad, particularly in the performances by Bernadette Greevy and John O'Connor, and Kennelly and

Bodley were to adapt it for radio. The prolific Kennelly was also moved to write a dedicated poem for Bodley at the time. Their third and final collaboration was with *Ceol: Symphony no. 3*, commissioned by RTÉ for the State Opening of the National Concert Hall in 1981. This is a setting of texts which in Bodley's words, "examine the nature of music, and also, through various meanings and usages of the word *Ceol*, its relationship with the world". This paper examines the background, context and reception of these works, discusses some significant compositional and stylistic aspects inherent in all three pieces, and considers how they reflect a mutually-beneficial interaction and reciprocal inspiration of two key figures in Irish cultural life.

Lorraine Byrne Bodley (National University of Ireland Maynooth)

A tradition redefined: Seóirse Bodley's song cycles on the poetry of Micheal O'Siadhail

"There is something about music that keeps its distance even at the moment that it engulfs us", wrote composer Aaron Copland in his book, *Music and Imagination*. "It is at the same time outside and away from us and inside and part of us". The same could be said of O'Siadhail's poetry. Unlike purely musical poetry, which seals itself within its own enchanting domain, his poetry is bound up with musical meaning. Musical responsiveness is at the heart of O'Siadhail's work, not merely as effect or as an aspect of his own creativity. Beyond and beneath these manifestations, musical pleasure operates in many interconnected ways. Above all, it works as a recurrent figure, within the scenarios of the poems, for those capacities of affective and imaginative expression that lie at the core of the poet's work. While O'Siadhail's poetry displays a music that is inherent, there is room, as well as a tradition, for a balanced concourse between the two art forms. In collaboration with Seóirse Bodley, the lyric modernity of Bodley's music results in song cycles of energy, great variety of texture and a successful interplay between poems and music. This paper seeks to unveil this successful interplay in *The Naked Flame* and *The Earlsfort Suite* and to consider these song cycles in broader artistic, social and cultural contexts. As part of this lecture recital, Sylvia O'Brien will perform two songs accompanied by the composer.

Session 16: Music Criticism and Culture in Ireland

Michael Murphy (Mary Immaculate College, University of Limerick)

From the sublime to the ridiculous: standards and influences in the Irish musical press in the nineteenth century

This paper explores in more detail some of the issues that I examined in 'The Irish Musical Press' in *Music in Nineteenth-Century Ireland* (Irish Musical Studies 9). My focus will be on the standards of musical criticism, which varied from intellectual and academic rigour to dishonesty and partisanship. I will also examine both the various forces that influenced the musical press and the impact that the press had on musical life. In particular I wish to demonstrate how the press should be regarded as a seminal part of musical life and not merely its verbal reflection. This is an important methodological position as too often musicologists are happy to cite from the press to illustrate a particular historical point without considering the context in which the particular newspaper article came into being. From time to time the seemingly automatic process whereby the press reported on musical events was ruptured by some extraordinary event, thus forcing the press to either examine itself or to reveal something about its political or economic nature. I will discuss various case studies such as the 1831 Grand Musical Festival; the *Cork Examiner's* attitude to its readership; the advent of cultural nationalism at the time of the Gaelic League and the significance of Wagner's music in influencing the nature of musical criticism in the final decades of the century.

Helen Phelan (Irish World Academy of Music and Dance, University of Limerick)

'Let us say yes...': music, the stranger and hospitality

Derrida's deconstruction of the concept of hospitality is the point of departure for this paper. This deconstruction suggests a symbiotic understanding of the relationship between 'conditional' hospitality, on the one hand, and 'unconditional' on the other. Conditional hospitality is that which we operate through laws, political necessity and the operations of the nation-state. It is designed to exclude as much as to include and inclusion depends on the ability of the invited to answer the needs and questions of the host. Unconditional hospitality is a deeper, more primordial urge towards absolute, unquestioning welcome. Through an exploration of some contemporary understandings of the nature and meaning of music-making, it is proposed that music has the potential to act as a site of unconditional hospitality. This proposal is grounded in an ethnographic representation of a choral ensemble, including women from the asylum seeking and traveller communities in Limerick, conducted by the Sanctuary and Nomad initiatives at the Irish World Academy of Music and Dance, University of Limerick.

Session 17: *Twentieth-century English Music II: Bush and Arnold*

Emer Bailey (Waterford Institute of Technology)
Applied socialism in the music of Alan Bush

On 26 June 1958 a letter appeared in the Readers' Problems column of *The Daily Worker* asking if there was such a thing as Marxist music. Alan Bush replied on 2 July, "there is no such thing as 'Marxist music'. Marxism is a philosophy which helps us to understand the historical conditions out of which a particular piece of music developed, and thus to understand its true expression more fully. Marxism is a guide to the composer in writing musical works which can express the feelings, hopes and enthusiasm of a fighter in the class struggle, and which thus may help others to fight that struggle better." Bush, however, consciously applied his socialist principles to his compositional methods. He took seriously the directives given to Soviet artists and composers to simplify their work and to compose in a nationalistic style. In his Symphony no. 1 in C (1939), Bush used currently fashionable serial techniques in such a way "that by doing this I was turning the latest musical weapon of the bourgeoisie against the bourgeoisie" (*The Composer and his Public*, 1972). Bush employed a number of earlier English compositional techniques in his later works, including Renaissance word painting and modal sonorities. His aim was "to express the feelings of those men and women who are engaged in it [the struggle], to arouse a more intense love of life in everyone, so that everyone will demand that it be lived more abundantly by all" (*Music and the People*, Music and Musicians, Oct. 1956).

Raphael D. Thöne (University of Music and Drama, Hanover)
Malcolm Arnold, the unprogressive? Thoughts on the modernist nature of some of his late symphonies

Paul Harper-Scott's recent study, *Edward Elgar, modernist* (2006), raises an important issue of reviewing current definitions of what musical modernism should be. Combining a hermeneutic and philosophical approach with a modified Schenkerian analysis, he particularly focuses on Elgar's Second Symphony, describing the underlying modernist concept of the – at first glance – only seemingly tonal and post-romantic work. Although Malcolm Arnold has recently received attention within scholarly circles, he is often only viewed as kind of a musical extension to British composers in the line of Edward Elgar and William Walton. Certainly this is correct for much of his output; however, in his late symphonies, he suddenly confronts us with strange musical developments and a tendency towards unclarity – something one does not expect of the composer of the omnipresent *English Dances* or his *River Kwai March*. In my paper, I will exemplarily highlight a few aspects of modernism in two of his late symphonies, Symphony no. 7 and Symphony no. 9. The latter is still almost negated in public and in academia. Furthermore, I hope to encourage a discussion of three aspects: what classifies a composer to be called 'modernist'? To which compositional technique does Arnold refer among the earlier developments of musical modernism in the twentieth century? Is there a certain British tendency towards musical modernism also present in other comparable composers (e.g. Arnold Bax) that needs to be researched?

Session 18: *Twentieth-century Analysis I*

Karen Power (Mary Immaculate College, University of Limerick)

Louis Andriessen's *De Materie* part 1: a look at how Andriessen's vision transcends into a unifying compositional technique

Louis Andriessen's *De Materie* was first conceived as a concept or 'as a vision' (Louis Andriessen: private interview with Karen Power, 26 June 2000, Amsterdam), as the composer himself explained. Andriessen's idea originated from Karl Marx's statement "that the spirit of man is determined by matter" (Alcedo Coenen, *Karl Marx, Zur Kritik der politischen Oekonomie*: Stuttgart, 1897, cited in *Louis Andriessen's 'De Materie'*, John Lydon, transl., 4). With such thoughts began the interest as a philosophical inquiry into the relationship between consciousness and actual matter, more specifically, the influence that the physical world has on consciousness. This paper examines the idea that the main compositional tools used throughout part 1 are primarily driven by the original concept of the piece. Due to time constraints I will focus on one such tool that makes its first appearance in the opening 'hammer-chord' section of part 1, rehearsal figures 1 to 6. The technique, which I have dubbed "Zigzag", emerged, perhaps, through Andriessen's conscious efforts to represent his subject matter musically. It was an unplanned result of a conscious compositional need. For this reason it is not a technique as such, however it does serve as a strong unifying device and so could be thought of as a technique constructed to create motivic unity. I intend to address this unifying device as a technique for this reason, but I acknowledge that it is a technique by its behaviour only and not by the means of its construction.

Wolfgang Marx (University College Dublin)

'fuse the fear of death with laughter': death in György Ligeti's *Requiem* and *Le Grand Macabre*

György Ligeti's *Requiem* and his opera *Le Grand Macabre* have several attributes in common – they have both been premiered in Stockholm and they both refer to Pieter Breughel's painting *The Triumph of Death* as a main source of the composer's inspiration (in the case of the opera, the painting also inspired Michel de Ghelderode, the author of *La Balade du Grand Macabre* which is set in an imaginary 'Breughelland'). They also represent – together with *Lux aeterna* – the composer's main works dealing with the issue of death and man's attitude towards it. At first glance, the requiem with its traditional Latin text and the absurdist opera appear to have little in common, yet a closer look reveals underlying similarities. In this paper, the worlds of Breughel and Ligeti shall be compared and Ligeti's view of death as something that we can only deal with adequately by ridiculing it discussed. Ligeti's views were not a theoretical construct but fuelled by the most traumatic experiences – the Jewish composer had survived the Second World War and the holocaust only just and could have paid with his life had he been caught attempting to fly the socialist Hungarian paradise in 1956. It is all the more interesting to see how he transmits a similar humanitarian message in two genres as diverse as requiem and opera.

Session 19: *English Music of the Seventeenth and Eighteenth Centuries*

John Cunningham (University of Leeds)

'Composed in the way of a *Fancy*': William Lawes and the fantasia-suite

In early seventeenth-century England, the fantasia developed from the enthusiasm for textless Italian madrigals, gradually becoming more instrumentally conceived during the first quarter of the century. An important stage in this process was the development of the fantasia-suite, by John Coprario in the early 1620s, apparently for a consort in the house of Prince Charles (later Charles I). Coprario established the distinctive scoring of one or two violins, bass viol and organ, and the three-movement structure of fantasia, alman and galliard; they are among the earliest English consort pieces specifically scored for violins. William Lawes (a pupil of Coprario's) further developed the genre in the 1630s. Indeed, Lawes appears to have been attempting something quite new with his *Fantazia* in D major for violin, bass viol,

and organ (*VdGS* no. 135). The piece appears to have been revised sometime after the completion of the other fantasia-suites, presumably to include the substantial division-writing. The Fantazia is the only one of the fantasia-suite fantasies to include elaborate divisions, and is one of only two of Lawes's fantasias to have a tripla section. Parallels can be drawn with many of the 'high flying' fantasias (as Roger North called them) composed by Jenkins, many of which also include elaborate division writing. This paper assesses the importance of Lawes's fantasia-suites in the development of the consort fantasia in early Stuart England, with particular reference to Fantazia (*VdGS* no. 135).

Simon MacHale (Trinity College Dublin)

'Historicism' versus 'anachronism': analysing the music of Henry Purcell

I propose with this paper to assess different approaches to the analysis of the music of Purcell, using examples by writers such as Martin Adams and Wilfrid Mellers, and also to examine responses to these analyses by writers such as Rebecca Herissone. My aim is to discuss the apparent goals of these writers, including reference to the various waves of musicological and analytical thought which may or may not have influenced them. The intention of this survey is to establish the main motives behind these analyses and to identify agendas and ideologies and the idea that such agendas seem inescapable within music analysis. This paper will be presented and introduced as being a sub-section of my MLitt dissertation which will comprise mainly of actual analyses of Purcell's music. However, with this paper I will also be demonstrating the usefulness of first assessing actual analytical methods as favoured by the above named theorists. This will also include reference to the ongoing question of whether purely historicist based analysis is fully adequate in describing early music. Conversely the problems associated with using 'anachronistic' analytical techniques, as outlined by writers like Margaret Bent, will also be addressed. Ultimately the goal of this assessment is to inform and improve my own analytical methodology in studying the music of Purcell.

Estelle Murphy (University College Cork)

Roles (re)defined: John Eccles and the Poet Laureate

Until the accession of George I to the English throne in 1715, the role of the Poet Laureate at court had been an ambiguous one. Analogous to the Laureate, but perhaps even more indistinct, was the role of the Master of the King's (or Queen's) Musick. It was not until George I decreed it the duty of the Poet Laureate to furnish the court with two odes per year, to be set to music for the New Year and the monarch's birthday, that the poet and the Master of the Musick began consistently to provide the works. However, it would appear that upon his appointment as Master of the Musick in 1700, John Eccles had already begun to set in motion the changes that would not officially come into effect until the Hanoverian succession. He pioneered the role of the Master of the Musick when he, unlike his predecessors, began to set the odes for the New Year and royal birthday celebrations, apparently without commission. His ode chronology is not without interruption, however, with rival composers, political situations and monarchical indisposition causing numerous gaps throughout the years. This paper attempts to draw a parallel between the volatile roles held by the Poet Laureate and the Master of the Musick at a time when their positions were still in a state of flux. It also examines the change in attitude towards the roles upon the official establishment of their duties in 1715 and the resulting impact on the production of the court ode.

Session 20: *Irish Traditional Music and Dance*

Helen Lyons (University College Dublin)

Constructing traditions: the Irish harp as an 'art' instrument

Two distinct styles of Irish harping exist on the neo-Irish harp: traditional- and art-music style. An explosion of harping activity in the 1960s, inspired by an idealistic *Zeitgeist*, led to the foundation of the

harping organisation 'Cairde na Cruite' (Friends of the Harp). From this juncture onwards, the art-music style of harping was consolidated in Ireland and remains central to the divide now evident in Irish harping. The concentrated effort of Cairde na Cruite to teach, promote and publish, facilitated the incorporation of the Irish harp into the realm of art music, bringing the associated activities of grade examinations, formal conservatory-style lessons and publication to bear on the remnants of a once oral tradition. Conversely, the emergence of the traditional music style on the harp in the 1980s aligned the harp with the mainstream of Irish traditional instrumental music. The practices and processes of traditional music (including ornamentation and variation), in addition to transmission and performance methods, have been adopted by traditional-music style harpers, who now form a significant style group within Irish harping. The 1970s are a critical decade, therefore, in the development of the harp. A key figure of this era was Nancy Calthorpe, harpist, singer, arranger and teacher. As one of the most prolific publishers of harp music, particularly from 1970 onwards, her arrangements encapsulate the art music approach to harping. Her personal, privately held music collection, which has never before been examined, shows the inextricable link between art and traditional music in her arrangements. Drawing on her notebook collection, and both published and unpublished music, I will illuminate how the style, notation and practices of art music were coupled with the surviving Irish harp tradition, to consciously develop a new style of Irish harping. This style garnered respectability for the harping tradition and remains a decisive factor in Irish harping today.

Antaine Ó Faracháin (Conservatory of Music & Drama, Dublin Institute of Technology)

From the heart: traditional song in Ireland and some terminology used to describe and define it

The aim of this paper is to broaden and develop our understanding of traditional singing in Ireland in both the Irish language and in English. It will attempt to analyse traditional singing in Ireland from within the culture/s in question. Some evidence gleaned from semi-structured interviews with some traditional singers will be examined as well as some of the literature relevant to the subject. Several concepts that are thought to be central to an understanding of the subject will be teased out. The use of terminology such as 'Sean-Nós', 'Traditional' and 'Amhránaíocht Dhúchasach' will be examined in an attempt to define exactly what we are talking about. The imposition and acceptance or otherwise of various terms to describe traditional singing and their limitations will be explored. Aesthetics used within the culture/s will also be examined aesthetics which are sometimes at variance with the more formal classical system and which have thus implications for music education and the teaching of traditional singing. Some of the defining characteristics of traditional singing in Irish and English will also be explored. It is hoped that theories and opinions heretofore accepted without question will be opened anew for discussion. It is hoped also that the true traditional singer will be seen to engage in more than mere imitative repetition of calcified forms without any element of creativity but will instead be seen as a renderer and re-renderer, a creator and re-creator, who sings with sense and understanding and above all else from the heart.

Sean O Seanchair (Dublin City University)

Social dance in Ireland in the 1940s and 1950s

This paper will assess changes in social dance and dance music in Ireland in the middle of the twentieth century: a number of dance forms are evident from this time including modern, set-dancing and ceili. Each of course came with its own 'soundtrack': jazz for the first, various forms of traditional for the latter two. These dances also corresponded, to some degree, with a range of spaces: house, hall and outdoors. The documentation and analysis of these cultural forms opens a window onto the lived experience of the day and onto broader social processes: the move towards modernity, the survival of older traditional forms, the consolidation of the young state and an associated rural ideology.

Session 21: *Twentieth-century Opera*

Juliana Licinic van Walstijn (Queen's University Belfast)

‘*Teatro di poesia*’ in the opera house: a new operatic tendency at the turn of the 20th century

Among the contemporaries of Giacomo Puccini, Antonio Smareglia is probably the most original. His last three operas, *Falena* (1897), *Oceana* (1903) and *Abisso* (1914), reveal unusual subjects and singular atmospheres, and are examples of ‘*teatro di poesia*’ which the composer was creating in collaboration with the young Triestine poet Silvio Benco. Absorbed in the climate of symbolism and decadence, Smareglia and Benco were determined to create a new style of opera at times when taste and fashions were largely conditioned by the universal appeal of Puccini. The style of Benco’s libretti reveals his fascination with the elements of the night and the fantastic (in *Falena*), with poetic and picturesque (*Oceana*), and with sensual themes (*Abisso*). How did this affect the literary form, and more interestingly, what was the musical outcome? In my paper I will address these questions, and highlight the existence of a new path in the development of Italian opera at the turn of the nineteenth and twentieth centuries, which is connected with Italian literature and which enriched the Italian operatic repertory of that period. It also makes our knowledge and our understanding of the history of opera more complete.

Áine Sheil (Trinity College Dublin)

Opera production in Ireland: no place for politics?

Research for this paper is funded by a Government of Ireland Postdoctoral Fellowship through the Irish Research Council for the Humanities and Social Sciences.

Opera has a history of just over 400 years and a markedly finite canon in comparison with spoken theatre. The repertory has expanded very little in the past half-century, and this means that renewal is largely achieved through direction and design. In continental Europe, and in Germany in particular, *Konzept* is central to many opera productions. Operatic works acquire deliberately new layers of meaning, and are often staged as political statements. This type of *Regieoper* has met with varying degrees of acceptance throughout Europe, but here in Ireland it is particularly underdeveloped. As this paper will argue, Irish companies rarely see opera as a vehicle for politics or clear ideological statement, and productions often shy away from the political potential of operatic texts. A good example of this is Wexford Festival Opera’s 2007 pantomime-like staging of Kurt Weill’s *Der Silbersee*, a piece of music theatre that combines stark social criticism with fairytale elements. This paper will also consider Opera Ireland’s 2007 version of Jake Heggie’s *Dead Man Walking*. Despite the politics of the subject matter, a weak score blunted its impact, and the production was not as critically incisive as might have been expected. But political opera is not unknown in Ireland, as another recent example demonstrates. This paper will argue that Opera Theatre Company’s 2007 production of Handel’s *Orlando* turned fairytale into politics, achieving a consistent and contemporary reading of the eighteenth-century original.

Session 22: *Film Music*

Holly Rogers (University College Dublin)

Painting with time: audio-visual collaboration in early avant-garde film

During the 1920s, avant-garde film was produced by visual artists rather than by filmmakers. Many artists seized the opportunity afforded by the film medium to “to paint with time” (Walter Ruttmann); to put their static work into motion. The preoccupation of avant-garde film-artists therefore lay in the temporal investigation of ideas already prevalent in the art world (abstraction, collage / montage and so on) rather than in the concepts of narrative and realism that came to dominate the mainstream cinematic tradition. Able to unravel temporally, avant-garde film moved the art image into a dimension normally reserved for musical experience. As a result, artists frequently wrote music to join their images, sought composers to respond acoustically to their pictures, or created films based entirely on musical structure. Inherent in the film medium, then, was the promise of fusion, a point of intersection between different, traditionally self-contained disciplines. This paper will investigate the result of such audio-visual collaboration in Hans Richter’s film *Dreams That Money Can Buy*, a feature-length work that includes a short piece of visual

music by John Cage and Marcel Duchamp. I suggest that one of the difficulties in pursuing the musical avant-garde is its appropriation by other disciplines: the fact that those working in other media, such as film, were venturing into territory previously constructed and occupied by composers alone. As a result, the musical avant-garde may better be regarded as an open and fluid system that can be visual as well as audible.

Session 23: *Popular Music and Music Theatre*

Hilary Bracefield (University of Ulster)

The strange case of the Kingston Trio: the Irish perspective on an American phenomenon

The Kingston Trio were, in the late 1950s and early 1960s, a huge album-selling group in USA and in many countries of the world. Their first album, *The Kingston Trio* (1958), was in the American charts for four years and their next 14 LPs all made the top ten. I was, like thousands of others, a fan in New Zealand during those years. But in Ireland and the UK their brand of easy-listening folk music was not a success at all. This paper explores some of the music in their early albums and suggests reasons for their comparative failure to break the Irish market.

Brian Rice (University of Ulster)

The *West Side Story* percussion book: a contemporary viewpoint

Leonard Bernstein's *West Side Story* (1957) is widely respected by musicians in both the United States and the UK as one of the most important and influential works in contemporary musical theatre. The score is renowned for its fusion of rich Latin rhythms, including the Puerto Rican huapango, seis and mambo, with raunchy jazz elements from big band swing and rhythm and blues. This paper will explore some of the issues arising from Bernstein's drum and percussion parts, focusing on instrumentation, orchestration and performance practice. The paper also discusses this author's interpretation of the *West Side Story* drum and percussion parts.

Session 24: *Twentieth-century Analysis II*

Adrienne Brown (University College Dublin)

The number three: sonata form and dance

This paper will investigate tripartite structural forms in music and dance, and interrogate the premise that there may be an underlying archetype at play, that causes Western composers and choreographers to select forms that find completion in the number three. Eighteenth-century dance theorist Carlo Blasis, comparing dance to drama and literature, commented on the need for the use of three-part structures in dance composition. This paper will examine ways in which art forms appear to follow composite archetypal ordering, frequently resulting in tripartite forms. I will demonstrate how communicating possible meanings in a work is aided by adhering to these formal structures. A contemporary solo dance work will be analysed to show the manner in which phrase structures build into larger units that mirror aspects of sonata form in music composition. The mythological, religious and Pythagorean significance of the number three will be referenced as possible causal factors behind the widespread dissemination of tripartite ordered events in the Western world.

Brian Bridges (National University of Ireland Maynooth)

Can harmony be non-linear? A response to some of Glenn Branca's '25 Questions'

In April 2007 the composer Glenn Branca published an article on the *New York Times* website in which he posed a series of questions for contemporary art music and its associated culture. (This move was inspired by mathematician David Hilbert's 'Paris Problems' of 1900, which referred to problems which

Hilbert hoped to see solved in the new century.) Three of Branca's questions that relate to music theory as opposed to musical culture are addressed here: (8) Is micro-tonality a viable compositional tool or a burned out modernist concept?; (10) What is the dichotomy between dissonance and tonality and where should the line be drawn?; (17) Can harmony be non-linear? The last-mentioned question can be taken as encompassing aspects of the other two. With reference to this, the paper will investigate the practices and possibilities of avant-garde developments in microtonal harmony based upon more ambitious expectations of the perception of auditory structures inspired by experimental composition and recent insights drawn from work in perceptual psychology. Theoretical work by Terhardt, Bregman, Tenney and Parncutt will be assessed in relation to the practice of composers such as Branca, Young, Niblock and Tenney.

Session 25: CHMHE Undergraduate Musicology Competition Winners

Laura Anderson (Trinity College Dublin)

French influence on Pelham Humfrey's instrumental verse anthems

The topic of French influence on Pelham Humfrey's compositions has caused numerous controversies. I will discuss the extent of this influence on Humfrey's instrumental verse anthems by means of a comparison of the instrumental sections of Jean-Baptiste Lully's ballets and his *Miserere Mei Deus* with the instrumental sections of these anthems. Following a description of the reasons behind Humfrey's trip to Louis XIV's court, I will apply Harold Bloom's literary theory of influence to my study and this will lead to the importance of distinguishing between levels and kinds of influence. Conspicuous similarities between the music that Humfrey would have encountered in France and the verse anthems that he composed in the wake of this experience will be discussed. In outlining scholarly opinion on this issue I will focus on a 1970's debate between Peter Dennison and Don Franklin. Dennison argued in favour of strong French influence on Humfrey's music while Franklin asserted that Humfrey's instrumental writing was modelled on that of his English predecessors, Henry Cooke and Matthew Locke. I will evaluate the role of French features in Humfrey's music in the light of Cooke and Locke. I will propose that Cooke and Locke used the dotted rhythms characteristic of French music, and indeed that Humfrey may first have encountered them through their music, but that it was Lully who influenced him to employ these patterns to create a rhythmically consistent style as well as an overarching formal design that led to overall structural unity in his anthems.

Joe Kehoe (National University of Ireland Maynooth)

The place of ethics in musicology

When facing choices, persons are sometimes obliged to expand their perspectives from the instrumental (*What should I do to achieve a certain goal?*) and the prudential (*What is in my best interest?*) to the broader standpoint of morality, which is concerned with issues of duty, and the welfare and rights of others. In his examination of *The Discourse of Musicology* (Aldershot, 2006), Giles Hooper poses the question: *What should we say about music?* The normative word 'should' can be interpreted in several senses, including the instrumental and the prudential, but it is clear that Hooper's use of the word covers a moral dimension. Such a use might appear surprising to those who feel that musicologists, as such, do not encounter problematic situations which call for moral consideration. If music is conceived as autonomous, and if, furthermore, this conception is combined with the belief that academic activity is an 'ivory tower' occupation, then musicology may be seen as doubly removed from the domain in which moral or ethical issues arise. The supposed isolation of musicology from moral considerations is however challenged by musicological writings in the last decade; significant examples of this tendency are the essays by, *inter alios*, Koskoff, Locke, and Kaufman Shelemay, in the recent collection *Rethinking Music* (Cook and Everist, eds., Oxford, 1999), together with the work of Hooper, just mentioned, all of which discuss ethical issues within the context of the academic study of music. Drawing on recent work in the disciplines of musicology and philosophy, this paper discusses how ethical questions and concerns may properly be the business of musicologists.

Delegates *(as of 21 April)*

Anderson, Laura May (Trinity College Dublin)
Bailey, Emer (Waterford Institute of Technology)
Boydell, Barra (National University of Ireland Maynooth)
Bracefield, Hilary (University of Ulster)
Bridges, Brian (National University of Ireland Maynooth)
Brogan, Eileen (National University of Ireland Maynooth)
Brophy, David (Conservatory of Music & Drama, Dublin Institute of Technology)
Brown, Adrienne (University College Dublin)
Buckley, Ann (National University of Ireland Maynooth)
Burnell, Ciara (Queen's University Belfast)
Byrne Bodley, Lorraine (National University of Ireland Maynooth)
Clarke, Úna-Frances (University College Dublin):
Commins, Adèle (Dundalk Institute of Technology)
Connolly, David (Conservatory of Music & Drama, Dublin Institute of Technology)
Conway, Eoin (National University of Ireland Maynooth)
Cox, Gareth (Mary Immaculate College, University of Limerick)
Crean, Elise (Queen's University Belfast)
Cunningham, John (University of Leeds)
Dempsey, Sinéad (University of Manchester)
Devine, Patrick F. (National University of Ireland Maynooth)
Dignam, Barbara (National University of Ireland Maynooth)
Dillane, Aileen (University of Limerick)
Dogantan-Dack, Mine (Middlesex University)
Dullea, Rhoda (University College Cork)
Everett, Paul (University College Cork)
Farrell, Hazel (Waterford Institute of Technology)
Ferris, Catherine (National University of Ireland Maynooth)
Fitzgerald, Mark (National University of Ireland Maynooth)
Graydon, Philip (Conservatory of Music & Drama, Dublin Institute of Technology)
Higgins, Paul (National University of Ireland Maynooth)
Hood, Alison (National University of Ireland Maynooth)
Horton, Julian (University College Dublin)
Houston, Kerry (Conservatory of Music & Drama, Dublin Institute of Technology)
Huss, Fabian (Bristol University)
Hyland, Anne (King's College Cambridge)
Hytönen, Elina (University of Joensuu, Finland)
Kehoe, Joe (National University of Ireland Maynooth)
Kelly, Barbara (Keele University)
Kenny, Aisling (National University of Ireland Maynooth)
Klein, Axel (Darmstadt)
Kovačević, Tanja (Queen's University Belfast)
Kulezic-Wilson, Danijela (National University of Ireland Maynooth)
Larkin, David (University College Dublin)
Lawrence, Frank (University College Dublin)
Lee, Jennifer (National University of Ireland Maynooth)
Lennon, Mary (Conservatory of Music & Drama, Dublin Institute of Technology)
Licinic van Walstijn, Juliana (Queen's University Belfast)
Lyons, Helen (University College Dublin)
Lyttle, David (University of Ulster)
MacHale, Simon (Trinity College Dublin)

Marshall, Melanie (University College Cork)
Marx, Wolfgang (University College Dublin)
McFadden, Con (University College Dublin)
McIntyre, Paul (University of Ulster)
Mooney, David (Conservatory of Music & Drama, Dublin Institute of Technology)
Murphy, Estelle (University College Cork)
Murphy, Michael (Mary Immaculate College, University of Limerick)
Ni Ghriofa, Eibhlin (Sibelius Academy, Helsinki)
O Connor, Jennifer (National University of Ireland Maynooth)
Ó Faracháin, Antaine (Conservatory of Music & Drama, Dublin Institute of Technology)
O'Farrell, Anne-Marie (Conservatory of Music & Drama, Dublin Institute of Technology)
O'Flynn, John (Mary Immaculate College, University of Limerick)
O'Hanlon, Triona (Conservatory of Music & Drama, Dublin Institute of Technology)
O'Regan, Susan (Cork Institute of Technology)
O Seanchair, Sean (Dublin City University)
Palmer, Fiona (National University of Ireland Maynooth)
Parker, Lisa (National University of Ireland Maynooth)
Phelan, Helen (Irish World Academy of Music and Dance, University of Limerick)
Power, Karen (Mary Immaculate College, University of Limerick)
Quinn, Michael (Conservatory of Music & Drama, Dublin Institute of Technology)
Rhodes, David J. (Waterford Institute of Technology)
Rice, Brian (University of Ulster)
Rogers, Holly (University College Dublin)
Sheil, Áine (Trinity College Dublin)
Smaczny, Jan (Queen's University Belfast)
Smith, Adrian (National University of Ireland Maynooth)
Strahan, Barbara (National University of Ireland Maynooth)
Sweeney, Eamon (Conservatory of Music & Drama, Dublin Institute of Technology)
Sweeney, Eric (Waterford Institute of Technology)
Talbot, Rachel (Conservatory of Music & Drama, Dublin Institute of Technology)
Thöne, Raphael D. (University of Music and Drama, Hanover)
Tomita, Yo (Queen's University Belfast)
Tyrrell, John (Cardiff University):
White, Harry (University College Dublin)

The Society for Musicology in Ireland (SMI)

The Society for Musicology in Ireland was formally launched at its first annual conference in May 2003. The SMI seeks to provide a forum for the practice of musicology which reflects the gamut of musical research in Ireland, notably in ethnomusicology, historical musicology, analysis, performance practice, textual criticism, archival research, organology, cultural and social history and critical discourse, to name some of the disciplines pursued by musicologists in this country.

The SMI maintains active links with the Royal Musical Association through the exchange of representatives on each other's council and the sharing of members' discounts on publications and other benefits.

SMI Council 2006 – 2009

Professor Barra Boydell
Dr Gareth Cox
Aileen Dillane
Dr Paul Everett
Dr Philip Graydon (*Hon. Membership Secretary*)
Dr Julian Horton
Anne Hyland (*Student Representative*)
Dr Anne Leahy *R.I.P.*
Dr Melanie Marshall
Dr Michael Murphy (*Hon. Secretary*)
Professor Fiona Palmer
Dr David Rhodes (*Hon. Treasurer*)
Professor Jan Smaczny (*President*)
Professor Harry White, MRIA

SMI Council 2003 – 2006

Dr Barra Boydell (*Hon. Secretary*)
Emma Costello
Dr Gareth Cox
Derek Cremin
Dr Paul Everett
Professor Gerard Gillen
Dr Anne Leahy
Dr Nuala McAllister
Dr Sarah McCleave
Dr Michael Murphy (*Hon. Treasurer and Membership Secretary*)
Professor Mícheál Ó Súilleabháin
Dr David Rhodes
Professor Jan Smaczny
Dr Fintan Vallely
Professor Harry White (*President*)

Journal of the Society for Musicology in Ireland (JSMI)

An important milestone for the SMI was the launch of the *Journal of the Society for Musicology in Ireland (JSMI)*, its open-access online journal available on the SMI website www.musicologyireland.com. This is a peer-reviewed journal and its full-text articles and other content are free to access by all persons.

***JSMI* Editorial Board**

Aileen Dillane (University of Limerick)
Barra Boydell (National University of Ireland, Maynooth)
Gareth Cox (Mary Immaculate College, University of Limerick)
Paul Everett (University College Cork)
Wolfgang Marx (University College Dublin)

***JSMI* Advisory Board**

Christoph Wolff (Harvard University)
Harry White (University College Dublin)
Martin Stokes (University of Chicago)
Michael Beckerman (New York University)
Reinhard Strohm (University of Oxford)
Susan Youens (University of Notre Dame, Indiana)

***Irish Musical Studies* (IMS)**

The SMI is formally associated with the musicology series *Irish Musical Studies*. The general editors of the series are Professor Gerard Gillen and Professor Harry White. The volumes to date are as follows:

Musicology in Ireland, IMS Vol. 1 (eds.) Gerard Gillen & Harry White (Irish Academic Press, 1990)
Music and the Church, IMS Vol. 2 (eds.) Gerard Gillen & Harry White (Irish Academic Press, 1993)
Music and Irish Cultural History, IMS Vol. 3 (eds.) Gerard Gillen & Harry White (Irish Academic Press, 1995)
The Maynooth International Musicological Conference 1995: Selected Proceedings Part One, IMS Vol. 4 (eds.) Patrick F. Devine & Harry White (Four Courts Press, 1996)
The Maynooth International Musicological Conference 1995: Selected Proceedings Part Two IMS Vol. 5 (eds.) Patrick F. Devine & Harry White (Four Courts Press, 1996)
A Historical Anthology of Irish Church Music, IMS Vol. 6 (eds.) Gerard Gillen & Andrew Johnstone (Four Courts Press, 2001)
Irish Music in the Twentieth Century, IMS Vol. 7 (eds.) Gareth Cox & Axel Klein (Four Courts Press, 2003)
Bach Studies from Dublin, IMS Vol. 8 (eds.) Anne Leahy & Yo Tomita (Four Courts Press, 2004)
Music in Nineteenth-Century Ireland, IMS Vol. 9 (eds.) Michael Murphy & Jan Smaczny (Four Courts Press, 2007)
Music and Culture in Seventeenth-Century Ireland, IMS Vol. 10 (eds.) Barra Boydell & Kerry Houston (in preparation)

***Encyclopaedia of Music in Ireland* (EMIR)**

The general editors of the *Encyclopaedia of Music in Ireland* are Professors Harry White and Barra Boydell, the first President and Hon. Secretary respectively of the SMI. *EMIR* has received vital support from a number of institutions, notably the Irish Research Council for the Humanities and Social Sciences, Atlantic Philanthropies and UCD Press, its publisher. This project involves the contributions of many members of the SMI.

Affiliated Members of the SMI

A special category of membership, Affiliated Membership, has been introduced for institutions that wish to support the aims of the SMI. The Affiliated Members for 2007-2008 are:

Cork Institute of Technology – Cork School of Music
Council of the Heads of Music in Higher Education
Dublin Institute of Technology – Conservatory of Music and Drama
Irish National Committee for the International Council for Traditional Music

Mary Immaculate College, University of Limerick – Department of Music
Mater Dei Institute of Education, Dublin City University
National University of Ireland Maynooth – Department of Music
Queen’s University Belfast – School of Music and Sonic Arts
RISM Ireland
Royal Irish Academy of Music
Royal Musical Association
St Patrick’s College, Drumcondra, Dublin City University – Department of Music
University College Cork – Department of Music
University College Dublin – School of Music
University of Limerick – Irish World Academy of Music and Dance
Waterford Institute of Technology – Department of Creative and Performing Arts (Music)

Future Annual Conferences

A joint annual conference together with the Royal Musical Association will take place in Dublin on 9-13 July 2009.

Past Conferences & Keynote Speakers

SMI Conferences

2007 Dublin Institute of Technology – Conservatory of Music and Drama
2006 Mary Immaculate College, University of Limerick
2005 University College Cork
2004 Queen’s University Belfast
2003 National University of Ireland Maynooth

RMA Irish Chapter Conferences

2002 University College Dublin
2001 *No conference*
2000 Queen’s University Belfast
1999 Waterford Institute of Technology
1998 University of Ulster (Jordanstown)
1997 Mary Immaculate College, University of Limerick
1996 Queen’s University Belfast
1995 *Maynooth International Musicological Conference*
1994 University College Cork
1993 University of Ulster (Jordanstown)
1992 Trinity College Dublin
1991 Stranmillis University College, Belfast
1990 National University of Ireland Maynooth
1989 Queen’s University Belfast
1988 University College Dublin
1987 University of Ulster (Jordanstown)

Keynote Speakers

John Rink (2007)
William E. Caplin (2006)
Lawrence Kramer (2005)
Michael Beckerman (2004)
Derek Scott (2003)
Nicholas Cook (2002)
David Fallows (2000)
Donald Burrows (1999)

Anthony Pople (1998)
Jim Samson (1997)
Joseph Kerman (1995)

Waterford Institute of Technology

Department of Creative and Performing Arts (Music)

The Music Department at WIT offers an innovative BA honours music degree programme that incorporates studies in classical, Irish Traditional, jazz and popular music. The Institute maintains an orchestra, chamber choir, Irish Traditional group and jazz ensemble in addition to a number of smaller *ad hoc* groups. Finghin Collins gives regular piano masterclasses, and the annual Waterford New Music Week attracts musicians and academics from afar.

Postgraduate courses to MA and PhD levels are offered in the areas of Composition, Critical Music Editing, Irish Traditional Music, Musicology and Performance.