

Joint Annual Conference
of the
Society for Musicology in Ireland
and the
Royal Musical Association
hosted by the
Royal Irish Academy of Music

36-38 Westland Row, Dublin 2, Ireland

THURSDAY 9 - SUNDAY 12 JULY 2009

Welcome

The Organizing Committee welcomes you to the first Joint Annual Conference of the *Society for Musicology in Ireland* and the *Royal Musical Association*. The Conference is graciously hosted by Dr John O’Conor and the Board of Governors of the *Royal Irish Academy of Music* in their historic home in Westland Row, and we wish to record our heartfelt gratitude for their generosity and support. We are delighted to include two recitals given by performers associated with the Academy featuring works, some of which are by composers in the Academy, that address the themes of the conference: Anniversaries, Music and Literature, and Music and Dublin.

It is a great honour to welcome Professor Carolyn Abbate and Professor Kofi Agawu who will address the delegates in two plenary sessions in the Freemasons’ Hall in Molesworth Street.

We would like to express especial thanks to Professor Gerard Gillen for accepting our invitation to give an organ recital to honour the memory of Peter Le Huray and thereby mark the joint nature of the conference.

Organizing Committee

Jan Smaczny (chair), Michael Murphy, Fiona Palmer, David Rhodes, Maria McHale, Deborah Kelleher, Denise Neary, Rosamund Bartlett

Programme Committee

Harry White (chair), Philip Olleson, Melanie Marshall, Aidan Thomson

Technical support

Jonathan Nangle

Acknowledgements

The Organizing Committee is very grateful to the following for their help:

- The porters, administrative staff, cleaning staff and student helpers at the Royal Irish Academy of Music
- The secretarial staff of the Arts Office, Mary Immaculate College
- Fr. Gilligan, St. Andrew’s Church, Westland Row
- Morgan MacCreadie, Freemasons’ Hall, Molesworth Street
- Dr. Fionnuala Conway, Music and Media Technology, Trinity College Dublin

Exhibitions

The following publishers will be exhibiting in the Academy’s foyer:

- **Routledge:** Thursday to Sunday
- **Ashgate:** Friday and Saturday
- **Rosemary Dooley Books on Music:** Thursday to Saturday
- **Four Courts Press:** Thursday and Friday
- **Contemporary Music Centre, Ireland:** at the Recitals on Thursday and Saturday

Sponsorship

The Organizing Committee records its gratitude to the following sponsors:

- **Routledge** for sponsoring the post-Plenary Session Wine Reception on Friday
- **Ashgate** for sponsoring the reception at the Conference Dinner on Saturday

Programme

Thursday 9 July

9:30-10:30 **Registration and Refreshments**

10:30-12:30 **Sessions 1-3**

Session 1 – Recital Room

Chair: Barra Boydell (National University of Ireland, Maynooth)

- Axel Klein (Independent)
‘A Daughter of Music’: Alicia Adelaide Needham’s Anglo-Irish life and music
- Ita Beausang (DIT Conservatory of Music and Drama)
Connections and disconnections: Ina Boyle and music in Dublin 1939-1955
- Laura Watson (National University of Ireland, Maynooth)
Reconsidering the place of Irish women composers in the early twentieth century
- Aisling Kenny (National University of Ireland, Maynooth)
Integration or isolation?: considering implications of the designation ‘woman composer’

Session 2 – Board Room

Chair: Laura Tunbridge (University of Manchester)

- Ana Petrov (University of Belgrade)
‘The Case of Bizet’: Friedrich Nietzsche’s anti-Wagnerian identity
- Matthew Werley (Magdalen College Oxford)
Gluck on the green hill: Richard Strauss’s *Iphigenie auf Tauris* between historicism and Wagnerism
- David Larkin (University College, Dublin)
Beyond words: intermediality in Strauss’s *Elektra*
- Philip Graydon (DIT Conservatory of Music and Drama)
The perfect anti-Wagnerite?: mapping the anti-metaphysical in Braunfels’s *Prinzessin Brambilla* (1909)

Session 3 – Katherine Brennan Hall

Chair: Jan Smaczny (Queen’s University, Belfast)

- Philip Olleson (University of Nottingham)
Susan Burney as critic of the opera
- Nicole Grimes (Queen’s University, Belfast)
‘Merely the criminal brutality of the hero and the madness of the heroine’?: Hanslick and French opera in late nineteenth-century Vienna
- Anastasia Belina (University of Leeds)
‘How very dull. Russian composers are always so boring’: Russian Imperial opera and Sergei Taneyev
- Aidan Thomson (Queen’s University, Belfast)
Smyth, English opera and opera in English

12:30-13:30 Lunch Break

13:30-15:30 Sessions 4-6

Session 4 – Recital Room

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

- Patrick Zuk (University of Durham)
A.J. Potter's television opera *Patrick*
- Alasdair Jamieson (University of Durham)
Joan Trimble's *Blind Raftery* in context
- Jarlath Jennings (Trinity College, Dublin)
Keeping opera alive and relevant to twenty-first-century audiences in Ireland: an interim report
- Mark Fitzgerald (DIT Conservatory of Music and Drama)
Possession, a case history: Gerald Barry, Rainer Werner Fassbinder and *The Bitter Tears of Petra von Kant*

Session 5 – Board Room

Chair: Laura Watson (National University of Ireland, Maynooth)

- Francesco Izzo (University of Southampton)
Risorgimento uncensored: An *Accademia musicale* of 1860 and the politics of Italian opera
- Jennifer R. Sheppard (University of California)
Janáček's *Makropulos* and the case of the silent diva
- Christina Guillaumier (Royal Scottish Academy of Music and Drama)
Prokofiev's operatic adaptation of Dostoyevsky's *The Gambler*
- Eoin Conway (DIT Conservatory of Music and Drama)
Literature and found poetry in *Doctor Atomic*

Session 6 – Katherine Brennan Hall

Chair: Aidan Thomson (Queen's University, Belfast)

- Róisín Blunnie (Trinity College, Dublin)
Elgar's early choral works: text, music and late-Victorian culture
- Ciara Burnell (Queen's University, Belfast)
'Bearers of a troubled history': war, memory and modernism in the music of Frank Bridge
- Julie Brown (Royal Holloway, University of London)
Facing extremes: unearthing the musical presentation of the 'silent' film *Epic of Everest* (1924)

15:30–16:00 Refreshments

Friday 10 July

9:00-11:00 Sessions 10-13

Session 10 – Room 26

Chair: Christopher Morris (University College, Cork)

- Mine Dogantan-Dack (Middlesex University)
Value of value: the role of aesthetics in performance studies
- Áine Sheil (University College, Cork)
What can opera studies learn from performance studies?
- Adrienne Brown (University College, Dublin)
Performing musician as dancing text: Yo-Yo Ma plays Bach
- Alison Dunlop (Queen's University, Belfast)
'Little-Missed Muffat': a history of the recently recovered sources by Georg and Gottlieb Muffat in the music archive of the Berlin Sing-Akademie

Session 11 – Katherine Brennan Hall

Chair: Philip Olleson (University of Nottingham)

- Rachel Milestone (University of Leeds)
'A new impetus to the love of music': the town hall in nineteenth-century British musical life
- Fiona Palmer (National University of Ireland, Maynooth)
Finding direction: hierarchies in the early years of the Liverpool Philharmonic Society
- Jeremy Dibble (University of Durham)
Esposito and the Dublin Orchestral Society between 1899 and 1914

Session 12 – Board Room

Chair: Gwen Moore (Mary Immaculate College, University of Limerick)

- Kieran Crichton (University of Melbourne)
'One of those thick-pated English organist-scholar creations'?: Franklin Peterson, Ormond Professor, 1901-14
- Debbie Armstrong (Dundalk Institute of Technology)
The pedagogical value of Wagner's original works for piano
- Michelle Finnerty (University College, Cork)
Connecting classroom, school and community: the role of music education in Ireland
- Lorraine O'Connell (DIT Conservatory of Music and Drama)
Teachers as researchers: the outcomes of a collaborative study in Irish secondary-school music education

Session 13 – Recital Room

Chair: Julian Horton (University College, Dublin)

- Vasilis Kallis (University of Nicosia)
Formal functions in Debussy's *La soirée dans Grenade (Estampes)*
- Wai Ling Cheong (Chinese University of Hong Kong)
Fluid mirror: reflecting on Messiaen through his Debussy studies

- Michael Quinn (DIT Conservatory of Music and Drama)
Seeking roots for modernity: Schoenberg's analyses of Bach chorale harmonisations in his *Harmonielehre*
- Áine Heneghan (University of Washington)
Schoenberg's workshop: composing with words and music

11:00-11:30 Refreshments

11:30-13:00 Sessions 14-17

Session 14 – Recital Room

Chair: David Rhodes (Waterford Institute of Technology)

- Iain Quinn (Cathedral Church of St. John, Alburquerque, and University of Durham)
Russian organ music or the Tsar of instruments
- Peter Holman (University of Leeds)
The conductor at the organ, or how choral and orchestral music was directed in Georgian England
- Máire Buffet (University College, Dublin) and Kate Manning (UCD Archives)
The musical legacy of Gabriel Baille

Session 15 – Katherine Brennan Hall

Chair: Maria McHale (University College, Dublin)

- Yael Bitrán (Royal Holloway, University of London)
Travelling virtuosi in 1849-1850: making profit and constructing identities in newly independent Mexico
- Eva Mantzourani (Canterbury Christ Church University)
The Return of Odysseus: literary and musical approaches to exile, nostalgia and return in Nikos Skalkottas's life and work
- Samuel Llano (University of Birmingham)
Suppressing dissidence: Roberto Gerhard and British music criticism

Session 16 – Board Room

Chair: Martin Adams (Trinity College, Dublin)

- Alan Dodson (University of British Columbia)
Schenker's performance of Chopin's Preludes
- Alison Hood (National University of Ireland, Maynooth)
Structural coupling in the coda of Chopin's *Barcarolle*
- Antonio Cascelli (National University of Ireland, Maynooth)
Busoni and Chopin: the 'junge Klassizität'

Session 17 – Room 26

Chair: Jaime Jones (University College, Dublin)

- Deborah Mawer (Lancaster University)
Jazz Gallicized and 'Ravelized': one theory and practice of the 'Blues'
- Andy Fry (King's College London)
Remembrance of jazz past: Sidney Bechet in France

- Ruth Stanley (Queen's University, Belfast)
'A fruitful source of scandal, spiritual and temporal': jazz and the dance craze in Northern Ireland in the twenties and thirties

13:00-14:00 Lunch Break

14:00-16:00 Sessions 18-21

Session 18 – Board Room

Chair: Julie Brown (Royal Holloway, University of London)

- Eva McMullen (University College, Cork)
Inside out or in between: the effects of spatial manipulation in contemporary music
- Holly Rogers (University of Liverpool)
Inside the beyond: multi-media environments and the musical space
- Louise O'Riordan (University College, Cork)
We cover our eyes: abjectifying the soundtrack - the true horror of *Eraserhead*
- Christopher Morris (University College, Cork)
Digital diva: opera on video

Session 19 – Room 26

Chair: John O'Flynn (St. Patrick's College, Drumcondra)

- Christine Mercer (University of Melbourne)
Henry Tate: *The Australian* (1914–17)
- Veronica Franke (University of Kwa Zulu-Natal)
South African orchestral music: issues of origin, structure, analysis and national identity
- Hilary Bracefield (University of Ulster)
The journey of Gillian Whitehead: combining two inheritances
- Jaime Jones (University College, Dublin)
Circulating divinities: the sound and sound-objects of devotion

Session 20 – Katherine Brennan Hall

Chair: Paul Collins (Mary Immaculate College, University of Limerick)

- Karen Desmond (New York University)
A witness to the exemplar of the *Ars Nova*? the evidence from Jacobus's *Speculum musicae*
- Jeffrey Dean (Royal Musical Association)
The far-reaching consequences of Basiron's *L'homme armé* Mass
- Kenneth Owen Smith (University of Nicosia)
Sébastien de Brossard's manuscript cadence treatise (1703)
- Christophe Georis (University of Liège)
The *Libro de' madrigali* as a literary collection

Session 21 – Recital Room

Chair: Philip Graydon (DIT Conservatory of Music and Drama)

- Úna-Frances Clarke (University College, Dublin)
'Between temperament and tradition': dialectics and discontinuities in Nielsen's Fourth Symphony

- Jennifer Lee (DIT Conservatory of Music and Drama)
The pastoral versus the military: function and meaning of the posthorn episodes in the third movement of Gustav Mahler's Third Symphony
- Holger Stüwe (University of Liverpool)
New glasses for the owls: perspectives on Mahler's symphonies and modernism
- Kevin O'Connell (Royal Irish Academy of Music)
Mastery of the smallest links: another look at 'Reigen'

16:00-16:30 Refreshments

16:30-18:00 Sessions 22-24

Session 22 – Recital Room

Chair: Harry White (University College, Dublin)

- Barbara Strahan (National University of Ireland, Maynooth)
Exploring musical narratives: issues of reception history in Schubert's piano duets
- Anne Hyland (King's College, University of Cambridge)
'And the first begat the second, the second the third, the third the fourth, and so on': Schenker's *Der Tonwille* and Schubert's D.845/ii
- Koichi Kato (Independent)
Integration (or isolation?): paradox in Schubert's Op. 90

Session 23 – Katherine Brennan Hall

Chair: Denise Neary (Royal Irish Academy of Music)

- Valeria De Lucca (University of Cambridge)
The power of the *prima donna*: Giulia Masotti and the circulation of Antonio Cesti's operas during the 1660s and 1670s
- Laura Hamer (Cardiff University)
The Prix de Rome and its female competitors, 1919-39
- Eva Moreda-Rodriguez (Royal Holloway, University of London)
Good wives, good mothers, good folklorists: gender and music in 1940s Spain

Session 24 – Board Room

Chair: Alison Hood (National University of Ireland, Maynooth)

- Laura Tunbridge (University of Manchester)
Between speech and song
- Paul Higgins (National University of Ireland, Maynooth)
Britten Lieder?: the expression of a twentieth-century engagement with the heritage of the German Lied tradition
- Zeynep Bulut (University of California, San Diego)
Far-fetched bodies' voices: The 'heart' of melodrama in Mauricio Kagel's *Phonophonie*

18:30–20:00

Plenary Session

SMI Frank Llewelyn Harrison Medal and Lecture

Professor Kofi Agawu

'Iconicity in African Musical Thought and Expression'

Venue: Grand Lodge, Freemasons' Hall, Molesworth Street

Chair: Professor Jan Smaczny, President SMI

Wine reception generously sponsored by Routledge:
publishers of the *Journal of the Royal Musical Association*

Saturday 11 July

9:00-11:00 Sessions 25-27

Session 25 – Katherine Brennan Hall

Chair: Kerry Houston (DIT Conservatory of Music and Drama)

- John Cunningham (University College, Dublin)
Ben Jonson's use of music in the early plays
- Pauline Graham (Froebel College of Education)
Staging insanity: a Foucauldian reading of Purcell's *From rosy bow'rs*
- Eamon Sweeney (DIT Conservatory of Music and Drama)
French musical influences in post-Restoration Dublin
- David Rhodes (Waterford Institute of Technology)
Cousser, Dubourg and the loyal royal birthday ode

Session 26 – Recital Room

Chair: Wolfgang Marx (University College, Dublin)

- Donal MacErlaine (University College, Dublin)
The meaning of meaninglessness: Ligeti and literal play
- Anthony Gritten (Middlesex University)
Toward a Bakhtinian theory of musical time
- Danijela Kulezic-Wilson (National University of Ireland, Maynooth)
Play and re:play: musical echoes of Beckett's dramatic prose.

Session 27 – Board Room

Chair: Eva Mantzourani (Canterbury Christ Church University)

- Kostas Kardamis (Ionian University)
Challenging the canon: towards a history of neo-hellenic music
- Christopher Wiley (City University, London)
Musical biography and the intervention of the work-concept

11:00-11:30 Refreshments

11:30-13:30 Sessions 28-30

Session 28 – Recital Room

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

- Valerie Langfield (Independent)
Sir John escapes from the laundry basket: performing Balfe's *Falstaff*
- Jennifer O'Connor (National University of Ireland, Maynooth)
The importance of the Royal Irish Academy of Music in the musical careers of women in the nineteenth century
- Mary Stakelum (University of Reading)
James Culwick and the development of an aesthetic
- Susan O'Regan (CIT Cork School of Music)
The Magraths and the Roches: two Cork musical families of the early nineteenth century

Session 29 – Board Room

Chair: Holly Rogers (University of Liverpool)

- Cormac Newark (University of Ulster)
Proust and creative listening
- Barbara Kelly (Keele University)
Symbolism and modernism: rethinking and reshaping Ravel's symbolist literary heritage
- John Dack (Middlesex University)
Symbolist aesthetics in electroacoustic music
- Barbara Dignam (National University of Ireland, Maynooth)
Exploration of language (musical or otherwise) in Roger Doyle's *Babel*

Session 30 – Katherine Brennan Hall

Chair: Katharine Ellis (Royal Holloway, University of London)

- Martin Adams (Trinity College, Dublin)
Visions of music in early seventeenth-century England: a contribution to understanding the roots of English 'dramatic opera'
- Wolfgang Marx (University College, Dublin)
Contemplating death: the cathartic function of requiem compositions
- Anne Keeley (University College, Dublin)
A new reading of Messiaen's *Méditations sur le mystère de la Sainte Trinité* in light of recent archival findings

13:30-14:30 Lunch Break

14:30-15:00 Recital - Katherine Brennan Hall

- Kevin O'Connell: *Céimeanna*
 - Archie Chen, piano
- Joseph Haydn: Piano Trio in A major Hob. 15/9
 - Karl Sweeney, violin
 - Ailbhe MacDonagh, cello
 - Deborah Henry, piano

15:00-17:00 Sessions 31-33

Session 31 – Katherine Brennan Hall

Chair: David Larkin (University College, Dublin)

- Andrew Woolley (University of Leeds)
Handel and William Babel: keyboard players in the London theatres, c1708-18, and the question of influence
- Sinéad Dempsey-Garratt (University of Manchester)
Odious comparisons?: the roles of Handel, Haydn and Purcell in Mendelssohn's nineteenth-century reception
- Lorraine Byrne Bodley (National University of Ireland, Maynooth)
Crossing the threshold: Mendelssohn's final encounter with Goethe
- Rachel Foulds (Goldsmiths, University of London)
An equivocal relationship and acrimonious split: a chronicle of influence in the music of Dmitri Shostakovich and Galina Ustvolskaya

Session 32 – Board Room

Chair: Hilary Bracefield (University of Ulster)

- Adrian Scahill (National University of Ireland, Maynooth)
The reel thing: Irish traditional music in *The Boys from County Clare*
- Jennifer McCay (University College, Dublin)
Kevin O'Connell's 'anti-setting' of Herbert's *Report from the Besieged City*
- James Deaville (Carleton University)
Selling the War in Iraq: television news music and the shaping of American public opinion
- Adrian Smith (National University of Ireland, Maynooth)
Out of Africa: the changing aesthetic of Kevin Volans as reflected in his string quartets

Session 33 – Recital Room

Chair: Frank Lawrence (University College, Dublin)

- Rachel Adams (National University of Ireland, Maynooth)
Melodia Sacra; or The Psalms of David (1812-1819), an important cultural document?
- Denise Neary (Royal Irish Academy of Music)
From 'St. Ann's in the Cornfields' to the 'Church in the heart of the City': three centuries of music at St. Ann's Church, Dawson Street, Dublin
- Kerry Houston (DIT Conservatory of Music and Drama)
Retrenchment and revival: an uncertain path for music at Dublin's Anglican cathedrals from the founding of the Irish Free State until the close of the twentieth century
- Paul McKeever (University of Limerick)
The influence of the great French organ-builder Aristide Cavallé-Coll on the Dublin organ-builder John White: the 1871 organ of St. Andrew's Church, Westland Row, as a case study.

17:00-17:30 Refreshments

17:30-18:00 Organ recital in honour of Peter le Huray

Professor Gerard Gillen

Venue: St. Andrew's Church, Westland Row

18:30-19:30 Plenary Session

RMA Peter Le Huray Memorial Lecture

Professor Carolyn Abbate

'The Damnation of Mignon'

Venue: Grand Lodge, Freemasons' Hall, Molesworth Street

Chair: Professor Philip Olleson, President RMA

20:00 Conference Dinner

'Aston Suites', Alexander Hotel, Merrion Square

Pre-dinner drinks generously sponsored by Ashgate Publishing

Sunday 12 July

10:00-12:00 Sessions 34-35

Session 34 – Recital Room

Chair: Ita Beausang (DIT Conservatory of Music and Drama)

- Pat O'Connell (National University of Ireland, Maynooth)
The role of military music in Ireland, 1790-1810: questions of loyalty and identity
- Angela Buckley (Waterford Institute of Technology)
The transcriptions of John Edward Pigot: a Dublin-based lover of the music, language and literature of Ireland
- Colette Maloney (Waterford Institute of Technology)
Edward Bunting: the Dublin connection
- Lisa Morrissey (Waterford Institute of Technology)
'A Limerick Man in Dublin': the contribution of Patrick Weston Joyce to Irish music

Session 35 – Board Room

Chair: Mark Fitzgerald (DIT Conservatory of Music and Drama)

- Fabian Huss (University of Bristol)
The early music of Frank Bridge
- Anne-Marie Hanlon (University of Newcastle Upon Tyne)
Analyzing Erik Satie: composer, artist and writer
- Paul Flynn (Trinity College, Dublin)
Charles Ives and octatonicism

12:00

Refreshments

Conference Concludes

Abstracts

Session 1

Axel Klein (Independent)

‘A Daughter of Music’: Alicia Adelaide Needham’s Anglo-Irish life and music

Alicia Adelaide Needham (1863-1945) was a popular name in Irish music around the turn of the nineteenth to the twentieth century. The British Library alone records more than 200 works by her, mostly songs and song collections with up to 12 pieces, and published mainly between 1892 and 1917. A frequent prize-winner at the Feis Ceoil for songs with Celtic themes, she was also the first woman President of the Eisteddfod in Wales and the first woman to conduct at the Royal Albert Hall (the Band of the Irish Guards). Her music was performed by well-known singers of her time including Dame Clara Butt and Harry Plunket Greene, but after her death she appears to have been forgotten rather quickly. This paper casts a light on the life and music of this composer, assessing her position in late Victorian and Edwardian England and her reception in Ireland, on the basis of a manuscript autobiography, *A Daughter of Music*, discovered at the University of Cambridge.

Ita Beausang (DIT Conservatory of Music and Drama)

Connections and disconnections: Ina Boyle and music in Dublin 1939-1955

The Irish woman composer, Ina Boyle, visited London regularly from 1923 for lessons in composition with Ralph Vaughan Williams. Her last lesson was in June 1939, when Vaughan Williams visited her home in Enniskerry – he had come to Dublin to receive an honorary DMus from the University of Dublin. The outbreak of the Second World War three months later ended her travels to London, and totally changed the pattern of her life. She was cut off from her friends, Elizabeth Maconchy and Anne Macnaghten, and from her relations, members of the Boyle and Jephson families, who were living in England. During the war there was a resurgence of interest in classical music in Dublin. The number of players in the Radio Éireann Orchestra was expanded, studio concerts were open to the public, and highly successful orchestral concerts were held in the Mansion House and the Capitol Theatre. Ina Boyle continued to compose and promote her works, some of which were performed and broadcast on Radio Éireann. After the war there was an influx of European musicians to Dublin, both as orchestral players and soloists, bringing new impetus to the musical scene. The Music Association of Ireland, founded in 1948, of which Ina was a member, incorporated a Composers’ Group within the Association to cater for the burgeoning number of Irish composers. This paper will focus on her place as a woman composer in Dublin during the war and until the mid-fifties.

Laura Watson (National University of Ireland, Maynooth)

Reconsidering the place of Irish women composers in the early twentieth century

This paper seeks to situate gender issues at the forefront of research into early twentieth-century Irish art music. In doing so, its aims are twofold: to contribute to a discourse still in its relative infancy and to examine how gender is positioned within this. Recent publications on Irish art music since 1900 have substantially deepened our knowledge of composers based on this island throughout the twentieth century.

Additionally, since the 1990s writers have specifically documented the rise of the country's contemporary female composers. In relation to previous generations though, the issue of gender has thus far eluded scholars. The category of the 'woman composer' is often regarded as a problematic construct. Creating a deliberate space for it in Irish musicology may therefore seem an unhelpful gesture. The advantage of this approach, however, is that investigation of the key figures in this case (e.g. Rhoda Coghill and Ina Boyle) yields new insights into the broader topic of modernism. Klein describes Coghill's *Out of the Cradle Endlessly Rocking* (1923) as the first Irish extended example of the style. Both composers were innovative and admired yet are little performed today. I explore whether gender should play a role in probing their receptions.

Aisling Kenny (National University of Ireland, Maynooth)

Integration or isolation?: considering implications of the designation 'woman composer'

Since the 1980s a growing number of musicologists have turned to examine the contributions of women composers to musical life. This 'singling' out of women composers has come under fire, however, from some feminists, as it is argued that it segregates the woman composer. This paper aims to probe some of the implications of the category 'woman composer' and interrogate some of the enduring ideologies that have surrounded women and musical composition. The relevance of contemporary theory in regard to female composers is called into question: how can I, for example, apply these methodologies in my research on the nineteenth-century Lieder-composer, Josephine Lang (1815-1880)? Nancy Reich states that women musicians are becoming more 'visible', but the virtual absence of women in the stock anthologies and histories is something that should concern us. This paper argues that the relative absence of women from music history has been brought about partly by the lack of a serious approach to their music and for the necessity of a serious critical engagement with women's musical works. Together with an understanding of the sociological context of these works, this approach could lend permanence to women's musical traditions.

Session 2

Ana Petrov (University of Belgrade)

'The Case of Bizet': Friedrich Nietzsche's anti-Wagnerian identity

After his friendship and partnership with Richard Wagner had ended, not long after the first Bayreuth Festival in 1876, Friedrich Nietzsche became one of the most prominent Wagner's critics. This paper deals with Nietzsche's efforts to declare himself as an anti-Wagnerian through his glorification of Bizet's music. Drawing on the information from Nietzsche's personal notes and letters, I will point to the differences between Nietzsche's 'public' and 'private' attitudes towards Wagner and his work. In opposition to the published writings (in which Nietzsche sharply criticized Wagner's music dramas, asserted that Wagner's music was 'sick' and proclaimed Bizet's opera *Carmen* as the future of European music) Nietzsche's private notes reveal that his opinion on Wagner's music was persistent. Considering a letter in which Nietzsche explained that he saw Bizet as nothing more than a 'good opposition' to Wagner, I will argue that Nietzsche used Bizet only as a means to present himself as an anti-Wagnerian. From this perspective, I will analyse *The Case of Wagner* and I will conclude that it was a pamphlet against the institution of

Bayreuth Festival and against Wagner's cult, and that it seems to be insufficient evidence for Nietzsche's altered attitude towards Wagner's music.

Matthew Werley (Magdalen College, Oxford)

Gluck on the green hill: Richard Strauss's *Iphigenie auf Tauris* between historicism and Wagnerism

Strauss's 1890 arrangement of Gluck's *Iphigénie en Tauride*, modelled after Wagner's *Iphigenie in Aulis* (1847), played a strategic role in garnering the support of Cosima Wagner, who ushered the young composer into Bayreuth's inner circle and encouraged him in his ascent toward becoming an opera composer. Although *Iphigenie* represents Strauss's first operatic venture and his earliest attempt to balance his long-standing interests in musical historicism and Wagner, scholars have entirely overlooked this arrangement and its charged political context. Yet Strauss not only made novel alterations to Gluck's score, he also retranslated the libretto following Goethe's *Iphigenie*, purporting to reclaim the opera for the German stage. Indeed, an unpublished essay drafted at this time suggests that Strauss reworked Gluck's opera on nationalistic grounds. Interpreted against the cultural politics of late nineteenth-century Gluck reception (when German critics were increasingly reinterpreting Gluck's reforms in the light of Wagner's music dramas), we can appreciate how Strauss's arrangement reflects a variety of competing ideologies. More than just a document revealing how Strauss successfully negotiated a path between his commitments to eighteenth-century music and his youthful flirtations with Bayreuth, this arrangement provides a key starting point for plotting the development of Strauss's artistic and political sensibilities.

David Larkin (University College, Dublin)

Beyond words: intermediality in Strauss's *Elektra*

2009 sees the centenary of the premiere of Richard Strauss's fourth opera, *Elektra*, the work which initiated his artistic collaboration with the dramatist Hugo von Hofmannsthal. The spoken play which Strauss adapted for his opera libretto marked a change in direction for Hofmannsthal, hitherto better known for his lyric poetry. Spurred on by a growing scepticism about the capabilities of language as a vehicle for his thought, he turned instead to the theatre, where the fusion of different art forms seemed to offer greater abilities for communication. In an analogous fashion, Strauss had moved away from the area in which he had first won renown, symphonic music, in order to devote himself to composing for the stage. In this paper, I will explore Strauss's approach to opera in this work both in light of his symphonic past, and in the context of his burgeoning partnership with Hofmannsthal. It will be shown that despite the presence of a verbal text in *Elektra*, there is a measure of continuity between the opera and the preceding tone poems. In part, this was achieved through the use of pantomime and dance, both of which were significant elements of Hofmannsthal's theatrical style.

Philip Graydon (DIT Conservatory of Music and Drama)

The perfect anti-Wagnerite?: mapping the anti-metaphysical in Braunfels's *Prinzessin Brambilla* (1909)

In terms of German opera, 1909 is usually associated with the premiere of Richard Strauss's *Elektra*, but it also saw the successful premiere of Walter Braunfels's

Prinzessin Brambilla. Based on a novella by E.T.A. Hoffmann, who himself had been inspired by a number of copper engravings by the seventeenth-century artist Jacques Callot, Braunfels's opera presented a profusion of different art forms, styles, traditions and historical periods that pointed to a 'symphonic' concept of opera antithetical to Wagner's emphasis on the form's dramatic component. Indeed, Braunfels's anti-Wagnerian stance was a deliberate one: commenting retrospectively in 1931 upon how he saw his opera representing a new departure, he wrote 'for the first time, the attempt was made to withdraw from the coercive power of Wagner's overwhelming genius, by thumbing its nose, in grotesque tone, against anything that smacks of pathos and tragedy.' This paper examines the opera one hundred years after its first appearance and probes – *pace* Braunfels – its decidedly ambivalent position vis-à-vis the Wagnerian inheritance.

Session 3

Philip Olleson (University of Nottingham)

Susan Burney as critic of the opera

Susanna Elizabeth Burney (1755-1800), known to her family and friends as Susan, was the third daughter of Dr Charles Burney. Like her better-known elder sister the novelist Frances (Fanny) Burney, she was an inveterate writer of letter-journals, many of which contain material of great musical interest. The value and importance of Susan's 'opera journal' of 1779-80 to music and stage historians was first recognized by Curtis Price, Judith Milhous, and Robert D. Hume in their *Italian Opera in Late Eighteenth-Century London, i: The King's Theatre, Haymarket, 1778-1791* (Oxford, 1995), where they commented that she was 'the best critic we have encountered, and by far the most important source on opera in the period'. Her later journals, covering her life first in Surrey and latterly in Dublin and in Belcotton, near Drogheda, also contain material of musical interest. Notwithstanding the coverage of Price, Milhous and Hume and an important subsequent study by Ian Woodfield, the letter-journals remain substantially unpublished and are still largely unexplored. This paper offers an overview of their coverage of opera and an evaluation of their importance to music and stage historians.

Nicole Grimes (Queen's University, Belfast)

Merely 'the criminal brutality of the hero and the madness of the heroine':

Hanslick and French opera in late nineteenth-century Vienna

Throughout his tenure as music critic for the Viennese daily newspaper *Neue freie Presse* from 1868 to 1904, Eduard Hanslick regularly reviewed French operas performed on the stages of Vienna's theatres. His reviews are multifaceted, concerned not only with the musical and dramatic elements, but also the scenic representation particular to these Viennese performances, and how the Viennese audience responded to a given work. On account of his broad literary interests, Hanslick's analyses often extend to an examination of the relationship between the libretto and the literature upon which it is based. Moreover, as a foreign correspondent regularly reporting from the cultural capitals of Europe, he was particularly well placed to compare the reception of French opera throughout these cities. In examining Hanslick's reviews of late-nineteenth century French opera in Vienna – with a particular focus on Meyerbeer's *L'Africaine* (1868) and Bizet's *Carmen* (1875) – this paper has three aims: first, it will broaden the scholarly literature concerned with the critical reception of French Grand Opera; second, it will serve to elucidate Hanslick's French literary

interests and contextualize his reception of French opera within his own critical and aesthetic output; and third, it will shed light on the cross-fertilisation of literary and musical ideas fundamental to opera in Germany and France during this period.

Anastasia Belina (University of Leeds)

‘How very dull. Russian composers are always so boring’: Russian Imperial opera and Sergei Taneyev

Sergey Ivanovich Taneyev (1856-1915) was a pillar of the Russian school of composition. He was a pupil of Tchaikovsky, and a teacher of Rachmaninov, Scriabin and Medtner. His controversial opera *Oresteia* (published in Leipzig, 1900) was premiered at the Mariinsky Opera Theatre in St. Petersburg in 1895. Wagner’s influences, an unusual subject, and allegedly dry and academic writing were blamed for the opera’s lack of critical acclaim. Despite a number of bad critical reviews, *Oresteia* proved to be a success with the public but unfortunately Taneyev felt forced to withdraw it from further performances before it could establish itself in the theatre’s repertoire. The reason for the withdrawal was the introduction of unauthorized cuts by the chief conductor of the Imperial Theatres, Eduard Napravnik (1839-1916). Taneyev experienced various difficulties during the preparation of his *Oresteia* for the stage, ranging from the disagreement with Napravnik about the length of the opera, to the lack of a suitable tenor for the main role of Orestes. This paper examines the problems faced by Russian composers whose operas were produced at the Mariinsky Theatre at the end of the nineteenth century using Taneyev’s *Oresteia* as a case study.

Aidan Thomson (Queen’s University, Belfast)

Smyth, English opera and opera in English

An ongoing concern among early twentieth-century commentators on British music was the absence of ‘national opera’, both institutionally through the absence of an opera house that was concerned with promoting British music, and aesthetically, through the absence of a national tradition of serious opera. Opinion was divided on the remedy for both: in the case of the former because of the question of whether there should be public subsidy or subvention, in the case of the latter because of the question of whether or not opera was an appropriate medium for British composers at all. Yet while this debate was ongoing, British operas, both serious and comic, continued to be written and performed, in doing so raising further questions about what British opera was, or could be. In this paper, I shall examine the critical reaction in Britain to two of Ethel Smyth’s operas, *Der Wald* (1902) and *The Boatswain’s Mate* (1916), situating them both within the performing tradition of British opera in this period, and within the musicological discourse on it, noting in particular the extent to which Smyth’s work was seen less as an answer to and more as an illustration of the problems facing British opera in the early twentieth century.

Session 4

Patrick Zuk (University of Durham)

A.J. Potter’s television opera *Patrick*

A year prior to the launch of Telefís Éireann in 1961, the station’s newly-appointed Director-General Edward J. Roth invited the Irish writer Donagh MacDonagh to collaborate with A. J. Potter on a television opera which was to be screened during the

channel's inaugural year. Roth specified that the work should engage with suitably nationalistic subject matter and should 'show the world the deeply spiritual side of the Irish people'. He suggested the life of St. Patrick as a possible theme, as the putative 1500th anniversary of the saint's death fell in the same year and was to be celebrated by a series of imposing festivities organized on the grandest scale by the Catholic Church: an opera portraying the nation's patron saint was potentially a perfect vehicle for the expression of nationalist fervour and Irish Catholicism's very distinctive brand of mawkish religiosity, thus being entirely in keeping with the triumphalist tone of these celebrations. *Patrick*, the opera that resulted from MacDonagh and Potter's collaboration, is undoubtedly one of the most bizarre works in the entire history of Irish music. Its central character is a contemporary avatar of the semi-legendary saint – a young man who has a series of dream visions urging him to give up his job in a bacon factory in Monaghan and move to England to embark on a divinely appointed mission to protect the faith of Irish Catholic immigrants working there and reconvert the 'pagan' British to the One True Faith. Although an abject failure from an artistic point of view, *Patrick* is nonetheless a fascinating work for what it reveals about the prevailing ethos in Ireland at the period. This paper will explore the opera's relationship to its social and cultural context, as an attempt to project a sanitized official image of the Irish as staunchly Catholic and nationalist, racially superior to their 'heathen' British neighbours, a people of exceptional piety who adhered firmly to traditional values and were wholly free from the corrupting taint of modern ideas, and above all, of sex.

Alasdair Jamieson (University of Durham)

Joan Trimble's *Blind Raftery* in context

Joan Trimble, the Enniskillen-based composer, is most clearly remembered as a performer in the piano duo she formed with her sister Valerie; many of her compositions were conceived for this combination, but her most substantial work is an hour-long opera *Blind Raftery* written for television, and broadcast for the first time in May 1957 using both live performance and pre-recorded inserts. Two years earlier, Trimble had presented her librettist Cedric Cliffe with a short novel by Donn Byrne (1889-1929) *Blind Raftery and his wife Hilaria* (1924) which for some time she had wanted to turn into an opera. Byrne's and Cliffe's text is loosely based on an historical figure, the eighteenth-century Irish poet Patrick Raftery; it tells of his feud with Welsh moneylender, David Evans, with Hilaria as collateral, concluding with virtue being rewarded and evil punished. Trimble's music is attractive, tuneful and obviously folk influenced, although she uses only one genuine traditional melody. This paper will examine the televisual concept of this work, how it fits in to the tradition of one-act operas in English, and how its ballad opera-like structure invites links with other comparable pieces, notably Vaughan Williams's *Hugh the Drover*.

Jarlath Jennings (Trinity College, Dublin)

Keeping opera alive and relevant to twenty-first-century audiences in Ireland: an interim report

This is the key challenge for managers of opera companies around the world. Audiences are getting older and it is becoming more difficult to achieve full houses. This leads to fewer new operas being produced, greater dependence on the standard repertoire, or extreme measures being taken to ensure commercial success, sometimes at the expense of artistic integrity. Yet there are technological advances that allow a

far wider audience to access opera. Innovations like HD streaming, Content, Youtube, interactivity and greater creativity are all possible initiatives that may make opera grow and prosper in the twenty first century. In many cases new productions will be enhanced by these developments e.g. the recent production in the Metropolitan Opera of *Dr Atomic* by John Adams, which was beamed by live HD streaming to theatres around the world and was debated on Youtube and the Metropolitan's internet site. This paper will examine one of the international markets that is suitable for comparison to Ireland. It will include findings about audiences and productions drawn from interviews and other research. It will use these to offer preliminary suggestions about how national policy in opera might address the issues that concern my research project.

Mark Fitzgerald (DIT Conservatory of Music and Drama)

Possession, a case history: Gerald Barry, Rainer Werner Fassbinder and *The Bitter Tears of Petra von Kant*

In general Gerald Barry has preferred throughout his career to set texts that are highly wrought and artificial. The first of his operas sets a libretto by Vincent Deane, which used concepts drawn from *Finnegans Wake* to create an exotic and bizarre view of eighteenth-century Dublin, while the second used a highly eroticized text by Meredith Oakes bound entirely in banal rhyming couplets. In each case the text acted as something for the composer to react to, that could be subverted and that would ultimately be entirely possessed by the music. It was therefore somewhat surprising that for his third opera Barry selected a pre-existing literary work, Fassbinder's five-act drama *The Bitter Tears of Petra von Kant*, a witty tragedy detailing Petra's possessive and hopeless love for the young and ruthless Karin Thimm. The prosaic nature of the conversational text posed a challenge to Barry as it failed to respond to his usual technique of allowing the music to decide the stresses, rather than paying attention to the inherent meaning and scansion of the text. This paper examines how Fassbinder's words began to dictate the way they were to be set, resulting in a more naturalistic technique which at times veers towards a form of heightened speech, reflecting Fassbinder's comment that opera is only possible 'when feelings become so overwhelming that all people can do is sing'.

Session 5

Francesco Izzo (University of Southampton)

Risorgimento uncensored: an *Accademia musicale* of 1860 and the politics of Italian opera

The implications of the final stages of the Risorgimento for Italian opera are profound. One of the most noticeable aspects is that between 1859 and 1860, as foreign rulers lost control over substantial areas of Italy, the institution of theatrical censorship, which for several decades had constituted one of the central forces in the Italian operatic world, declined rapidly. In some instances, texts that were censored during the Risorgimento never returned to their original versions. In the emerging Kingdom of Italy, however, several works that had been altered or prohibited by the censors of the pre-unification Italian states rapidly re-entered the stage in their uncensored forms, as expressions of patriotism, calls to action, and hostility toward oppressive rulers were restored. This paper centres on the libretto of an obscure *Accademia musicale* published in Turin in 1860, in which passages from 23 Italian operas by eight different composers are assembled to depict moments of the Second

War of Italian Independence. I use this *Accademia* as a case study to explore the process through which specific texts were un-censored at the time of the Italian unification, and to address the question of whether and how the end of censorship provides an opportunity to shed light retrospectively on the political meaning of opera during the Risorgimento.

Jennifer R. Sheppard (University of California, Berkeley)
Janáček's *Makropulos* and the case of the silent diva

The *Makropulos Case* is Leoš Janáček's most self-consciously 'modern' opera. However, its modernity has often been construed only in terms of its urban setting and prose libretto – as though these were enough to define operatic modernism in provincial Prague. Yet by the time the opera was premiered in 1926, contemporary urban settings and prose libretti were no longer novelties, even there. Czech critics instead pointed to the music's short motives, ostinati, and breathtaking express-train pace as signifiers of the modern condition. More recently, writers have expressed a sense that *Makropulos*, more than other operas, redefined – even erased – operatic singing. The crux of this opera's modernity, I suggest, may be located in its fissure between the conventions of nineteenth-century opera and Janáček's representation of the operatic diva who is *Makropulos*'s largely 'silent' protagonist. Though the entire second act is set in an opera house, Janáček never allows his heroine to 'sing'. Only in dying is she conventionally lyrical, giving voice to one last aria which stands, I argue, not only as the diva's own swan song but that of operatic song itself, rendered impossible – alienating, even – under modernity.

Christina K. Guillaumier (Royal Scottish Academy of Music and Drama)
Prokofiev's operatic adaptation of Dostoyevsky's *The Gambler*

Throughout his compositional career Prokofiev often wrote his own librettos or worked closely with others on writing scenarios. Prokofiev outlined his early operatic ideals in interviews given in 1916, centring on dramatic pacing, 'scenographic plasticity' and the use of declamation to provide and sustain a hectic pacing of events. Dostoyevsky's novel *The Gambler*, an acute psychological case study, may thus seem a surprising libretto choice for his first mature opera: how was Prokofiev to turn this work into an opera that effectively engaged with his theatrical ideals? My paper, based on the manuscript version of 1916 and the published 1927 version, argues that Prokofiev developed his opera using the novel's theatrical rhythm. Incorporating principles similar to those of Meyerhold on the connection between gestures, movement and music, Prokofiev structured his libretto around what he perceived to be the work's most theatrical moments and used those episodes as structural drivers for his musical material as well as for the opera's plot adaptation. Prokofiev's interpretation of Dostoyevsky's text is ultimately a theatrical one: this opera was to form an operatic ideal for the composer that he arguably was never to achieve again. *The Gambler* is thus positioned within the realm of avant-garde operatic writing combining experimentation with a redefinition of traditional operatic conventions.

Eoin Conway (DIT Conservatory of Music and Drama)
Literature and found poetry in *Doctor Atomic*

The texts of John Adams's vocal works have their origins in both literary and prosaic language. The libretto of his best-known opera, *Nixon in China*, is written in rhyming couplets by Alice Goodman, but contains many near-quotations from official transcripts, Kissinger's memoirs and *The Collected Sayings of Chairman Mao*, among others. In *The Death of Klinghoffer*, some soliloquies resemble very closely their sources – interviews with survivors and a book of memoirs written by the captain – while the choruses consciously emulate the language of Scripture. It is in *Doctor Atomic* (2005) that Adams's methods of setting these distinct styles of text can be most clearly seen. Peter Sellars's libretto for *Doctor Atomic* combines *objets trouvés* from the scientists' own words with extracts from literary texts spanning hundreds of years. The former are taken from declassified internal documents from the Manhattan Project, letters, memoirs, and interviews of the scientists involved. The latter are taken from literary sources of personal significance to Doctor J. Robert Oppenheimer: the Bhagavad Gita, Charles Baudelaire and John Donne. In an adaptation of traditional operatic recitative/aria structure, Adams uses the poetic texts as the musical and expressive focal points of the opera. This paper will examine the ways in which Adams adapts his vocal writing to suit the demands of literary and prosaic text.

Session 6

Róisín Blunnie (Trinity College, Dublin)

Elgar's early choral works: text, music and late-Victorian culture

The year 1896 was a busy one for the then-little-known composer Edward Elgar. Alongside other, smaller projects, his substantial cantata *Scenes from the Saga of King Olaf* and the short oratorio *The Light of Life* occupied his compositional energies, with both receiving their first performances at major choral festivals in the autumn. Despite positive reception at the time, both works have since fallen into obscurity along with much of Elgar's pre-*Enigma Variations* and pre-*Gerontius* oeuvre. This paper compares the nature of Elgar's text-setting in these diverse works, focusing on the composer both as a product of his ideological context and as a man who was intensely anxious to satisfy his late-Victorian audience at the height of the British Empire. Librettists H.A. Acworth, a retired colonial civil servant, and Edward Capel Cure, an Anglican clergyman, prepared texts from Longfellow and Scripture respectively, and had considerable influence in directing the moral thrusts of these works, but it is Elgar's musical treatment of their ideals, his manipulation of music and meaning, drama and motion, that reveals most about the cultural and ideological climate of late nineteenth-century Britain.

Ciara Burnell (Queen's University, Belfast)

'Bearers of a troubled history': war, memory and modernism in the music of Frank Bridge

It is now a widely accepted argument in studies of literature and poetry that interwar British modernism is not best understood as a rupture with the past, or a celebration of the 'new', as is the case with European art forms of the period, but rather as a sense of mourning for an irrecoverable past, viewed through the eyes of modernity, and tempered with an awareness of the discontinuity of history. In this paper, I will apply

this theory to the music of Frank Bridge, arguing the apparently ‘dramatic’ change in his musical language in the years following the First World War is best understood in the context of a post-war sense of loss that permeated British culture at that time. In particular, I will investigate the changing use of nostalgic musical devices in his music, arguing that while wartime works such as *Lament* (1915) and the Cello Sonata (1913-17) attempt a reconstruction of the past in their use of ‘restorative’ pastoralism, later works such as *There is a Willow Grows Aslant a Brook* (1927) and *Oration* (1930) demonstrate a more ironic engagement with nostalgia, remembering a lost past, while simultaneously acknowledging its irretrievability. In this way, we may understand the disillusioned loss in Bridge’s music as part of a wider phenomenon in British modernism, and his music assumes a significance in interwar British culture that it has thus far been denied.

Julie Brown (Royal Holloway, University of London)

Facing extremes: unearthing the musical presentation of the ‘silent’ film *Epic of Everest* (1924)

Until recently only one British silent film score was generally known to have survived; concrete traces of the additional musical elements that routinely accompanied the screening of ‘silent’ films are equally tricky to excavate and as little discussed. My recent ‘discovery’ of a silent film score conducted in London by Eugene Goossens Snr. therefore provides a welcome opportunity to catch a glimpse of certain British practices. In this paper I excavate the musical dimensions of the 1924-5 British screenings of *Epic of Everest*, a feature-length ‘film of fact’ that documented most of Andrew (‘Sandy’) Irvine’s and George Mallory’s tragic 1924 assault on Mt. Everest. Filmed by mountaineer and photographer/film-maker Captain John Noel, *Epic of Everest* was afforded a considerable West End run, which reflected wider film exhibition trends in its mobilisation of music not only as a means of attracting a more *bourgeois* audience to film, but of urging film’s case as ‘art’. A diplomatic incident triggered by the spectacle of dancing lamas – who were not only seen dancing and performing on screen but were smuggled out of Tibet to perform live on the West End stage – bears witness to a salutary moment for Imperial cultural aspiration and affords the musical dimension of the event much wider cultural significance than it might otherwise have had.

Session 7

Christine Andrews (University of Oxford)

The Great Handel Commemoration of 1859: Costa’s monumental scores and the Crystal Palace Festivals

The Great Handel Commemoration of 1859 held at the Crystal Palace was a monumental event, in every sense, to celebrate the centenary of the death of the mighty Handel. Over 460 orchestral players, 2,765 choristers and 81,260 ticket holders attended this three-day festival at which was performed *Messiah* and *Israel in Egypt*. The conductor, Sir Michael Costa, was one of the driving forces behind the Commemoration festival, organizing the auditioning and transporting of musicians from far and wide, including Dublin. The focus of this paper is on Costa’s massive manuscript scores, held in the Royal College of Music. Costa’s arrangements of Handel’s oratorios included many instruments of the day, such as ophicleides, serpents, valved trumpets and horns, and a giant seven-foot drum. Using Stephen Little’s definition of monumental art as a framework, some brief comparisons

between Costa's manuscripts, Handel's original conducting score and the Händel-Ausgabe edition will be made. It will be seen how these adapted scores made a bold statement, like the thousands in the massed choir and audience, showing reverence to Handel in this expanded way. These remarkable manuscripts illustrate vividly a past commemoration of Handel and are not only a musical monument but one reflecting the society of the day.

Declan Plummer (Queen's University, Belfast)

'An Irish Toscanini': Sir Hamilton Harty, Ireland's forgotten musician

Sir Hamilton Harty is primarily remembered as the principal conductor of the Hallé Orchestra from 1920 to 1933. In comparison to other British conductors of the twentieth century, his conducting career has been neglected. Therefore, the main objectives of this paper are: to present the reasons for this neglect and determine if they are justifiable; and to re-examine Harty's contribution to musical life in Britain during the 1920s. The main research findings for this paper conclude that Harty has been neglected by historians and critics because of his conservative tastes and his autocratic control of the Hallé orchestra. However, rather than introducing new compositions, Harty's primary function with the Hallé was to revive and maintain the performance standard of the orchestra, whilst coping with the financial pressures of post-war Britain. In this regard he was the most successful conductor in Britain during the 1920s.

Session 8

Majella Boland (University College, Dublin)

Nationalism in music history: the insignificance of John Field's piano concerti

According to Nicholas Temperley (1985), the London market's most significant piano music was written and published during the period of 1766-1860. The composers of this music, including John Field, have retrospectively been defined as the London Pianoforte School. Temperley assuredly remarks that the musical output of the 'London' school is 'geographical rather than national'. He is, however, bemused by the fact that today this music is 'rarely heard, difficult to find and known in inferior editions'. This paper explores the role that constructions of nationalism play in sustaining the neglect of John Field's Piano Concerti while scrutinizing theories of nationalism as a factor which explains their persisting insignificance. Although Michael Murphy (2001), suggests that no normative definition of 'nation' or 'nationalism' is possible, Richard Taruskin (2001), has made the distinction between nationality as a condition, and nationalism as an attitude. In this regard, Field was identified as Irish but despite this national 'identity', his Concerti and multi-cultural lifestyle have failed in many ways to be narrated through the constructions of nationalism.

Julian Horton (University College, Dublin)

John Field and the alternative history of concerto first-movement form

Literature on first-movement form in the early nineteenth-century piano concerto reveals two persistent tendencies. There is, first of all, a common theoretical and historical orientation around Mozart's practices, especially as received and transmitted by Beethoven (see for example Botstein 2001). Secondly, the repertoire is often divided into symphonic, virtuosic and characteristic variants, which, as Stephan

Lindeman observes, gradually reduce Mozart's ritornello-sonata hybrid to a unitary sonata form (Lindeman 1999 and see also Hepokoski and Darcy 2006), a process completed with Schumann's Concerto Op. 54. These two perceptions are mutually dependent: the collapse of the hybrid model relies on a particular assessment of its normative presence at the turn of the eighteenth century. Scrutiny of non-canonical repertoire from the period 1790–1845, however, discloses consistent strategies operating within the hybrid design, which become standardized by 1820, but which are strikingly at variance with Mozartian precedent. This paper investigates three such strategies as developed in John Field's seven piano concerti, composed between 1799 and 1832: the modulating first ritornello, recapitulatory truncation and the regular omission of a cadenza punctuating the closing ritornello. On the basis of this study, I argue for a reorientation of the historical progression noted by Lindeman, towards a practice established by Dussek and standardized by Field and others, which provided the platform for the experiments with unitary designs undertaken by Mendelssohn and Schumann between 1831 and 1845.

Session 9

Elise Crean (Queen's University, Belfast)

The complexities of canon in eighteenth-century Germany: deconstructing the layers and re-evaluating its position

Musicologists generally agree that canon was a genre in decline in eighteenth-century Germany; it had lost the position of prestige which it held in the seventeenth century when it was cherished and cultivated by a circle of learned contrapuntists, and contemporary compositional trends pointed to the simplicity and elegance of the *galant* style. Yet it would seem that this broad contextualisation obscures a complex web of intensive investigation into the possibilities of canon in the 1720s, 1730s and 1740s. While it was negatively discussed in the published treatises of Niedt, Heinichen and Mattheson, numerous composers demonstrated a continued interest in and fascination with strict counterpoint. This paper will examine the significance of two less well-known treatises, namely Gottfried Heinrich Stölzel's 1725 publication entitled *Practischer Beweis*, an instruction manual for the composition of multiple monothematic four-part canons, and Christoph Graupner's unfinished and monumental compendium of 5,625 canons. From this perspective, J.S. Bach's late canonic works can be viewed as a culmination of a more immediate contrapuntal tradition and context. This paper will also consider the extent to which theorists such as Mattheson were trying to influence rather than reflect contemporary ideas.

Adèle Commins (Dundalk Institute of Technology)

Stanford's Forty-Eight Preludes for Piano: embracing a tradition?

Charles Villiers Stanford composed two sets of twenty-four preludes for solo piano: Op.163 and Op.179. However, like much of the Dublin-born composer's piano music, the works have suffered from an inadequate appreciation and understanding of the music; the neglect in performance of these works is mirrored by writers on English musical history who have failed to mention Stanford's preludes in their literature. Stanford was not alone in enduring such misguided judgements: the piano music of many composers of the English Musical Renaissance suffered scathing criticism at the hands of contemporary critics. Throughout his compositional career Stanford experimented with a variety of genres for his compositions for the piano demonstrating his skill in adapting to a wide range of genres with ease. He did not

turn to the composition of preludes until quite late in his life despite the fact that he had been introduced to his first piano preludes as a young pianist growing up in Dublin; his autobiography details his ability to perform Bach's forty-eight preludes from memory as a young boy. Was Stanford's late decision to write forty-eight preludes a desperate attempt to place himself in the lineage of great composers who had made distinguished contributions to this genre before him? When answering this question, this paper will uncover Stanford's two sets of Twenty-Four Preludes to reveal a composer who was able to shape his musical ideas into relatively small works with great ease. An interesting contribution to the piano prelude in the twentieth century, Stanford's preludes also demonstrate his large and varied musical context, while also exhibiting his artistic debt to his musical forefathers. At the forefront of this paper will be the investigation of Stanford's debt to tradition in these preludes while also seeking out those features which demonstrate the work of an assured composer whose worthy contribution to this genre merits serious critical attention.

Session 10

Mine Dogantan-Dack (Middlesex University)

Value of value: the role of aesthetics in performance studies

Over the last two decades, performance studies has emerged as a thriving research area marked by systematic investigation, methodological rigour and discursive cohesion. Nevertheless, within the dominant disciplinary discourse, there is still no representation of the professional performer's perspective on music-making. This is partly due to the rift that continues to exist between the epistemological aims of musicology and musical performance. In this presentation, I identify the basic cause of this conflict as revolving around issues of aesthetic value. First, I discuss the lack of value judgments in musicological research on performance, and the fundamental role such judgments play for performers. Then I contrast 'musicological' and 'performerly' ways of experiencing music, and point out that the parameters of intelligibility and expression that musicologists and performers seek and listen to in a performance do not overlap. In supporting my arguments, I use recorded performances, and play selected passages on the piano. In conclusion, I hypothesize that without aesthetic value judgments, we would not be able to theorize about such major issues as authorship, ownership, creativity, and subjectivity in relation to musical performances, the most significant implication being that an epistemology of performance cannot be developed independently of aesthetics of performance.

Áine Sheil (University College, Cork)

What can opera studies learn from performance studies?

Performance studies has existed as an academic discipline for several decades, but its interaction with musicology has been very limited. With strong links to theatre studies and anthropology, it is more closely associated with contemporary performance art and ritual than the investigation of specifically musical performance. Since 2004 a working group called 'Music as Performance' has met at the annual conferences of Performance Studies International and the Association for Theater in Higher Education. Set up to examine what performance studies could contribute to the study of music, the group has seen the publication of several exploratory articles, most notably by performance studies theorist Philip Auslander and musicologist Nicholas Cook. Opera has not featured strongly in the group's concerns, however, and in general there is little literature that seeks to examine opera through the lens of

performance studies. This paper will outline some aspects of performance studies theory that could be useful to the study of opera; it thus aims to contribute to the idea of opera studies as a distinct (and distinctly interdisciplinary) field and to facilitate an exchange between this new field and performance studies.

Adrienne Brown (University College, Dublin)

Performing musician as dancing text: Yo-Yo Ma plays Bach

Is music, the most abstract of all the arts, used to soften dance, making it more acceptable as an art statement? Looking at Mark Morris's choreography *Falling Down Stairs*, to J.S. Bach's Cello Suite No. 3, this paper will show how musician Yo-Yo Ma, is both conduit of musical text (the score) and moving performer within the dance text. For some choreographers, although the body is the medium of their art, music may be said to be its heart and soul. Music makes the dancer and musician want to move: there is an increase or decrease in muscle tone, respiratory rate, blood pressure and heart rate. This physical response is the first step towards the moving performer. After performance, the dance disappears leaving behind little document, yet during performance, dance has been afforded structural, thematic, motivic, narrative, poetic and performance status – equal to that of literature and music. Music occupies a privileged place within the arts in that its written scores (texts) both allow the preservation and reproduction of works. An artform where its artefact is rendered only by the experience of sound, music is served but not limited by its texts. This paper will show how parallel texts of movement and music embody the art experience.

Alison Dunlop (Queen's University, Belfast)

'Little-Missed Muffat': a history of the recently recovered sources by Georg and Gottlieb Muffat in the music archive of the Berlin Sing-Akademie

The music archive of the Berlin Sing-Akademie, one of the world's most significant collections of music manuscripts, was seized by the Red Army at the end of World War II and was believed to have been lost for almost fifty years. Following its discovery in Kiev in 1999 and return to Berlin in 2001, much research has been conducted on the manuscripts of major composers in the archive, notably Bach and Telemann. Much less work, however, has been undertaken on the important primary sources containing many hitherto unknown works by both Georg and Gottlieb Muffat. As cataloguing is nearing completion, it is now possible to give a comprehensive overview of the Muffat works in the collection, a collection which is unparalleled in that it houses the largest single collection of Muffat sources (many autograph) and the earliest and latest known compositions by Gottlieb Muffat. This paper explores the provenance and transmission of these sources which have implications not only for Muffat studies but, more widely, for our understanding of instrumental music in the eighteenth century.

Session 11

Rachel Milestone (University of Leeds)

'A new impetus to the love of music': the town hall in nineteenth-century British musical life

Representing a link between municipal and artistic life, the nineteenth-century town hall was seen as a monument to the glory, abilities and achievements of the town in

which it was built. Due in part to the increase in and growing demand for public concerts at this time, such town halls emerged as a new type of performance space for music, particularly in recently industrialized areas, and many became integral to the musical life of the town. Often a town hall would enable or encourage the holding of a musical festival, prompting the engagement of international artists and the commissioning of new repertoire. Such events hold an integral place in the history of music in nineteenth-century Britain, and here the town hall played a central role. It must be acknowledged, however, that the use of the town hall as a music venue within its provincial centre depended on varying factors, including its conception and design, financial provision, municipal management, public support, and musical heritage. This paper will explore how such differences between buildings affected their influence on the musical life of the towns in which they were based, in order to determine whether the nineteenth-century town hall truly was ‘a new impetus to the love of music’ (*Birmingham Gazette*, 1884).

Fiona Palmer (National University of Ireland, Maynooth)

Finding direction: hierarchies in the early years of the Liverpool Philharmonic Society

Founded in 1840 by a stockbroker, the Liverpool Philharmonic Society lies fifth in line among the oldest concert-giving organisations in Europe. This paper, tapping the riches of the Society’s newly-catalogued archive, examines the fundamental internal and external hierarchies which governed and shaped the Society’s early development. To what extent were core values dictated by external supply and demand and to what extent by the personal interests of the leading figures in the Society? What parallels can be usefully drawn with the operation of the Philharmonic Society of London and, by understanding this better, what conclusions can be reached about the elements of Liverpool’s activities that were independently governed by local expectations and demands? Probing the social expectations and financial structures that underpinned the Liverpool Philharmonic’s regulations, committees, income, expenditure, venues, audience, performers, repertoire and programming is revealing. It allows us to contextualize the issues facing those who wished to promote ‘the Science and Practice of Music’ in this prosperous commercial port. The colourful experience of the Society’s pioneering musical director (1844-65), Zeugheer Herrmann reveals much about his battle to establish ‘conductorial control’. His attempt to exert control extended over not only his musical forces but also those who financed his appointment. The story of his progress tells us much about perceptions and hierarchies at the heart of the Society. The operational models established in these early years laid the foundation for a Society whose orchestra continues to the present day. Through a clearer understanding of the evolving marketplace within which the Society developed its profile it is possible to situate its work more authoritatively on Britain’s nineteenth-century musical map.

Jeremy Dibble (University of Durham)

Esposito and the Dublin Orchestral Society between 1899 and 1914

Esposito’s founding of the Dublin Orchestral Society (DOS) emerged from a latent desire in the Irish capital to emulate other cities within Europe and Britain (notably London, Manchester, Birmingham and Glasgow) which boasted permanent orchestras. The DOS ultimately became the first orchestral fixture in Dublin in 1899 (although other attempts had been made in the years beforehand) and provided regular

concerts for Dublin audiences until the beginning of World War One. This paper discusses the evolution of the DOS, its Italian model (gleaned from Esposito's own desire to see an orchestra founded in his native Naples in the late 1870s), its financial structure, Esposito's rationale for the orchestra's repertoire, and the inherent difficulties which the orchestra faced in terms of financial solvency and the city's demography, elements which, on several occasions, almost brought the orchestra to its knees.

Session 12

Kieran Crichton (University of Melbourne)

'One of those thick-pated English organist-scholar creations'?: Franklin Peterson, Ormond Professor, 1901-14

When Franklin Peterson (1861-1914) began his term as Ormond Professor of Music, Melbourne University was faced with serious challenges in articulating a role for the qualifications it offered in a setting where the music profession had established independent sources of professional qualification. By the time of his death Peterson had addressed this issue in two ways that reflected his engagement with British debates over the place of higher education in the musical profession. By 1906 he had established a conservatorium-based music degree, where candidates had a choice of graduating schools. This became the normative model for music degrees in Australian universities. He also initiated and oversaw the development of a system of music examinations, modelled partly on the Associated Board of the Royal Schools of Music, intended to provide the basis for a nationwide music education. This provided the means for students to enter the University to study for the diploma, which paralleled the highest grades of the public examinations, and ultimately the degree. The implications of these developments continue to resonate in Australia. This paper will outline how Peterson's reforms to the Melbourne University music degree responded to debates in Britain about the place of music in higher education, while developing a qualification that would have wide currency in Australia. It will be argued that these reforms were probably only possible in a colonial setting, and reflected a freedom not readily available to British institutions

Debbie Armstrong (Dundalk Institute of Technology)

The pedagogical value of Wagner's original works for piano

Are Wagner's original pieces worth using as a teaching tool? They are uncharacteristically short, and have straightforward harmonies, key relationships and structures. If parallels can be found between these and excerpts of his operas, would it be more efficient to introduce Wagner to our students with these miniatures rather than throwing them head first into the *Tristan Prelude* and leaving them to reel in the dense chromaticism and equivocal structure? In spite of Dahlhaus's description of Wagner's forms as ambiguous and incomplete, these pieces clearly manifest two main forms that he used. To conclude, the student can be initiated or 'Wagnered' as it were, with these miniatures, facilitating a clear understanding of his approach to form.

Michelle Finnerty (University College, Cork)

Connecting classroom, school and community: the role of music education in Ireland

A historical overview of the Irish education system indicates an increase in the profile of music education in Ireland with revised curricula introduced at both primary and post primary level. The introduction of the new primary level curriculum is significant because it is part of a process whereby principals and teachers have become increasingly aware of the importance of enhancing the provision of music education in schools and creating equal opportunities for children to participate in music. The renewed interest in providing access to music education has also led to a number of extra-curricular developments. Arts organizations, local community groups, music teachers, and musicians have become more involved in music education programmes through various extra-curricular projects and initiatives. Based on ethnographic research carried out in a number of primary schools in Ireland, this paper will outline the main agents involved in formal and informal music education in Ireland. The paper will explore how music is unique in the way it provides connections between the classroom, school and the wider community. It will discuss how the various agents and systems of music education could collectively combine and draw on resources to increase and enhance the provision of music education at primary level in Ireland.

Lorraine O'Connell (DIT Conservatory of Music and Drama)

Teachers as researchers: the outcomes of a collaborative study in Irish secondary school music education

This paper focuses on the outcomes of a collaborative study undertaken with secondary music teachers within the context of Junior Cycle Music. The initial motivation for this study was to improve classroom practice and the project involved the development and implementation of a programme for teaching the prescribed Junior Certificate Music syllabus (as reported at SMI 2007). Grounded in the 'teacher as researcher' paradigm, the programme was implemented by eight teachers representing a variety of school contexts. This paper will focus on a number of important issues which have emerged from the documenting of this collaborative research process. These include: the apparent dissonances between the broad aims of music education, music education as presented in the prescribed Junior Certificate syllabus and the reality of classroom practice; insights into individual teaching styles, teacher thinking and teacher knowledge; music curriculum development at both primary and secondary levels; provision for instrumental and vocal teaching in the wider community. Throughout this study the participants reported the substantial impact that this collaborative project has had on their classroom practice. I will identify the considerable benefits of and the significant challenges inherent in music teachers's participation in classroom research, how this research has significant implications for the areas of music teacher education and for continuing professional development.

Session 13

Vasilis Kallis (University of Nicosia)

Formal functions in Debussy's *La soirée dans Grenade* (*Estampes*)

The journey from the initial note to the conclusion of a musical work constitutes an evolution process that depends on formal function. A three-part work will proceed differently from a theme and variations piece, just as a rondo is more likely to follow a path quite different from the one found in a sonata first movement. But despite the fundamental functional differences of these forms, some issues seem to be shared. It is extremely rare to find a musical work written in the tonal idiom that does not begin with a melodic idea. It is also rare to find a work that does not do something with that idea. This particular 'doing something' is actually the evolution process, an elemental feature of intelligible musical works. It would not be farfetched to suggest that musical works share several fundamental *stages* but incorporate different means, or *functions* to deal with them. We acknowledge three primary stages, *inception*, *progress* and *conclusion*, and several distinct functions: *expository*, *developmental*, *contrasting*, *variative*, *recapitulative* (final return: rondo, recapitulation: sonata) and *conclusive* (coda). There also exist *events* which support the application of functions: return, interpolation, repetition, etc. Events and functions adhere to the following axiom: if an activity can support more than one function, then it cannot be a function itself; rather, it constitutes an event. An abstract framework which incorporates all these formal elements looks like this:

Stage:	inception	progress	conclusion
Function:	expository	developmental contrasting variative	recapitulative conclusive

In the present paper, this analytical approach to form is applied to Claude Debussy's *La soirée dans Grenade* (*Estampes*).

Wai Ling Cheong (Chinese University of Hong Kong)

Fluid mirror: reflecting on Messiaen through his Debussy studies

The critical role Debussy's music played in Messiaen's artistic development is widely acknowledged, but the more specific question as to how the repertory helped shape Messiaen's sound world has not been addressed at any depth. Volume VI of Messiaen's posthumously published *Traité de rythme, de couleur et d'ornithologie*, which compiled his analyses of Debussy's music, is one of the best sources for such an investigation. Nevertheless, the existing studies of *Traité* focus on the volumes that deal with the technical innovations in Messiaen's music, leaving *Traité* VI much less explored. In this paper I shall take a cue from the notion of a fluid mirror (*miroir fluide*), as quoted by Messiaen from Cyrano de Bergerac's letter 'Des Miracles de Rivière', and argue that *Traité* VI may be read metaphorically as just such a fluid mirror. *Traité* VI reflects and throws as much light on Debussy's as on Messiaen's music. Since Messiaen was less concerned about his music, and how his discourse might affect others' perception of him as a composer in *Traité* VI, the latter opens up an unexpected avenue for us to probe into important facets of his music that are not publicized and therefore seldom discussed.

Michael Quinn (DIT Conservatory of Music & Drama)
Seeking roots for modernity: Schoenberg's analyses of Bach chorale harmonisations in his *Harmonielehre*

Arnold Schoenberg's *Harmonielehre* was first published in 1911. Much of this treatise is fundamentally pedagogical in nature, yet this renders its latter chapters (which effectively constitute a manifesto for Schoenberg's brand of musical modernism) all the more surprising. The manner in which Schoenberg invokes J.S. Bach, and particularly Bach's chorale harmonisations – the quintessential paradigms of Western harmony – evinces his ostensible respect for the music of earlier eras and existing tonal procedures. But Schoenberg, observing the proliferation of suspensions and passing notes in a chorale from the *St. Matthew Passion*, argues that the resulting dissonant sonorities should be understood as harmonic entities. This paper will argue that the dialectical nature of Schoenberg's thought, identified by Michael Cherlin, is manifested here: the *Harmonielehre* exhibits a tension between the desire to follow, and be associated with an established tradition (represented here by Bach) and the urge to develop a new, modern musical language.

Áine Heneghan (University of Washington)
Schoenberg's workshop: composing with words and music

Unusually for a composer, Schoenberg's creative impulse manifested itself in a panoply of expressive means. Although the individual strands of his oeuvre – music, writings, and paintings – have been the subject of much scrutiny, their interrelationship has gone largely unacknowledged. In this presentation, I focus on the interplay that most consistently captured his imagination and fostered his creativity – that of words and music. In order to explore the dialogic aspects of their interaction, I consider two crucial documents written at critical junctures during his compositional career: the *Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre* notebooks of 1917; and the lesser-known *Gedanke* manuscript of 1925. Marking as they do the boundary points of the composer's earliest experiments toward and in dodecaphony, these two snapshots call attention to the multifaceted and nuanced interrelationship of his musical and theoretical output: whereas the former represents a kind of composing through writing as Schoenberg theorized ways out of a compositional impasse, the latter can be understood as a distillation of the form-building principles enunciated in the works composed in the intervening years. Ultimately, I suggest that, for Schoenberg, the writing of words and music synergized the compositional workshop, one providing the impetus for the other in the creative process.

Session 14

Iain Quinn (Cathedral Church of St. John, Albuquerque, and University of Durham)

Russian organ music or the Tsar of instruments

This paper will focus on the development of organ music and organs in Russia from the early nineteenth century to the mid twentieth century. During this time original solo works were written for the instrument by many of the most prominent Russian composers including Alexander Glazunov, Reinhold Glière, Mikhail Glinka, Alexander Gretchaninov, Dmitri Shostakovich, Sergei Taneyev and a short harmonium piece by Sergei Rachmaninoff. The genre of the works ranges from concert works of Glazunov, incidental opera music and works for film by

Shostakovich to a set of choral variations by the master contrapuntalist, Taneyev. The largest contribution to the repertoire was made by Glazunov with two large-scale preludes and fugues and his final work, a 'Fantaisie' that was dedicated to the Parisian organist and composer, Marcel Dupré. It is impressive that many of these composers wrote their works for an instrument that few had likely heard in a concert setting and not at all in a Russian Orthodox Church setting. However, these works have come to form an important part of the history of keyboard music in Russia whilst demonstrating the relationships between the composers and the larger musical community and their respective audiences.

Peter Holman (University of Leeds)

The conductor at the organ, or how choral and orchestral music was directed in Georgian England

According to Charles Burney, the large forces of the 1784 Handel Commemoration in Westminster Abbey were directed 'with no need of a man-ductor' wielding 'a roll of paper, or a noisy baton, or truncheon'. Samuel Wesley wrote in 1827 that visual conducting in the modern manner 'had been totally discontinued' in London oratorio performances. The system Wesley described – a close collaboration between the leader and the keyboard player – was a common eighteenth-century practice, and has been revived by modern Baroque groups. However, not much thought has been given to exactly how it worked, and the role that the organ played in the process in England. I argue that in his oratorio choruses Handel used a 'long movement' of trackers connecting a harpsichord in the middle of the orchestra with a large organ at the back of the performing area, and kept the choir in time by playing a reduction of their lines on the organ. This method of direction for large-scale choral and orchestral music (including Haydn's *Creation* and Mendelssohn's *St. Paul*) was used in London and provincial festivals until at least the 1830s.

Máire Buffet (University College, Dublin) and Kate Manning (UCD Archives)

The musical legacy of Gabriel Baille (1832-1909)

2009 marks the centenary of the death of the French composer Gabriel Baille (1832-1909). A native of the Perpignan region where he became musical director of its Conservatoire, Baille's musical legacy comprises 135 published compositions and several didactic works including a treatise on the harmonium. UCD Archives has recently acquired the musical legacy, printed and in manuscript, of this composer as well as many personal letters and contemporary documents pertaining to musical life in the south-west Catalan region of France. This paper will present a contextualized overview of this material and evaluate its importance for the study of French music in the provinces in the late nineteenth and early twentieth centuries.

Session 15

Yael Bitrán (Royal Holloway, University of London)

Travelling virtuosi in 1849-1850: making profit and constructing identities in newly independent Mexico

Research supported through the National Fund for Culture and the Arts, Mexico (FONCA) through its Study Abroad Fellowship Programme

Three leading European performers undertook simultaneous tours of Mexico in 1849-1850: Austro-French pianist-composer Henri Herz (1803-1888), English singer Anna Bishop (1810-1884), and French harpist-composer Charles Bochsa (1789-1856). Their visits injected both excitement and controversy into Mexican public life, in the salon, theatre, and press, and they sought to revitalize the musical market by publishing scores for home consumption. These visiting musicians saw America as a land of opportunity in which to make large profits, and sometimes employed dishonest tactics to do so. (A convicted forger, Bochsa was also fleeing from justice.) Many considered them charlatans and swindlers, and their musical activities and compositions have been dismissed as valueless. This is only part of the story, however. Foreign visiting musicians played an important role in the nascent musical scene in independent Mexico, and imported musical romanticism and the idea of the musical Romantic hero. Herz and Bochsa composed versions of a Mexican national anthem and published arrangements of Mexican *soncitos* (local songs) to gain favour with the Mexican public and validate national musical life. They introduced the practice of the musical agent to Mexico, strongly encouraged concert attendance and home music making by women, and toured extensively throughout the Republic, leaving an indelible mark.

Eva Mantzourani (Canterbury Christ Church Cathedral)

***The Return of Odysseus*: literary and musical approaches to exile, nostalgia and return in Nikos Skalkottas's life and work**

In Homer's *Odyssey* Odysseus, yearning to return to Ithaca, refuses immortality and sets out on a perilous journey, arriving home after ten adventurous years. Nikos Kazantzakis's epic poem *The Odyssey: A Modern Sequel* begins where Homer's story ends. But Kazantzakis negates the protagonist's homecoming: Odysseus cannot return to his ideal Ithaca because it no longer exists. Dissatisfied with his quiet family life he yearns nostalgically for his past adventures and once again undertakes a series of quests. The suffering hero's nostalgia, escape, return to Ithaca and rehabilitation had a poignant meaning for the Greek composer Nikos Skalkottas. After living in Berlin for twelve years and being accepted into Schoenberg's circle, he returned to Greece in 1933, whereupon he faced enmity and oppression from the conservative musical establishment. Like Kazantzakis's Odysseus, Skalkottas's Ithaca was not what he had hoped for. But unlike Odysseus, who escaped his reality, Skalkottas gave up his hopes for recognition and acceptance; he turned in on himself and lived his remaining life in inner exile. His sole outlet was his inner creativity and his obsessive composition of an extensive series of atonal and dodecaphonic works, an act of daily resistance to the corruption and constraints of the environment surrounding him. This paper provides a reading of Skalkottas's life and his idiosyncratic compositional processes, using the metaphor of Odysseus as an exegetical device, with particular reference to his orchestral overture, *The Return of Odysseus*. Analogies with both Homer's and Kazantzakis's Odysseus figures will be considered, while tonal/serial and formal

relations in Skalkottas's music will be shown to reflect his inner turmoil, nostalgia for the past, desire for escape and quest for acceptance.

Samuel Llano (University of Birmingham)

Suppressing dissidence: Roberto Gerhard and British music criticism

Composer Roberto Gerhard fled Spain at the end of the Spanish Civil War (1936-39) and settled in Cambridge, where he would live for the rest of his life (1970). Although he advocated serialism and electronic music, much of his exile music presents folkloric citations and refers to the myths of Spanish culture. Gerhard's exile condition paved the way for a political reading of his dealing with those myths. However, music criticism in Britain chose not to engage in any such discussion, rather construing Gerhard as a modernist. This attitude is all the more surprising if we consider that the impact of the Spanish Civil War on public opinion in Britain led to contradictory interpretations underpinned by inner political cleavages. In this paper I shall analyze the reasons for this silence as seen against the background of both Anglo-Spanish diplomacy and the Cold War. Thus, I shall assess the extent to which avant-garde discourses in British music criticism worked as a screen impervious to Franco's cultural politics and the strategies of dissidents like Gerhard, or whether they were used as a means to detach Gerhard from cultural traditionalism under Franco. In addition, I will discuss the agency of Cold War politics in the construction of Gerhard as a modernist.

Session 16

Alan Dodson (University of British Columbia)

Schenker's performance of Chopin's Preludes

This paper offers the preliminary findings of an ongoing study on the performance annotations contained in Schenker's personal copies of Chopin's Preludes, Op. 28. These annotations are being studied alongside Schenker's published and unpublished analytical sketches of the Preludes, and are being further contextualized through comparisons to a sample of recordings of the Preludes by over 30 pianists, many of whom were active during Schenker's lifetime. This project builds upon the only major study of Schenker's performance scores to date (Rothstein 1984) by addressing a different corpus (works by Chopin rather than Beethoven), by incorporating materials from the Oster Collection that only became available to the public around 1990, and by making use of recent methods of comparative performance analysis (Clarke 2004). This paper will focus in particular on Preludes 1, 4, and 8; these were chosen, in part, because for each there already exists a study on performances or recordings and their relationships to structure (Shaffer 1994, Urista 2007, Barolsky 2008). The aim is to gain deeper insight into what is distinctive about Schenker's own conception of performance, and to explore its possible relationship not only to his evolving conception of musical structure but also to contemporaneous developments in mainstream performance practice.

Alison Hood (National University of Ireland, Maynooth)
Structural coupling in the coda of Chopin's Barcarolle

A number of scholars have written about the Barcarolle, one particularly noteworthy analysis being that of John Rink who provides a cogent and comprehensive graph of the work with particular attention to the role of the introduction, form and motif. This paper focuses on the coda, as certain points can be made more effectively clear by looking at the dramatic role of the coda and how it serves to tie up the main issues in the work. The Barcarolle maintains momentum and interest right until the end – beyond the close of the *Urlinie* – due to the intricate ‘story’ created from the interaction of the work’s premises. Chopin seems to think about the structure of the piece in an unusual way for dramatic reasons. Throughout the Barcarolle it is as if two voices are trying to find a particular relationship with each other. This is apparent in the two notes that make up the goal interval of the sixth, and the octave coupling used throughout. This sought-after relationship is finally found and celebrated in the coda of the work. Register – especially the coupling of notes an octave apart – not only differentiates between one octave and another octave, but also integrates the ebb and flow of tension throughout the work. Rather than speak of an ‘obligatory register’ in this piece, perhaps we should speak of ‘obligatory coupling’. As the Barcarolle is such a complex work, this paper does not purport to offer an all-encompassing analysis. Instead, it focuses on how Chopin integrates and finally resolves what might be regarded as some of the work’s fundamental premises in the coda.

Antonio Cascelli (National University of Ireland, Maynooth)
Busoni and Chopin: the ‘junge Klassizität’

Certainly one of the most interesting and fascinating figures in the musical world at the beginning of the twentieth century, Ferruccio Busoni, is mostly known as a pianist. Indeed, his association with Chopin is linked to Busoni’s performance career. Though only in his late youth did the pianist start studying the music of Chopin with a certain depth, the Polish composer occupied a very important place in Busoni’s repertoire. Chopin, in fact, was one of the very few composers – Bach, Beethoven, and Liszt – to whom the pianist dedicated monographic concerts. Busoni is among the first pianists who started playing the whole set of the Preludes Op. 28 as a single entity; he was instrumental in changing the way Chopin was performed, portraying him with an unknown sense of energy, severity, and a lack of sentimentality which caused several negative concert reviews. In this paper, however, I would like to concentrate on Busoni the composer. Busoni’s musical education owes undoubtedly very much to Bach, Mozart, and Liszt; yet, here I intend to verify on the one hand a possible Chopin legacy on Busoni’s aesthetic and composition principles and on the other hand how Busoni looked at Chopin’s music through the lens of his own aesthetic principles. Chopin’s presence can certainly be seen in Busoni’s Preludes Op. 37 and Variations on a Chopin Prelude, Op. 22. The former is the work of a young composer (Busoni was 15) paying homage to Chopin’s Op. 28 through the very strong influence of Bach. The latter reveals the influence of the Brahms of the Handel’s Variations and of the Beethoven of the Diabelli Variation. However, it is a piece of Busoni’s maturity that reveals what could be an interesting case of Chopin’s influence: the Sonatina No. 3, *ad usum infantis Madelaine M. Americanae*. Composed in 1916, the whole sonatina has a Chopinian harmonic flavour to the extent that it is possible to highlight the reference to a melodic pattern which Chopin used very often in his Mazurkas, but particularly in the Mazurka Op. 68 No. 4. The sonatina,

consequently, brings Chopin's music somehow to the centre of Busoni's ideal of the 'junge Klassizität' with a 'melody which dominates over all the voices, over every impulse, supporting and generating the harmony, in other words: supporting a polyphony developed to the highest level'. This is indeed the aspect that Busoni reveals in his performances of Chopin's music, but this is also the aspect of Chopin's music that contributes to mould Busoni's aesthetic.

Session 17

Deborah Mawer (Lancaster University)

Jazz Gallicized and 'Ravelized': one theory and practice of the 'Blues'

This paper elucidates two intriguing relationships, or transformations, within Ravel's modernist endeavour to reinvigorate French tradition through the 'foreign'. The first is between his theory of jazz – specifically blues – presented in 'Contemporary Music' (1928), and its complex actualities. While Ravel advocates appreciation of jazz, special crediting of the blues, and engagement with American identity, idiosyncrasies also emerge. Transformation is underpinned by intricate dynamics, which relate to 'Gallicizing' and classicizing jazz, to his aesthetic and experience. The second relationship connects Ravel's practice in the 'Blues' movement of the Violin Sonata (1927) with his theory, which itself espouses transformation: the 'adoption', 'stylization' and 'manipulation' of materials. While the theory-practice relationship is close, the two dimensions are not synonymous; nor is Ravel's poetic stance synonymous with our aesthetic one. Elements of practice are glossed over in theory, in particular, strong correspondence (unmediated 'adoption') with the music of Gershwin and Billy Mayerl. This sophisticated, eclectic engagement operates within an emergent French jazz tradition, then 'Ravelized'. In addition to illuminating Ravel's late works, the 'Blues' anticipates broader developments. Its melody resonates with Gershwin's *Summertime*, while the jazz violin and strummed accompaniment approaches the exquisite sonic world of Grappelli and Reinhardt.

Andy Fry (King's College London)

Remembrance of jazz past: Sidney Bechet in France

Among émigré African-American musicians in France, Sidney Bechet occupies a special position. In 1919, he and jazz were famously eulogized by conductor Ernest Ansermet; in 1925, he helped to launch Josephine Baker to stardom. Yet these iconic early moments hide an unlikely fact: Bechet's true rise to fame came not until a Gallic version of the New Orleans revival movement in the forties and fifties. No straightforward revivalist, Bechet's versions of old Creole folksongs or their ur-type were regarded with suspicion by some critics. But they struck a chord with French audiences, who were nostalgic for a common past that may never have been. Celebrating black music was one way, I argue, that the French re-proclaimed their liberalism following wartime collaboration. Debates that had long raged around issues of race and nation were now glossed over in a lasting myth that the French had always loved jazz. In this paper, then, musical and historical processes mirror one another, as I explore the generative as well as the regenerative aspects of memory. Bechet's creative sense of authenticity not only re-imagined history, I suggest, but 'played (back) into being' a Creole identity that was especially resonant in post-war France.

Ruth Stanley, Queen's University, Belfast

'A fruitful source of scandal, spiritual and temporal': jazz and the dance craze in Northern Ireland in the twenties and thirties

As was the case elsewhere in Britain, Northern Ireland witnessed a dance craze in the twenties and thirties. Dance music was provided by local dance bands and touring bands from Britain and, for many people, was their first introduction to the new jazz music emerging from America. This paper examines the role of radio in popularizing dance music in Northern Ireland and reveals that it was the gramophone rather than the BBC which was primarily responsible for the dissemination of 'hot' jazz in Northern Ireland. In addition, the paper compares and contrasts the history of jazz in Northern Ireland with the Irish Free State, where a concerted anti-jazz campaign by the Catholic Church and the Gaelic League resulted in the Public Dancehalls Act (1935). While jazz music was viewed as incompatible with the cultural and religious ethos of the new Irish Free State, it found a more hospitable environment in Northern Ireland where bands even performed a stylistic fusion of jazz and folk music. In general, the reception of jazz in Northern Ireland more closely resembled that in mainland Britain than in the Irish Free State.

Session 18

Eva McMullan (University College, Cork)

Inside out or in between: the effects of spatial manipulation in contemporary music

'Space', as a concept has increasingly become an important analytical term when discussing contemporary music. Although efforts have been made by theorists to formalize the compositional aspects of 'space', there have been few attempts that have successfully generated ample discussion on the perceivable effects of this concept, particularly 'spatial manipulation'. By looking at specific contemporary works, this paper intends to highlight the significance of 'space' in the subjective interpretation of the 'virtual' and 'real' aspects of a piece of music. I will rely on the theoretical contributions of architects Robert Venturi and Charles Jencks, in combination with the philosophical ideas of Gilles Deleuze, to suggest additional ways how we as musicologists speak about those aforementioned aspects. For example, an imperative part of 'space' is the way it can manipulate how a piece of music as a whole is perceived, depending on the location of the listener in relation to the music whether they are positioned 'inside' or 'outside' the work. The location of the perceiver relative to that framework can expose the most important details about that work. In addition, there is a 'third space' to be considered, the 'in-between', where the expected perceivable boundaries in a 'space' are absent, the effect of which can leave the perceiver in an uncertain position; hence 'inside' 'out' or 'in between'.

Holly Rogers (University of Liverpool)

Inside the beyond: multi-media environments and the musical space

Video installation art is a collaboration of sound, image and space, with a closer relationship to music and art than to cinema. Accordingly, those working in this genre are often both artist and musician, a double role that represents a radical departure from the artist/musician divide of many other audio-visual genres. As a single-authored genre, video installation can invert many elements of the filmmaking

process: while it is common procedure to add a soundtrack to film during post-production, for instance, many video artists use sound as their starting point, often basing whole works on a musical structure. While such an inversion invites reconsideration of musical audibility and film narrative, when installed, video work also challenges the notions of screen space and realism. An audience is no longer offered the single point perspective of film, but is instead enveloped within a three dimensional space, an expansion that not only challenges the common physical segregation of the arts, but also the boundaries between art and life. This paper will explore the alternative spaces promulgated by video artists during the late 1950s and early 1960s and will recognize the part video played in the release of art and music from their traditional environments during this time.

Louise O’Riordan (University College, Cork)

We cover our eyes: objectifying the soundtrack - the true horror of *Eraserhead*

My paper will examine aberrations in the soundtrack of the horror film, with reference to David Lynch’s *Eraserhead*. Despite the striking nature of the visuals in the film I will suggest that the horror in *Eraserhead* is not image-centric but instead redirects tension to the soundtrack of the film. The failure of the image to clarify and resolve the narrative of the film coupled with the obtrusive and experimental sound design means that *Eraserhead*’s horror emerges not only from the sheer force of the aural attacks but also from the undermining of the traditional means of resolution and control in the horror genre (the image). The consequence of this is an unusual reliance on the sound design to construct meaning. I will discuss the links that *Eraserhead* has to body horror and examine how this affiliation recalls Kristeva’s theory of the abject. In doing this I will draw parallels between the purity of classical sound production which favours the muting of noise, room tone, echo and reverb (all obvious and deliberate elements of *Eraserhead*’s soundtrack) and the ideology of the abject (a disgust engendered when the mechanism of repression fails to obliterate all memory of bodily instability and waste). I suggest that the aural freedom and rebellion that the soundtrack of *Eraserhead* carries ‘objectifies’ its existence and while constructing the horror of the film also reconfigures Kristeva’s abject from visual to aural.

Christopher Morris (University College, Cork)

Digital diva: opera on video

Among theatre practitioners and scholars, video recording of productions has proved a contentious issue. While all acknowledge fundamental differences between performance in the theatre and performance on video, some theorists (notably Philip Auslander) have questioned the binary logic used to insist on the uniqueness of ‘live’ theatre. This logic, they counter, turns too easily on oppositions between nature and technology, presence and absence, immediacy and mediation, performativity and repetition. My paper picks up on some of the threads of this debate and addresses them in relation to the video recording of opera, a subject that has received only scant attention within musicology and opera studies. That the debate in theatre studies has focused on the use of recordings for archival and educational purposes says much about the largely non-commercial use and distribution of theatre on video. Opera raises the stakes: it has developed a much larger niche within the commercial DVD catalogue, while television broadcasts and live high-definition relays to cinemas raise the possibility of new audiences and modes of engagement. What, I ask, might a

consideration of opera bring to the debate on video and the theatre? And might this debate learn something from musicology's reflections on the audio recording?

Session 19

Christine Mercer (University of Melbourne)

Henry Tate: *The Australian* (1914-17)

Australian born Henry Tate (1873-1926) was a polymath, music critic, writer, and composer far ahead of his time, and a genuine hope for Australian music at the turn of the twentieth century. He had a life-long preoccupation with developing a national voice in Australian music and claimed that in Australia there was a 'store of raw material' that needed to be drawn upon to develop 'distinctive national characteristics' in music (Tate, *Australian Musical Possibilities*, Edward Vidler, Melbourne: 1924). This raw material included Aboriginal music, native bird song, and the overall musical sounds of the bush, its surrounds, creatures, fragrances and colours, entwined with local literature. Some of his ideas are outrageous, others naïve, but they were extremely innovative both for their time and indeed today. This paper elaborates Tate's theories on how to create a distinctive Australian voice in music, then focuses on a case study of one of his compositions that demonstrates his theories. This is *The Australian* (1914-17), a sixteen movement piano sketch including a lament for four-part male chorus with epigraphs, based on Sydney De Longe's *The Straits Impregnable* (1917), a true story written in Australia, Egypt and Gallipoli.

Veronica Franke (University of KwaZulu-Natal)

South African orchestral music: issues of origin, structure, analysis and national identity

South African orchestral music is an intricate tapestry of many cultures, and its history reveals this rich and diverse array of influences from British, European, Afrikaans, African, Malay and other sources. In this connection, ideologies of promulgation and reception affecting South African art music have not received scholarly attention. In order to fill the resultant hiatus, my paper traces the roots of South African orchestral music from the touring theatre companies and concert artists that frequented the Cape at the dawn of the nineteenth century to the founding of the first fully-fledged, professional, resident orchestra in the country that signalled the beginning of orchestral music as a continuous, professional, and literate tradition. The compelling factors that led beyond receptivity to the rise of productivity in European art music, and the institutional means for nurturing, promoting and supporting that productivity are also addressed. The focus subsequently shifts to an investigation of the foreign composers – William Henry Bell and Eric Chisholm – who were instrumental in mentoring and defining a role for the first of three generations of indigenous professional South African composers. A significant component is the discussion of the development, status and orchestral oeuvre of the most important members – namely, Arnold Van Wyk, Stefans Grové, Peter Klatzow, and Hendrik Hofmeyr – all of whom have carved a distinctive identity for South African art music, an identity that has inspired audiences both nationally and internationally. The paper shows, through an examination of the scope and ambition of their creative outputs, how each has developed his own emphatically twentieth-century musical style with expansions of melodic, harmonic and rhythmic vocabulary, perpetuating modernism in Europe and the United States. Further elements that constitute fixed features of

their compositional profiles – including the assimilation of vernacular materials as a basis for creative activity – are investigated, and this is finally followed by a detailed analysis of representative works.

Hilary Bracefield (University of Ulster)

The journey of Gillian Whitehead: combining two inheritances

Nationalism in music is a topic much explored in recent years. I have been tracing the changes in composition in Australia and New Zealand since their establishment as colonies of Britain, and want here to look at the subject through an examination of the music of Gillian Whitehead (b.1941), one of New Zealand's senior composers. What is particularly interesting about Whitehead's music is her move from writing comfortably within the European modernist tradition, exemplified by *Hotspur* (1979), written during her time in England (1967-80), to a gradual exploration of her New Zealand heritage and in particular her Maori ancestry after her return to the southern hemisphere in 1982. This will be shown by reference to representative works such as *Ahotu (O Matenga)* (1984) which despite its title is still really a modernist piece, through changes in style and formal organisation seen in *The Journey of Matuku Moana* (1993), to *Taurangi* (1999), a work successfully integrating the sounds of Maori instruments and the New Zealand natural world. Whitehead appeared to have found an individual solution for marrying her two traditions and also to suggest ways forward to younger New Zealand composers. But in a discussion of a recent work, *Puhake ki te tangi* for string quartet and taonga paroro (Maori instruments) (2007) I will suggest that she may be following a pathway too far.

Jaime Jones (University College, Dublin)

Circulating divinities: the sound and sound-objects of devotion

Moving through the city of Pune, in western India, one is bombarded by sonic evidence of devotional canons. The bells, drums, and utterances that comprise sacred sound are blasted on loudspeakers, carried and spoken on pilgrimage, and performed in ritual. These heard and sung performances of devotion constitute reminders of the sacred and manifestations of a self-consciously traditional past that seems to assert itself into Indian modernity. But the past cannot assert itself. Rather, key agents, in this case producers of pop-devotional recordings, Hindustani classical singers, and devotees, use music efficaciously to entrench, create, and redefine ideologies and identities of Hinduism. In this paper, I examine the entextualization of the music of the Varkari sect, studying how various actors employ it strategically for diverse purposes. Based on fieldwork and interview, I analyze production and marketing of recordings, citation of the bhajan genre by Hindustani classical performers, and the ways in which both pop and classical borrowings of Varkari bhajans influence the music produced in ritual by devotees. These examples illustrate how music acts as a conduit between local and national constructions of the traditional, particularly in terms of how these imaginaries are mobilized by the 'traditional' agents (devotees) themselves.

Session 20

Karen Desmond (New York University)

A witness to the exemplar of the *Ars nova*? The evidence from Jacobus's *Speculum musicae*

Almost twenty-five years ago Sarah Fuller debunked what had been a foundational concept in the history of music: that Philippe de Vitry had written a theoretical text known as the *Ars nova*. Her thesis has since been widely accepted. Fuller separated the five treatises published in *CSM* 8 from their flimsy attributions to Vitry, and showed that none demonstrated an especial claim as the written exemplar for Vitry's *Ars nova*. However, can we use the negative evidence assembled by Fuller to conclude that an exemplar *never* existed? The one witness who has been given short shrift in this analysis is Jacobus, author of *Speculum musicae*. The traditional wisdom is that Jacobus's criticisms were focused specifically on Johannes de Muris and more generically on a group of anonymous 'Moderns.' It is claimed that there are at most two direct quotes from the *Ars nova* of *CSM* 8. I shall show how the central section of *Speculum musicae* Book 7 is an attack on the theories of *one* specific author (who is not Muris). Supplemented by an analysis of contemporaneous theoretical and musical sources, I attempt a reconstruction of Jacobus's exemplar, and show that it was, in all likelihood, a written document.

Jeffrey Dean (Royal Musical Association)

The far-reaching consequences of Basiron's *L'homme armé* mass

Recently transcribing the unique source of the four-voice *L'homme armé* mass by Philippe Basiron (c1449-1491), I realized that the tenor part on its last opening (Agnus Dei III) had been copied by a different hand than that of the rest of the mass. This observation led to a series of discoveries: (a) the final Agnus Dei of Basiron's mass incorporated a simultaneous retrograde canon on *L'homme armé*; (b) the resulting music was in five voices; (c) the added tenor part was not by the composer but replaced a necessary but missing voice. These discoveries lead to a number of broader and more important realizations. Basiron's mass, datable to 1483-4, appears to be the earliest mass to increase the number of voices in the final Agnus Dei, a practice that became near-universal by the mid sixteenth century. In particular, the notation of Basiron's retrograde canon throws light on that of the corresponding canon in Josquin's *L'homme armé* 'sexti toni'. And the hand of the added tenor in Basiron's Agnus Dei also supplied non-compositorial replacement tenors for missing voices in two sections of the unique source of Tinctoris's *L'homme armé* mass, provoking reflections on the mechanism of manuscript transmission of late-medieval music.

Kenneth Owen Smith (University of Nicosia)

Sébastien de Brossard's manuscript cadence treatise

Among the manuscripts of composer-theorist Sébastien de Brossard (1655-1730) is a draft version of his *Dictionnaire* containing an incomplete entry for the term 'cadenza'. Absent from the printed edition (1703), this manuscript constitutes one of the period's most extensive treatments of the subject, and resolves superficial taxonomic discrepancies between other contemporary French writings. Since the manuscript's structure and vocabulary closely resemble Joachim Burmeister's

treatment of cadences, which Brossard knew only after the publication of the *Dictionnaire*, the manuscript was likely intended as a revision. Besides its fascinating technical discussion, the manuscript demonstrates that, for Brossard, mode remained the only available cognitive paradigm of tonal organization, thus challenging common assertions that French composers' adoption of the major-minor system reflected an intention to replace mode with something new. Furthermore, Brossard's cadence treatise makes no mention of chords, which is remarkable considering that Rameau would later support his theory of harmony by emphasizing the essentially cadential nature of all chord progressions. Thus, the cadence treatise permits a richer and somewhat revised historical assessment of Brossard, which should characterize him as a Modernist who took for granted his right to rationalize the inconsistencies of a contrapuntal-modal paradigm upon which he nevertheless remained fundamentally dependant.

Christophe Georis (University of Liège)
The *Libro de' madrigali* as a literary collection

The madrigal collection at the end of the Renaissance period is an ambiguous object: in the first instance it is musical but in addition it is also made up of literary texts. A *Libro de' madrigali* is essentially the result of the publication process: a musician puts compositions together because that is the usual way to offer them to the public, singers or connoisseurs. Nevertheless, the madrigal book can be 'more than just a willy-nilly agglomeration of individual madrigals' as Tim Carter clearly puts it for Monteverdi's books. My aim is to illustrate that for some musicians such as Monteverdi, Marenzio or Vecchi the coherence could be literary as well as musical, which would be not strange for a genre which so intimately associates poetry and music. I will consider, in maybe a radical and artificial way for a musical repertoire, the madrigal collection exclusively from the literary point of view, as a sort of *canzoniere*. To achieve this, I will try to apply to it some semiotic or linguistic concept, like Jakobson's *dominant* (in the linguistic, not in the musical meaning) to which I will add that of *residue*. The madrigal book, as an artistic object in itself is in fact open to its context, in the largest sense; social and historical, but also in a metadiscursive way since the disposition of the text could have, at least partially, a narrative dimension. This perspective leads us in a particular way, to reconsider the question of the literary variants between the musical version of a lyric, and its corresponding literary text: the variant could be a medium to make the whole book more coherent.

Session 21

Úna-Frances Clarke (University College, Dublin)

'Between temperament and tradition': dialectics and discontinuities in Nielsen's Fourth Symphony

Although the nineteenth-century symphonic tradition is often considered to have effectively ended with the final bars of Mahler's Ninth Symphony, the genre endured the early decades of the twentieth century, albeit as what David Fanning has termed a 'threatened species'. Schoenberg's Chamber Symphony Op. 9 marked a tendency to collapse the forms of the symphony with its conflation of four movements in one; as Jennifer Shaw has traced in some detail, Schoenberg's First World War efforts to complete a full-scale symphonic composition came to nothing. One prominent example of this 'threatened species' is Nielsen's Fourth Symphony, written during the

years of his own personal crisis in 1914-16. It is cast in an ostensibly traditional four-movement form and yet, owing to its elision of movements, is a continuous whole. This paper analyzes the thematic structures and manifest discontinuities in the first movement. It also considers the opposing forces of rest and motion in the work, following studies by Tom Pankhurst and Fanning, mindful of A.B. Marx's influential formulation of these forces in terms of sonata form. Ultimately, I seek to address these issues in the context of the symphonic problem underpinning the genre's endangered status in the twentieth century.

Jennifer Lee (DIT Conservatory of Music and Drama)

The pastoral versus the military: function and meaning of the posthorn episodes in the third movement of Gustav Mahler's Third Symphony

This paper examines the structural and programmatic components of the symphony's third movement, originally entitled *Was mir die Thiere im Walde erzählen* ('What the animals in the forest tell me'). The original instrumental material for the movement derives from the composer's setting of a *Wunderhorn* poem entitled *Ablösung im Sommer* ('Change in Summer') whose first verse illustrates the death of the cuckoo, with the nightingale declared his successor. The symbolism apparent in the poem will be examined in light of the programmatic associations within the movement, as well as the composer's inscription of the title *Der Postillon* ('The Stagecoach Driver'), an allusion to the poem of the same name by Nikolaus Lenau, at the beginning of the first posthorn episode at measure 256. For the Berlin premiere of the work in 1897 under Felix Weingartner, Mahler supplied a programme for the movement, which describes the animals of a quiet undisturbed forest beholding the 'first appearance of man'. This generates an increasing sense of panic-horror, which, apart from its immediate meaning, bears particular contextual significance for the succeeding 'Mankind' movement, as well as for the overall evolutionary arrangement of the symphony. To summarize, analysis is devoted to the two pivotal posthorn episodes, indicated by the composer to be played '*wie aus weiter Ferne*' ('as from far away'), and the influence of these remote sonorities on the overall structural and programmatic course of the movement.

Holger Stüwe (University of Liverpool)

New glasses for the owls: perspectives on Mahler's symphonies and modernism

According to Adorno, going to Vienna to give a talk on Mahler amounts to carrying owls to Athens; the same may be said of writing about 'Mahler and Modernism' after Adorno. But however striking and valuable Adorno's assertion is that Mahler's music reflects the modern condition of the subject, an assertion that has been underpinned by an impressive number of studies devoted to the composer's musical language, Mahler's modernism remains somewhat elusive when it comes to the relationship between his symphonies and modernism in a wider cultural context. This paper argues that in the light of the conception of music as a cultural practice and of the revived interest in questions of genre in Mahler, the reassessment of Mahler's symphonies can provide a framework for the unearthing of tighter links between his music and other contemporary modes of artistic expression. Inasmuch as Mahler's symphonies play on the presence and absence of the genre, capitalizing very much on the performative aspect of the construction of 'genre', they provoke leaps of interpretation into the basic currents of modernism such as crises of rationality and identity. Examples from Mahler's First Symphony will support this argument.

Kevin O'Connell (Royal Irish Academy of Music)
Mastery of the smallest links: another look at 'Reigen'

Berg's 'Reigen' is the central movement of his *Drei Orchesterstücke* Op. 6, one of the seminal orchestral works of the twentieth century. Analyses of 'Reigen' have tended to focus recurrently on the same few features, such as the central climax on a twelve-tone chord and the use of multiple ostinati to build texture. I argue that a more detailed discussion of this key work has been hampered by the lack of a piano version of the score. The orchestral score remains daunting to read because of the multilayered complexity of the parts and the use of many transpositions, some of them (Trumpets in F) no longer standard. For this discussion, I have prepared a two-piano version which will be performed as an integral part of the lecture. In this reduced format, aspects of the form and structure of 'Reigen' become much clearer. In particular, Berg's technique of 'concealed variation' is easier to perceive, a technique which is a direct off-spring of Schoenberg's teaching. The paper will argue that beneath the intricate surface complexity, the basic structure of 'Reigen' is not difficult for the sympathetic ear to grasp.

Session 22

Barbara Strahan (National University of Ireland, Maynooth)
Exploring musical narratives: issues of reception history in Schubert's piano duets

In order to elucidate the complex reception history of Schubert's piano duets, this paper shall survey documentary evidence and musicological readings from Schubert's time right through to today. How was Schubert received during his lifetime? What can documentary sources, such as Schubert's correspondences, tell us about his reception during his lifetime? To what extent did the sentimental testimonies by his friends, collected by Otto Erich Deutsch, influence the posthumous reception of these works? Pondering such questions, Christopher Gibbs delineates three distinct periods: Schubert's reception during his lifetime; posthumous reception up to the middle of the nineteenth century; and reception theories in Schubert studies from 1860s onwards. How, then, can the reception history of the duets be considered against such a framework? To what degree, for example, did the duet genre suffer following the dissemination of so many new works after the composer's death? During the twentieth century, Alfred Einstein, for example, degraded these works by categorizing them as distinctly sociable, thereby precluding them from being explored within the parameters of systematic and analytical musical scholarship. In contrast to this path thread by Tovey and Einstein, seminal articles from more recent Schubert scholars, such as Charles Fisk and William Kindermann, have taken the first steps in addressing this enormous lacuna in Schubert scholarship. This paper will trace the trajectory of such reception and neglect and argue for their rightful place in Schubert studies and serious performance.

Anne Hyland (King's College, Cambridge)

'And the first begat the second, the second the third, the third the fourth, and so on': Schenker's *Der Tonwille* and Schubert's D.845/ii

The apparent discrepancy concerning Heinrich Schenker's theory of form (outlined in *Der freie Satz*, 1935) and his analysis of Brahms's *Variations on a Theme by Handel*, Op.24, (*Der Tonwille*, 1924) is both problematic and enlightening. The earlier analysis focuses to an unprecedented degree on the transitions from one variation to the next, suggesting that coherence in a variation set is less an outcome of overarching organic structure provided by a single Fundamental Line (he charts an individual *Ursatz* for each of the variations), than one generated by the connections in register, motif and harmony that exist between the variations. This perspective resonates with Maurice Brown's reading of the second movement of Schubert's Piano Sonata in A minor, D.845, in which he notes that 'unity is achieved by anticipating in the closing bars of a variation the mood and style of the next one.' (Maurice J.E. Brown, *Schubert's Variations* (1954) p.75.) Despite the obvious concurrence with Schenker, however, the analytical implications of Brown's insightful remarks have not yet been explored. It is therefore the aim of this paper to offer an analysis of D.845/ii which affords particular attention to the myriad connective passages and anticipatory inflections observable across the separate variations. In so doing, I hope to elucidate the synthesis of paratactic form and through-composition present in this movement and accentuate the innovative and auspicious nature of this design in relation to Schubert's variations and to those of the later nineteenth century respectively.

Koichi Kato (Independent)

Integration (or isolation?): paradox in Schubert's Op. 90

This paper attempts to examine and explore a harmonic aspect of Schubert's Impromptus Op. 90. The four 'character-pieces' (of C, E flat, G flat, and A flat major) are harmonically related and are thematically associated with each other, which can define Op. 90 as a 'multi-piece'. However, conceiving the four pieces in the group as a 'multi-piece' would raise some analytical concern in deciding the organizational key of the work. Moreover, such a concern raises the question whether to analyze Op. 90 as a single movement or piece (as Schenker or Rosen does), or to be extended to an entire, multi-movement structure (as James Webster demonstrates). This paper, examining the tonal and thematic relations, will attempt to challenge the monotonal conception of classical music, and consider a function of tonality that constructs music.

Session 23

Valeria De Lucca (University of Cambridge)

The Power of the *prima donna*: Giulia Masotti and the circulation of Antonio Cesti's operas during the 1660s and 1670s

The circulation of early-modern opera in seventeenth-century Italy constitutes one of the most fascinating and yet obscure pages in the history of opera. This paper explores the ways in which one of the most celebrated *prima donnas* of the seventeenth century, Roman soprano Giulia Masotti, contributed to the circulation of operas by librettist Giovanni Filippo Apolloni and composer Antonio Cesti in several public and

private theatres across the Italian peninsula during the 1660s and 1670s. Through the use of recently discovered archival documents, my investigation of Masotti's interaction with opera impresarios and with her patrons, the Colonna and the Chigi families, shows the subtle and effective power-play the singer used to promote Cesti's operas and negotiate her space in the operatic marketplace. Furthermore, it also shows how her preference for operas that involved cross-dressing and highly dramatic plots influenced librettist Apolloni's aesthetic decisions, calling once again our attention to the role that early-modern singers, particularly women, played in shaping the operatic repertory and establishing its status and popularity.

Laura Hamer (Cardiff University)

The Prix de Rome and its female competitors, 1919-39

The year 1913 marked a turning point in the relationship between female candidates and the Prix de Rome competition when Lili Boulanger became the first woman to win the Premier Grand Prix in musical composition with her cantata *Faust et Hélène*. This landmark triumph marked the end of the ten-year struggle for a female winner which had raged since women had first been admitted to the competition in 1903. During the interwar years a further four women won the Premier Grand Prix in the music division: Marguerite Canal (1920), Jeanne Leleu (1923), Elsa Barraine (1929), and Yvonne Desportes (1932). Besides the four Premier Grand Prix awarded to women during the interwar period, many female candidates entered the competition and an unprecedented number progressed to the second round of the competition and won a Deuxième or Premier Second Grand Prix. Drawing on an investigation of the archival records of the competition held at the Institut de France and the contemporary press coverage, this paper aims to suggest how an atmosphere which was sympathetic to the efforts of female competitors was fostered at the Académie des Beaux-Arts between the two world wars. Furthermore, an examination shall be made of how winning France's most prestigious composition prize impacted upon the careers and reception of Canal, Leleu, Barraine, and Desportes.

Eva Moreda-Rodríguez (Royal Holloway, University of London)

Good wives, good mothers, good folklorists: gender and music in 1940s Spain

After having overthrown the relatively liberal Spanish Second Republic (1931-1936), the General Franco regime (1939-1975) undertook the physical and moral reconstruction of the country, a process which was deeply marked by the Catholic faith and the influence of Fascist and Nazi ideology. Gender roles had to be redefined as well, and in this task music played an important part. Indeed, the Sección Femenina (the department within the regime in charge of all women-related issues) included musical activities as one of the most important elements of its national-spirit-building programme for girls and young women. This paper explores the way in which the Sección Femenina publications and the musical press construed women as the ideal keepers of national folklore and tradition, reserving them as an important role in protecting the nation against threatening foreign and urban influences. This implied that women were mostly confined to the domestic sphere, educating their families in the authentic values of Spain with the help of music. Therefore, music gave women the opportunity to adopt a political role which was otherwise denied to them, but it must be taken into account that such a role was to be developed exclusively within the strict boundaries of Francoist gender roles.

Session 24

Laura Tunbridge (University of Manchester)

Between speech and song

Poetic recitation was very popular in the second half of the nineteenth century: so too was the practice of reciting a poem before performing its musical setting. It is apparent from descriptions, treatises and a few early recordings that any assumed divide between speech and song was thus often breached. This paper explores this sense of ‘between-ness’, and its implications for the interpretation of song, taking as its starting point the performance styles of baritone Ludwig Wüllner (1858-1938) and actor Ernst von Possart (1841-1921). Wüllner was celebrated for his diction and dramatic delivery; Possart, by contrast, was famous for his three-octave range, and advocated ‘tonal’ recitation. In other words, actors and singers were taking ideas from each other about the best way to deliver a text, resulting in a kind of ‘elevated speech’ that combined explosively enunciated consonants and dramatic enactment with musical devices such as portamenti and tempo changes. There are obvious connections with melodrama here, but this paper will instead use these insights into historical performance practice to discuss the possible influence of recitation on contemporary song composition, examples of which will be taken from Jules Massenet, Hugo Wolf and Richard Strauss.

Paul Higgins (National University of Ireland, Maynooth)

Britten *Lieder*?: the expression of a twentieth-century engagement with the heritage of the German Lied tradition

In his 1958 *Hölderlin* song cycle, Britten reveals his ability to synthesize nineteenth-century literary and compositional practices within contemporary musical language and achieves a musical unity which binds these separate often fragmentary poems into an aesthetic musical whole. Perhaps consideration of the depth and extent of Britten’s absorption of the heritage of the nineteenth-century Lied tradition has a wider beneficial application? Do his English language art-song settings require reassessment as an expression of a Lied tradition, rather than as a consequence of an English song tradition? In this way Britten may be seen to transcend language as a prime determinant of genre. This paper assesses Britten’s compositional contribution to the corpus of German Lied through reference to poetic and musical source material in an attempt to confirm the successful application of his poetic sensitivity and discernment to Friedrich Hölderlin, a major figure of German literature. Britten’s literary knowledge meant that he was pre-disposed to the attractions of this poetic-inspired musical form and it was therefore somewhat inevitable that he would compose German Lied. The expansion of performance possibility for art song is considered together with a cursory consideration of Britten’s and Pear’s style of Lied performance

Zeynep Bulut (University of California, San Diego)

Far-fetched bodies’ voices: the ‘heart’ of melodrama in Mauricio Kagel’s *Phonophonie*

Mauricio Kagel’s *Phonophonie* (1963-64), a multimedia performance written for solo voice and pre-recorded tape, puts four personas in dialogue with each other: the singer, the mimic, the ventriloquist, and the deaf-mute. The conversation between the four personas suggests a transition between

extreme sound and extreme silence. Kagel thus depicts the piece as melodrama, and requires the performer to heighten his bodily and vocal gestures, while vocalizing and translating one persona into another. Through such exertion, the performer introduces the physical and psychical extension between the personas; helps us embody the sounds of the voices; and channels us to a ‘melodramatic’, to a ‘not-yet’ situation for each persona. Pursuing Kagel’s request in *Phonophonie*, this paper asserts that the sounds of *Phonophonie*’s voices give birth to melodrama. Accordingly, the paper interrogates the following questions: what do the voices of *Phonophonie* do in the piece?; what does melodrama indicate in the realm of contemporary music?; and how do the voices of *Phonophonie* push the melodrama forward?

Plenary Session: SMI Frank Llewelyn Harrison Medal and Lecture

Professor Kofi Agawu

‘Iconicity in African Musical Thought and Expression’

The SMI Harrison Medal for musicology, to be awarded biannually, has been initiated by the Society for Musicology in Ireland in honour of Ireland’s most distinguished musicologist, Frank Llewelyn Harrison (1905-1987). The medal has been awarded previously to Christoph Wolff (2004) and Margaret Bent (2007).

Born in Dublin, Frank Harrison was a chorister at St. Patrick’s Cathedral, pupil of the Royal Irish Academy of Music, and a music graduate of Trinity College, Dublin where he took his MusD in 1929. He subsequently held professorships at a number of American universities, visiting professorships at Yale, Stanford, Princeton and Utrecht, and was senior lecturer at Oxford for many years. He was elected a fellow of the British Academy in 1965. One of the foremost musicologists of his generation, Frank Harrison’s interests ranged from medieval music to ethnomusicology. His book *Music in Medieval Britain* (1958) became a standard text on the subject and, while actively maintaining his interest in medieval music, he became professor of ethnomusicology at the University of Amsterdam in 1970.

Session 25

John Cunningham (University College, Dublin)

Ben Jonson’s use of music in the early plays

Ben Jonson’s works have rich and varied connections to the musical culture of early seventeenth-century England; the role of music in his works is undergoing a reappraisal as part of *The Cambridge Edition of the Works of Ben Jonson*, a project which will include an edition of all music associated with poems, plays and masques. Jonson’s work stands out as having the most surviving contemporary music: nearly sixty manuscripts and over forty printed books contain music associated with him. Much of this is due to Jonson’s position as the leading poet for the court masques in the Jacobean and early Caroline reigns. Jonson is also a significant figure in tradition of English theatre music of the period. Music has survived for sixteen songs from his plays, although unfortunately many songs cannot be associated with the original productions. This paper will examine the role of music in Jonson’s early plays, with particular emphasis on songs. Taking several examples from case-studies, this will

take into account Jonson's use of music within the dramatic (and theatrical) conventions of the period. It will also examine some songs that can be reasonably associated with original performances to see how composers responded to setting his words within the play context.

Pauline Graham (Froebel College of Education, Dublin)

Staging insanity: a Foucauldian reading of Purcell's *From rosy bow'rs*

Henry Purcell's song *From rosy bow'rs* was composed in 1695 for a play by Thomas D'Urfey, based on Cervantes's novel *Don Quixote*. Although belonging to the recognized genre of 'mad song', this composition seems to eclipse the dramatic scene of feigned madness for which it was originally intended. This paper will examine Purcell's song – with reference to contemporary literary, musical and iconographic sources – from the multiple perspectives offered by the work of Michel Foucault. In *Madness and Civilization (Folie et déraison, 1961)*, Foucault proposed that the concept of 'madness' could not be reduced to a simple phenomenon, but was constructed through a network of social, moral, rational and institutional discourses. When viewed in this light, *From rosy bow'rs* can be understood not only as a portrayal of madness for the stage in seventeenth-century London, but as a revealing social document of its time.

Eamon Sweeney (DIT Conservatory of Music and Drama)

French musical influences in post-Restoration Dublin

The influence of French music was prevalent in Restoration-era London. The cultural life of Dublin in the same period largely mirrored that of London. One conduit of French influence in Ireland was through the family of James Butler (1610–1688), 1st Duke of Ormonde and Viceroy of Ireland. Ormonde spent considerable time in France during Charles II's exile, and was noted for maintaining a lavish household in Dublin that contained many French gentlemen. One aspect of French fashion that was remarkable within Ormonde's family was their love of the guitar. His son Richard Butler (1639–1686), 1st Earl of Arran, was reputed to rival the skill of Francisco Corbetta (c1615–1681), noted guitarist and composer at the courts of Charles II and Louis XIV. Richard's sister, Elizabeth (c1640–1665) was said to own the finest guitar in England. The 2nd Duke of Ormond, James Butler (1670–1745), employed John Abell (1653–1716) in his Irish household between 1702 and 1704. Abell was a celebrated Scottish singer who spent the years from 1689 to 1697 in France within the household of the exiled James II. This paper will examine evidence of the influence of French musical style in Dublin in the late seventeenth and early eighteenth century.

David Rhodes (Waterford Institute of Technology)

Cousser, Dubourg and the loyal royal birthday ode

J.S. Cousser served as 'Master of the Musick, attending His Majesty's State in Ireland, and Chapel-Master of Trinity-College' and was succeeded by Matthew Dubourg as 'Chief Composer and Master of the Music....' The principal duty of each was to lead state music performances from the violin and compose loyal royal birthday odes and music for state occasions. Prior to his appointment in 1716 Cousser had ingratiated himself with the Establishment in Dublin with the composition of a birthday ode for Queen Anne as early as 1708. Between then and his death in

December 1727 he composed an annual birthday ode for Queen Anne, George I and George II in turn in addition to an ode to celebrate the Treaty of Utrecht in 1713 and a coronation ode for George I in 1714. Dubourg's birthday odes also included ones for the queen and, on occasion, royal princes, with many performances being given in aid of the Charitable Musical Society in addition to the formal ones at Dublin Castle. This paper will explore the work of both composers with regard to this sycophantic genre that was to become a thing of the past in Ireland by the end of the century.

Session 26

Donal MacErlaine (University College, Dublin)

The meaning of meaninglessness: Ligeti and literal play

This paper aims to examine the role of literature and language in selected works of György Ligeti. His life-long obsession with these extra-musical territories is exemplified in the creation of a complete language and country (akin to Carroll's *Wonderland*) when still a child. It is furthered throughout his compositional career in his speech-like works. From his early Hungarian Folksong settings, *Mátraszentimrei Dalok* – the rhythm of which is dictated by the text – to the syntactical method of order in *Artikulation*, these pieces give us a fascinating insight into yet another extra-musical influence of this increasingly important composer. This style of Ligeti culminates in the two absurd pieces, *Aventures* and *Nouvelle Aventures*, on which this paper focuses closely. It is in these particular works that Ligeti delves deep into the works of Beckett, Ionesco, Camus, Kafka, Joyce and Sartre without using a single word. Their formless, structureless nature – highly unusual for Ligeti – and relevance to the existentialism of post-war Europe illustrates his non-purist outlook on finding meaning where there apparently is none.

Anthony Gritten (Middlesex University)

Toward a Bakhtinian theory of musical time

While Bakhtin never talks about music in depth, and made only a few scattered remarks about it, several of his key contributions to philosophy, theology, cultural theory, and literary theory can be extrapolated for use in music theory. Polyphony is an obvious example, and Bakhtin himself mentions that the term has musical origins; but polyphony is not explicitly about musical time, even though it presupposes a theory of time underlying the eventness of the dialogic relations between its authors and heroes. For a more productive journey toward a Bakhtinian theory of musical time we must turn to the notion of 'sideshadows'. This notion takes Bakhtin forward into more recent narrative theory and provides a fascinating insight into some of the temporal issues and problems that characterize the scholarship on musical models, parody, allusion, quotation, and so on (especially the literature on Neoclassicism). This paper will outline a Bakhtinian theory of sideshadowing and show its relevance to music theory through case studies taken from Stravinsky's Violin Concerto.

Danijela Kulezic-Wilson (National University of Ireland, Maynooth)

Play and re:play: musical echoes of Beckett's dramatic prose

A number of composers such as Heinz Holliger, György Kurtág and Morton Feldman, have written pieces inspired by the rhythm, moods and soundscapes of Samuel Beckett's prose. The late British writer and director Anthony Minghella did not try to

set Beckett's words to music: he instead made sure they were performed and perceived as such. Minghella's film version of *Play* (2000) not only brought to the fore musical aspects of this Beckett text (the musical density and sonority of the words and the silences between them, their rich rhythms delivered *parlando* at breakneck tempo, to mention only some) but also, by overcoming the limitations of live theatrical performance with film technology, allowed Beckett's vision of performative audio-visual counterpoint to achieve its fully controlled, perfected stage. It was this particular performance of Beckett's *Play* that inspired another piece of music, Ian Wilson's *re:play* (2007) for improvising saxophonist, string quartet, piano and double bass, which uses the melodically and rhythmically transcribed opening lines of each of *Play*'s three characters as the motivic nuclei for the piece. An exploration of the musical attributes and influences of Beckett's *Play* and the tracing of the complex web of its manifestations, from original literary and theatrical ones to more recent film and musical ones, ultimately leads to the question: how is musicality defined and perceived in a 'non-musical' context?

Session 27

Kostas Kardamis (Ionion University)

Challenging the canon: towards a history of neo-hellenic music

The conviction that the only musical spurs of neo-hellenic society were the so-called byzantine chant and folksong is a stereotypical pattern that dominates the majority of attempts at a historical narrative of Greeks' relation to art music after 1453. This politically motivated idea has its immediate roots in mid nineteenth-century Greek folklorism and resulted in a Greekocentric approach of 'western' art music. Nonetheless, the diachronic anti-western views of the conservative orthodox clergy also have to be taken into consideration, especially since the orthodox church after the fall of the Byzantine Empire (1453) came under the supervision of the Sultan, the political leader of the Ottoman Empire's Christianity. This resulted in a continuous degradation of the importance of the Greeks's connection with 'western music', as well as to the immoderate projection of a musically orientalised 'noble savage' image. This paper attempts to reassess this stringent canon by underlining neo-hellenes's continuous relation with 'western' art music, both inside and outside of what is called today 'Greece'. Recent research has demonstrated that at least from the late Paleologian era (early fifteenth century) non-conservative circles were looking towards the practices of 'western music' as an integral part of an increasing 'neo-hellenic' (as distinct from 'Byzantine') social consciousness. This attitude reached its culmination between the late eighteenth and mid-nineteenth century, when personalities who set the ideological roots for an independent Greek state supported, among others, the unconventional adoption of 'western music' as a legitimate legacy of Ancient Greece to West. Based on such reasoning, without ignoring oriental influences, it will be asserted that an assiduous historical narrative of neo-hellenic art music should be one of supplementary dualities.

Christopher Wiley (City University London)

Musical biography and the intervention of the work-concept

While the rise of the musical aesthetic of the work-concept has recently elicited significant critical attention (notably, Lydia Goehr's landmark study and Michael Talbot's edited volume), the specific role played by musical biography remains

largely to be explored, even though various scholars have placed the work-concept's modern emergence in the years around 1800 which also witnessed the advent of fully-fledged composer life-writing. This paper explores how several of musical biography's most celebrated and widely-circulated tales – including the fourteen-year-old Mozart's memorization of Allegri's *Miserere* (1770), Bach's fugal extemporization for King Frederick the Great (1747), and Mozart's apocryphal claim that *Die Entführung* contained exactly as many notes as necessary (1782) – shifted their focus away from the transience of performance and towards the immutability of the composed text in subsequent nineteenth- and early twentieth-century retellings. The importance of the work-concept relative to other of biographers' cultural priorities is evidenced by its intervention apparently operating both positively (for example, recasting Bach's 1722 extemporization on 'An Wasserflüssen Babylon' as being pre-composed in homage to Reinken) and negatively (such as Mozart's reported belief that the young Beethoven merely executed a previously-memorized piece rather than a genuine improvisation during their 1787 meeting) with respect to their subjects.

Session 28

Valerie Langfield (Independent)

Sir John escapes from the laundry basket: performing Balfe's *Falstaff*

When Balfe's Italian opera *Falstaff* was given in concert performance in Dublin in September 2008, the bi-centenary of his birth, it was the third opera by Balfe to have had a new performing edition prepared since 2004. His *Bohemian Girl* continued to be performed well into the twentieth century, but its very popularity militated against equal recognition of his 27 other operas, yet they were almost all extremely successful in their day, and made Balfe a household name across Europe: there are arrangements for numerous combinations, from brass band to piano solo, of overtures and selections from many of the operas, not just *Bohemian Girl*. Balfe has been accused of over-facility, and for not putting enough effort into his work; others have pointed out that the evanescent quality that makes it so attractive is the very quality that would be destroyed, had he laboured more. The performance of *Falstaff* (first and last performed in 1838 by the *Puritani* quartet of Grisi, Rubini, Tamburini and Lablache) enabled a new assessment of his melodic gift; in this paper, I explore some of the problems I encountered in preparing the performing edition, together with brief observations on the changes in the use of low brass at that time, and early comments on my forthcoming edition of his *Quatre Fils Aymon*.

Jennifer O'Connor (National University of Ireland, Maynooth)

The importance of the Royal Irish Academy of Music in the musical careers of women in the nineteenth century

With the reorganization of the Royal Irish Academy of Music in 1856 new opportunities opened up for women involved in music in Dublin. The RIAM began to employ female teachers, and their treatment of them was often progressive and unusual for musical institutions in the nineteenth century. The RIAM provided female teachers with the opportunity to become recognized as important contributors to pedagogy in Dublin. It also produced many female students who went on to have successful careers in music as teachers, performers and composers. The employment of female teachers began with Fanny Arthur Robinson in 1856. She was already well-known in Dublin as a performer and composer and her treatment by the RIAM set a

precedent for the women that followed. In the final decades of the nineteenth century the number of female teachers made up more than a third of the RIAM staff. They included important contributors to Dublin's musical activities such as Edith Oldham, Margaret O'Hea, Elizabeth Scott-Fennell and Jeanie Quinton-Rosse. This paper will examine the opportunities that the RIAM produced for women in music in Dublin in the second half of the nineteenth century. It will evaluate its role in the careers of its female students and teachers and how its treatment of women compared with musical institutions in London and throughout Europe. It will focus on the careers of the women mentioned above as examples of its importance in the careers of women involved in music.

Mary Stakelum (University of Reading)
James Culwick and the development of an aesthetic

James Cooksey Culwick (1845-1907) was born and educated in England where he was a pupil of Thomas Bedsmore, organist of Lichfield Cathedral. He moved to Ireland at the age of 21 and, until his death in 1907, immersed himself in issues of musical and cultural significance to Ireland at the time. As a founding member of the Leinster branch of the Incorporated Society of Musicians, he presided over contemporary debates in music education. He advocated for preservation and authenticity of Irish music, as evidenced in his writings and in his allegiance to the ideals of the Feis Ceoil. His reputation as scholar, musician and teacher was acknowledged widely and he received an honorary doctorate from the University of Dublin (1893). This paper offers a critique of selected writings on music education and on musical thought, charting the origin and growth of his contribution to a particular aesthetic, one which combines his appreciation of Irish, Anglo-Irish and European influences and his zealous promotion of an idealized 'good' in music.

Susan O'Regan (CIT Cork School of Music)
The Magraths and the Roches: two Cork musical families of the early nineteenth century

The political stability and prosperity of the eighteenth century brought significant changes to Cork city, resulting in social, civic and economic structures which formed the basis of the city's subsequent profile. With musical roots in late eighteenth-century cathedral and church choirs, James Magrath and James Roche emerged as distinguished musicians whose range of activities encompassed concert performance, music tuition and instrument selling. The families of these men chose careers as professional musicians. The increasing mobility of the early nineteenth century enabled musicians to travel for both tuition and performance opportunities; the younger members of the Magrath and Roche families featured in concerts in Dublin, London, Edinburgh and Bath and engaged in new levels of musical entrepreneurship and assertive professionalism in their native city. This paper examines the careers of the members of the Roche and Magrath families against the backdrop of a changing environment for the provincial musician in the early decades of the nineteenth century, illustrating the challenges and opportunities presented by economic and social developments.

Session 29

Cormac Newark (University of Ulster)

Proust and creative listening

A great deal has been written about the influence on French art by Wagner (or *wagnérisme*, hardly the same thing). One particularly fertile area is the presence of the composer, explicit or implicit, in the French novel: examples of the trend range from those by well-known Wagnerites (Mendès's *Le Roi vierge*, 1881) or with obvious titles (Bourges's *Le Crépuscule des dieux*, 1884) to relatively unfamiliar works (Céard's *Terrains à vendre au bord de la mer*, 1906, or Clermont's *Laure*, 1913), as well as to parts of more canonic texts, perhaps most famous *La Prisonnière* from *À la recherche du temps perdu* (1913-27). This paper will bring Proust into dialogue with these and other predecessors to show the extent to which his extended meditations on musical creativity, above all that involving Wagner, actually belong to a literary lineage that stretches back far beyond the 1880s; to the tradition of the 'soirée à l'Opéra' in society novels of the 1830s and '40s. In particular, the process by which Proust makes composition a cipher for creative listening, for reception rather than production (most evident in comparisons between *À la recherche* and Romain Rolland's *Jean Christophe*), will be traced back to its origins in Balzac.

Barbara Kelly (Keele University)

Symbolism and modernism: rethinking and reshaping Ravel's symbolist literary heritage

Ravel always acknowledged the impact his Symbolist roots had on his musical sensibility. This paper examines to what extent fin-de-siècle literary heritage shaped Ravel even in the post First World War context. I explore the significance of writers such as Baudelaire, Mallarmé and Valéry when Ravel was engaging in modernist debates concerning the direction of new music. The paper looks at Ravel's closest biographers and spokesmen, particularly Roland-Manuel, Durey and Calvocoressi, who, refusing to accept that Ravel was outmoded and no longer relevant, relaunched him for public scrutiny. In prominent articles in the French and British press, they presented him as the leader of new French music in opposition to Satie and alongside but distinct from Stravinsky. Rather than dismissing or disguising his Symbolist roots, we can see how certain traits and preoccupations, such as the artisan-constructor, objectivity and reaction to constant innovation were transformed to accommodate the changed aesthetic context of post-First World War France.

John Dack (Middlesex University)

Symbolist aesthetics in electroacoustic music

My paper will describe the influence of French Symbolist writers (particularly Mallarmé) on Pierre Schaeffer's musical language. Poems by writers associated with the French Post-Romantic movement of the latter half of the nineteenth century (often referred to as Symbolism) have been set to music by composers such as Debussy and Ravel. However, the poetic aims and methods of these poets also had a decisive influence on one of the major developments of twentieth-century music: *musique concrète*. Pierre Schaeffer (1910-1985) 'invented' *musique concrète* in 1948. His decision to use the term 'musique' for this technologically mediated genre situates both his theoretical writings and his compositions within an essentially modernist approach to the use of sound recording. Nevertheless, I will argue that Schaeffer's

early work in radio was informed by Symbolist aesthetics and can therefore be considered as a link between Post-Romantic and contemporary thinking. By an analysis of Schaeffer's texts, his music-theoretical writings and his compositions I shall demonstrate that his preoccupations with concepts such as the 'beyond' (au-delà), abstract/concrete and 'meaning' are consistent with those of Mallarmé. In addition, I shall demonstrate that such influences are still detectable in contemporary French electroacoustic music.

Barbara Dignam (National University of Ireland, Maynooth)
Exploration of language (musical or otherwise) in Roger Doyle's *Babel*

The publication of *The Language of Electroacoustic Music* (Emmerson, 1986) gave rise to a worldwide debate on the use of musical language in the production of electroacoustic works. Questions were raised regarding the relationship of language to sound material, the potential of sound material to form languages (Smalley's spectromorphology), the concept of a common language, classification system and lexicon of electroacoustic music and the need for a basic framework to discuss such complex issues. In recent years, the Music Technology and Innovation Research Group at De Montfort University (Leigh Landy and Simon Atkinson) have established an ElectroAcoustic Resource Site (EARS) dedicated to the research of all aspects and elements of electroacoustic music, including language. In 2007 the Electroacoustic Music Studies Network (EMS) hosted a conference dedicated to 'the "languages" of electroacoustic music'. Roger Doyle's *Babel* focuses on the celebration of language, moreover the multiplicity of musical language and the use of many technologies to create a multifarious work containing distinctive pieces brought together to form a coherent whole through hundreds of musical links and connections. This paper aims to examine language (musical or otherwise) in *Babel* and to display the existence of a unique multi-stylistic 'Babel-language' through the analysis of individual examples.

Session 30

Martin Adams (Trinity College, Dublin)
Visions of music in early seventeenth-century England: a contribution to understanding the roots of English 'dramatic opera'

John Milton's *At a Solemn Musick* (1633) and Richard Crashaw's *Musick's Duell* (published 1646) are among the most accomplished and most visionary English poems on music. They are also revealing of the differences between Puritan and Catholic attitudes to the power of music. Both poems have attracted much attention; but what has not been explored is the way in which they encode aspects of the thinking behind the distinctive practices of English stage music after the Restoration. Milton's concentration on music as a shadow of the original-and-perfect creation, and as a foretaste of heavenly perfection, is especially associated with Puritan thought. By contrast, Catholic thought has always been more ready to embrace both that heavenly ideal and music's sensual power. This paper will suggest that the ways in which English stage music separated music from the contextualizing dramatic narrative are deeply influenced by the tension between those contrasting aesthetic and religious ideals. The tension is not unique to England, but it had a distinctive potency in seventeenth-century England – music's power might offer a glimpse of the divine; but its irrational sensuality must be treated cautiously, and should perhaps be feared.

Wolfgang Marx (University College, Dublin)
Contemplating death: the cathartic function of requiem compositions

In their monograph *Opera. The Art of Dying*, Linda and Michael Hutcheon analyze operatic death as a cathartic experience, with the audience finding ‘themselves participating in a ritual of grieving or experiencing their own mortality by proxy’ that can be described as a ‘contemplatio mortis’, thus ‘rehearsing...their encounter with death’. This paper will apply this reading to requiem compositions of the long nineteenth century. Regardless of whether it is performed in a church or in a concert hall, this genre is even more ritualistic than opera. Requiem settings can simultaneously fulfil many different functions – intercession on behalf of the dead, consolation of the living and the representation of a sacred or secular authority among them, but they always reflect the attitudes towards death of their respective times. Hence, looking at different settings can teach us a lot about different ways of how people reacted to and became acquainted with death. Among the compositions relevant here will be the ones by Cherubini, Verdi, Fauré and particularly Stanford (who wrote one of very few settings of the full Latin requiem text by a Protestant composer, representing Ireland’s main contribution to the genre in the nineteenth century).

Anne Keeley (University College, Dublin)
A new reading of Messiaen’s *Méditations sur le Mystère de La Sainte Trinité* in light of recent archival findings

Olivier Messiaen’s organ cycle, *Méditations sur le Mystère de La Sainte Trinité*, is almost exclusively associated with the theology of St. Thomas Aquinas. This is due to Messiaen’s appropriation of direct quotations from Aquinas’s *Summa Theologiae* by way of his communicable language. Yet, in the course of this colossal work there are but three brief quotations from Aquinas. Furthermore, an exegesis of the work, taking account of all the elements in the score, leads me to the conclusion that Messiaen’s inspiration derived from a theology that diverged significantly from Aquinas. This hypothesis is corroborated by archival material that I have uncovered. Hill and Simeone (2005) state that the origins of the *Méditations* lie in a 1967 event celebrating the centenary of l’Église de la Sainte Trinité. This comprised a series of meditations by Mgr. Charles, a Parisian preacher, to which Messiaen reacted with alternating organ improvisations. My subsequent investigation into Mgr. Charles uncovered the text of his meditations, revealing the considerable influence of his words on the theological focus of the fully-composed organ cycle. Consequent on these findings, I propose a new reading of the work with a different theological emphasis which is supported by the work’s musical structure.

Session 31
Andrew Woolley (University of Leeds)
Handel and William Babel: keyboard players in the London theatres, c1708-18, and the question of influence

This paper seeks to outline a context for Handel’s activities as a keyboard player and composer during the early years of his London career, and those of his virtuoso contemporary William Babel (c1690-1723), who may have influenced his keyboard style over these years. It was not until 1720 that an authoritative collection of Handel’s keyboard music appeared in print,

and Terence Best has argued that he composed little keyboard music in England before 1717. However, as keyboard players at the Queen's Theatre in the Haymarket, Handel and Babel are likely to have come into regular contact with one another. Handel probably had a considerable influence on Babel, and according to Johann Mattheson, taught his contemporary. Babel's well-known manuscript and printed collections of arrangements of arias from Handel's and other composer's operas are well known, although it is not clear whether they reflect Handel's keyboard playing style or simply his own. Nevertheless, I argue that some of the arrangements may stem from Babel's memorizations of original performances involving Handel. Babel's possible influence on Handel is less obvious, since Handel seems to have written down little keyboard music for most of the period of their likely association. Indeed, Graham Pont has put forward somewhat controversial arguments on the subject. Nevertheless, the intimate connection with Handel's music in Babel's collections suggests a strong relationship between the two musicians, and a mutual influence on each other's keyboard style at least seems plausible.

Sinéad Dempsey-Garratt (University of Manchester)
Odious Comparisons? The roles of Handel, Haydn and Purcell in Mendelssohn's nineteenth-century reception

A constant in the nineteenth-century reception of Mendelssohn's music is the tendency to compare the composer with a variety of artistic figures. Within the music criticism of this period, Mendelssohn is associated in this way with a wide range of contemporary and historical poets, playwrights, painters and other artists. Comparisons with earlier composers are common too: Handel and Haydn are crucial here, but on occasion, more surprising figures, even Purcell, crop up in discussions of Mendelssohn and his works. Thus, drawing together all four composers with significant anniversaries in 2009, this paper explores the functions and meanings of such comparisons, focusing in particular on their significance for Mendelssohn's reputation and how they relate to the dominant contemporary perceptions of his music's value and significance. Comparisons with Purcell, to be sure, were restricted to the English musical press. But Handel and Haydn were invoked frequently in appraisals of Mendelssohn by both German and British authors. Such analogies by no means served the same functions in these two countries: exploring them sheds light on the distinct aesthetic and ideological agenda of a diverse selection of nineteenth-century critics.

Lorraine Byrne Bodley (National University of Ireland, Maynooth)
Crossing the threshold: Mendelssohn's final encounter with Goethe

For Goethe, Mendelssohn's final visit in 1830 was a welcome interruption to the naturally increasing solitude of old age. The gratitude Goethe expressed and the willingness of the eighty-year-old poet to learn from the twenty-two-year-old composer provides a counter image to the portrayal of a conservative poet in musical literature. The rich reciprocal nature of their relationship is evident in Mendelssohn's portrait of an exemplary poet, who showed him how the poetic vocation entails the disciplining of a habit of expression until it becomes fundamental to the whole conduct of a life. In his writing and in person Goethe offered Mendelssohn important

lessons on how an artist ought to conduct himself. The high standards he set were the usual basis for the attainment of durable distinction in any life or art: openness, courage and complete commitment to one's art. Goethe's courage was evident not only in his embrace of solitude in his latter years, in order to produce *Faust II*, but in the writing of *Werther*, the novel that made his name at twenty-two: the same age as Mendelssohn on this final encounter. Such accidental resemblances between Goethe's formative years and Mendelssohn's own experiences added intimacy to this final encounter with the Olympian patriarch, whose wisdom, abundance and acuity were made available to the composer. This paper seeks to examine the significance of Mendelssohn's final encounter with Goethe, whose prescient comparison of Mendelssohn with Schiller proved to be a tragic premonition. For Mendelssohn, Goethe was an important figure in relation to the questions of assimilation and cultural identity: a guiding presence in Mendelssohn's formative years.

Rachel Foulds (Goldsmiths College, University of London)

An equivocal relationship and acrimonious split: a chronicle of influence in the music of Dmitri Shostakovich and Galina Ustvolskaya

Much has been written about the intimate association between Soviet composers Ustvolskaya and Shostakovich, and it is their infamous dispute that has (unfairly) brought Ustvolskaya most notoriety. Although there is merit in the consideration of their personal relationship, too often there is too little musical analysis involved in the discussion, and a somewhat journalistic fascination understates the calibre of Ustvolskaya's music. After all, it was Shostakovich who wrote to Ustvolskaya 'It is not you who are influenced by me; rather I am influenced by you', demonstrating this assertion through quotations of her Trio theme in his Fifth String Quartet and Michelangelo Suite. This paper will highlight a further quotation of this theme in Shostakovich's work from the early 1960s. That Ustvolskaya wished to dislocate her music from constant association with Shostakovich may go some way to explain her public – and somewhat slanderous – denouncement of him in her later years; however, her fierce endeavour to avoid his influence was to significantly impact the development of her musical language. Using the context of autobiographical events, this paper will chronologically survey Ustvolskaya's evolving compositional techniques, and observations of Ustvolskaya's stylistic influence upon Shostakovich's work of the same era, will be made.

Session 32

Adrian Scahill (National University of Ireland, Maynooth)

The reel thing: Irish traditional music in *The Boys from County Clare*

Recent scholarship has shown how Irish traditional (or 'Celtic') music is used within film scores as a means of musically representing Irish identities and stereotypes, and as a way of denoting characteristics which are embedded within 'Irishness'. Building upon this work, I will examine the representation of Irish traditional music and musicians in the film comedy *The Boys from County Clare* (2003). Although it contains 'many clichéd and traditional cinematic signifiers of Ireland' (Natasha Casey, 2002), where music still functions as a means of evoking generic qualities of Irishness (romantic, other-worldly, natural, ancient, etc.), the film is distinctive for placing musicians and 'the tradition' at its centre. In doing so, it projects its own

particular construction of Irish traditional music, which is located within the context of the folk music revival of the 1960s. Central to this is the importance of region, family, and lineage within the tradition, and the associated themes of emigration and the urban/rural divide. The paper also discusses how the festival is depicted as a site for the performance of masculinity, the association of the music with excess, and the place of competition within this period of change.

Jennifer McCay (University College, Dublin)

Kevin O’Connell’s ‘anti-setting’ of Herbert’s *Report from the Besieged City*

From the Besieged City is one of Kevin O’Connell’s first commissioned compositions. It was funded by Derry City Council for the year 1989 by way of commemorating the Tercentenary of the Siege of Derry, 1688-89. With the piece being incorporated into the Ulster Orchestra’s concert, and the choice of venue for the concert being Derry itself, the creation and performance of *From the Besieged City* was seen as a breakthrough in music circles and a major achievement for the Arts Festival of the time. The year of 2009 not only sees the twentieth anniversary of *From the Besieged City* but also O’Connell reaching his fiftieth birthday. Similarly relevant is the seventieth birthday of Seamus Heaney in 2009; despite them both being from Derry, O’Connell is ‘indebted to an essay by Seamus Heaney for putting [him] on the trail of Zbigniew Herbert and his poetry’ (Kevin O’Connell, 1989). Consequently Herbert’s poem ‘Report from a Besieged City’ was O’Connell’s starting point for this composition therefore I will assess the relationship between the text and music of ‘From the Besieged City’.

James Deaville (Carleton University)

Selling the War in Iraq: television news music and the shaping of American public opinion

The musical elements used for American network news items about major crises rely upon conventions of signification within film and television music. In the economy of music for the media, brief musical topoi are supposed to establish a correspondence with the signified (e.g. militant musical gestures for warfare), whereby consumers of news experience a personal identification with the event and the network’s representation thereof. Music functions here as the ‘ultimate hidden persuader’, to quote Nicholas Cook. For the 2003 War in Iraq, documentary evidence makes it clear that the major US television networks (ABC, CBS, NBC, CNN, Fox) intended to sell the war to Americans through their news music, specifically the ‘war themes’ that branded each broadcaster’s take on the unfolding events. That the networks’ aims coincided with those of the Bush administration is more than coincidental, to the extent that both felt the American public needed this armed conflict. This paper first examines the general practice of news music and the companies that produce it, then focuses on uncovering how news directors and composers conceived their war music for Iraq. Video clips will illustrate the resultant sights and sounds.

Adrian Smith (National University of Ireland, Maynooth)
Out of Africa: the changing aesthetic of Kevin Volans as reflected in his string quartets

In 2006 Kevin Volans completed his tenth string quartet, making him by far the most prolific Irish composer in the medium. A relative latecomer to string quartet writing, he admits to ‘stumbling’ into the genre by chance when the Kronos Quartet commissioned him to rearrange his composition *White Man Sleeps* (originally scored for two harpsichords, percussion and viola de gamba) for string quartet. The string quartet version of *White Man Sleeps* remains a forceful statement of Volans’s early aesthetic reflecting his interest in his African heritage. However, by the time he composed the ‘Feldmanesque’ String Quartet No. 6 in 2000, this African element had receded making way for an emergence of a new phase in Volans’s compositional development already signalled by the earlier work *Cicada* for two pianos. His latest contributions to the genre have displayed a predilection towards ‘minimalist’ style repetition and a drastic reduction of content as exhibited by the dynamic first movement of String Quartet No. 10. This paper aims to trace the emergence and development of Volans’s more recent approaches to both form and content through analyses of his later string quartets.

Session 33

Rachel Adams (National University of Ireland, Maynooth)
Melodia Sacra; or The Psalms of David (1812-1819); an important cultural document?

Melodia Sacra, arranged by David Weyman (1771-1823) and published by George Allen, 39 Fishamble Street, Dublin, was a collection of the 150 psalms and selected anthems, hymns and choruses for domestic and parish use. Irish composers including John Andrew Stevenson (1762-1833), Thomas Cooke (1782-1848) and Philip Cogan (1748-1833) contributed to the collection, which was designated for use in the united churches of England and Ireland as well as dissenting congregations (Presbyterian and Methodist) and by private individuals. Portions of *Melodia Sacra* also appeared in collections compiled specially for such institutions as the Magdalen Asylum, Leeson Street, Dublin. It appeared in several editions, the last being in 1824 and in a sequel in 1827 that contained additional hymns, and was the largest collection of such music in Ireland of its time. *Melodia Sacra* was still in use following the publication of the second Church of Ireland hymnbook that appeared as the *Church Hymnal* in 1864 and this must surely be a sign of its importance in parish church life in Ireland. There has been very little research done into David Weyman’s *Melodia Sacra*, which is surprising given its popularity at the time, although it is mentioned briefly in a number of studies on Irish church music, for example in Rev. G.R.C. Olden’s *A Century of Hymnody in the Church of Ireland* (1941) and W.H. Grindle’s *Irish Cathedral Music* (1989). This paper will examine *Melodia Sacra* within the religious and social context of its time, and against the background of earlier and contemporary psalm collections in Ireland. It will seek to explain its popularity, and assess Weyman’s contributions and his musical background.

Denise Neary (Royal Irish Academy of Music)

From ‘St. Ann’s in the Cornfields’ to the ‘Church in the heart of the City’: three centuries of music at St. Ann’s Church, Dawson Street, Dublin

St. Ann’s parish celebrated its tercentenary in 2007. When the parish was founded Dawson Street was a rural part of Dublin and the church was known as ‘St. Ann’s in the Cornfields’. Music has been an important part of worship at St. Ann’s since its foundation. A choral tradition is maintained to this day and the church is a popular concert venue. Parish records are extant from the mid eighteenth century and provide evidence of the musical tradition of St. Ann’s which, due to its central Dublin location, is of particular interest. An organ was installed in St. Ann’s in 1743 and George Walsh was appointed the first organist. As was common in other Dublin parishes at the time, the ‘charity children’ sang the psalms and the organist was required to teach them to sing. During the last three decades of the eighteenth century concerns were frequently expressed about the suitability of the organ and its deteriorating condition but it was not until 1834 that a three-manual and pedals instrument of twenty-eight stops was built for the church by William Telford. This remains the current organ, subject to rebuilding and repairs from the nineteenth to the twenty-first century, the latest update carried out in 2005. This paper will examine the history of music at St. Ann’s, the ‘Church in the heart of the City with the City at its heart’.

Kerry Houston (DIT Conservatory of Music and Drama)

Retrenchment and revival: an uncertain path for music at Dublin’s Anglican cathedrals from the founding of the Irish Free State until the close of the twentieth century

The relatively secure position which the Church of Ireland and its musicians had enjoyed since the Restoration of Charles II in 1660 was faltering by the middle of the nineteenth century. The musical establishments at Dublin’s cathedrals suffered from the removal of financial assets at the passing of the Irish Church Act in 1870 which disendowed and disestablished the Church of Ireland. The members of the minority Church made provisions to continue the choral establishments at the Dublin cathedrals but church authorities became ever more defensive with regard to all aspects of their heritage after the founding of the Irish Free State. Its musical establishments became a remnant of a former privileged existence and maintained a very conservative repertoire. This paper will examine music at the Dublin cathedrals in general and at St. Patrick’s cathedral in particular in the period from the early twentieth century until the 1970s when significant changes took place in the structures at both cathedrals. It will explore the political and social factors which influenced the direction taken by the music foundations at both cathedrals and which have resulted in a unique blend of tradition and innovation.

Paul McKeever (University of Limerick)

The influence of the great French organ-builder Aristide Cavallé-Coll on the Dublin organ-builder John White: the 1871 organ of St. Andrew’s Church, Westland Row as a case study

The contract to build a new organ for St. Andrew’s was awarded to the Dublin organ-builder John White in preference to tenders from English firms. Although organ-building followed similar paths to those in England up to this point, there had been

growing interest in developments on the continent as far back as the 1851 Great Industrial Exhibition. The organ of St. Andrew's is a landmark in Irish organ-building history. This paper explores (1) how this organ differed to those built before and (2) how it fitted in to the evolution of organ building and music-making in Dublin. This paper looks at the influence of Charles Speckman Barker who in 1870 retired to Ireland after leaving Paris, and built organs here with continental associates. It compares the work of White's Dublin adversary, Telford who was the leading Protestant organ-builder. Finally, it evaluates archival and archaeological evidence to show that White not only used French reeds but flue pipework from Cavaillé-Coll. This is the most recent evidence to show the significant presence of Cavaillé-Coll flue pipework found in any Irish organ to date. The paper concludes with a question and discussion on how far reaching these influences were on subsequent organs in Dublin?

Plenary Session: *RMA Peter Le Huray Memorial Lecture*

Professor Carolyn Abbate

'The Damnation of Mignon'

The RMA Peter Le Huray Memorial Lecture, given by a distinguished scholar at a meeting sponsored by the RMA, is one of three annual awards bestowed by the Royal Musical Association. It was established after a benefaction to the RMA in 1999.

Peter Geoffrey Le Huray (1930-1992) was organ scholar of St. Catharine's College, Cambridge (1949-52), and went on to undertake research with Thurston Dart. He was appointed assistant lecturer at Cambridge (1958) and then full lecturer and Fellow of St. Catharine's College (1961). He was editor of the Proceedings of the Royal Musical Association (1962-7), and a member of the editorial committee of Early English Church Music (1969-91). His research was principally concerned with church music in England from the Reformation to the Restoration, and in later years he became increasingly interested in the history of music aesthetics and in performing practice. His *Authenticity in Performance* (1990) contributed to the debate on historically informed performance. With John Stevens he was responsible for establishing the *Cambridge Studies in Music* series. As an organist he broadcast frequently and appeared as soloist at the Proms. He was president of the Incorporated Society of Organists (1970-72), and from 1991 he was chairman of the British Institute of Organ Studies; he wrote on aspects of organ performing practice and technique for the *Diapason* and *Organists Review*.

Session 34

Pat O'Connell (National University of Ireland, Maynooth)

The role of military music in Ireland, 1790 to 1810: questions of loyalty and identity

This paper will explore the role of the bands of Irish Militia Regiments at the end of the eighteenth and the beginning of the nineteenth centuries. The social, cultural and musical backgrounds of a number of bandmasters will be examined. The ethnic

origins of band members, identified in extant army records will be discussed. Against the backdrop of the war with Republican France, the Napoleonic War, the 1798 Rebellion and the Act of Union, the repertoire of military music and its reception in contemporary reports, diaries and literature will be discussed in terms of conflicting loyalties and national identities. The relevance of sectarian strife and the use of music to reinforce shared identity will be discussed in the context of regimental bands and the 'party' fife and drum bands of the period.

Angela Buckley (Waterford Institute of Technology)

The transcriptions of John Edward Pigot (1822-1871): a Dublin-based lover of the music, language and literature of Ireland

Patrick Weston Joyce wrote in his essay titled *The Pigot Collection of Irish Music* (1910) that John Edward Pigot (1822-1871) was 'an enthusiastic lover of the music, language, and literature of Ireland', and the proposed paper will investigate his musical manuscripts. Pigot, a barrister, nationalist, collector of music and antiquarian, was born in Kilworth, Co. Cork. He spent his college years in Trinity College, Dublin, followed by further study in London. In 1865 he travelled to India to practise law but subsequently returned to Dublin in 1870 where he died a year later at the age of forty-nine. The Famine period in Ireland was one of immense period of hardship and emigration. As a result Irish music was at a very low ebb and much of its repertoire was in danger of being lost forever. In 1851 a group of individuals, including Pigot and several other leading figures at the time, founded the Society for the Preservation and Publication of the Melodies of Ireland (SPPMI) in Dublin. People from around the country were invited to submit music to either of the two secretaries, John Edward Pigot or Robert D. Lyons. As a result, Pigot amassed an abundance of music, the extant collection consisting of seven manuscripts which are now housed in the Royal Irish Academy, 19 Dawson Street, Dublin under the title 'The Forde-Pigot Collection'. In this paper I will initially outline the biographical details available for John Edward Pigot and briefly discuss the preliminary steps taken when investigating manuscripts. I will then examine more specific aspects of the extant manuscripts, including their contents, sources and scribes.

Colette Moloney (Waterford Institute of Technology)

Edward Bunting: the Dublin connection

Edward Bunting of Armagh was a nineteen-year-old professional musician in Belfast when he was engaged to note down the music of the last of the oral-tradition Irish harpers at the Belfast Harp Festival of 1792. Entranced by this music of medieval origins which was foreign to his own classical training and experience, and introduced by it to the contemporary world of Irish traditional music, he made the collection, arrangement and publication of traditional music his lifework, and published three volumes of airs in 1796, 1809 and 1840 which have made his name famous. Bunting, however, lived in Dublin from 1819 until his death in 1843. During his time in the city he taught and performed music and was actively involved in the musical life and commerce of the city. The proposed paper therefore will discuss the life and work of Bunting during his sojourn in Dublin and also his interaction with the musical life of the era.

Lisa Morrissey (Waterford Institute of Technology)
‘A Limerick Man in Dublin’: the contribution of Patrick Weston Joyce to Irish music

Patrick Weston Joyce was a significant scholar and writer in nineteenth-century Ireland. Born in the village of Ballyorgan, Co. Limerick in 1827, Joyce spent the majority of his adult life in Dublin, where he died in 1914. He is probably best remembered as a historian and as a collector of Irish songs and music but he was also an educationalist and an authority on Irish place names. He began notating the music of his native county Limerick when he first moved to Dublin and became aware of the work of the Society for the Preservation and Publication of the Melodies of Ireland. Joyce published four volumes of Irish music: *Ancient Irish Music* (1873), *Irish Music and Song* (1888), *Irish Peasant Songs in the English Language* (1906), and *Old Irish Folk Music and Songs* (1909). In this paper I will give a short introduction to the life and work of P.W. Joyce and evaluate his work as a collector and writer on Irish music. In addition I will discuss his interaction with other contemporary collectors of Irish music and his involvement with related Dublin societies.

Session 35

Fabian Huss (University of Bristol)
The early music of Frank Bridge

Bridge's student compositions and a number of works completed shortly after his time at the Royal College of Music have received little attention from commentators. His experiments with form in the C minor Piano Quartet (1902), the unfinished Violin Sonata in E flat (1904) and the original version of the D minor Piano Quintet (1905, revised in 1912), which prefigure his later arch-forms, are particularly significant and are mirrored by his attempts to establish a personal style. I will examine the basis of his technical and stylistic preferences with reference to the music and writings of his teacher at the Royal College of Music, C.V. Stanford, and the music he heard and played during his time at the college (including music by near contemporaries at the RCM such as Hurlstone, Ireland and Dyson). The difference in outlook evident in Bridge's chamber and orchestral music, its relation to late Romantic ideas about genre, and its implications for his later music will also be considered.

Ann-Marie Hanlon (University of Newcastle upon Tyne)
Analyzing Erik Satie: composer, artist and writer

In the history of Satie studies, Satie's music was considered outside the scope of musical analysis for a large part of the twentieth century. Traditional formalist approaches yielded few useful results and a general consensus was reached that his music was 'formless', 'second-rate' and unworthy of a place in the canon of French modernism. This viewpoint can be attributed to the narrow, wholly inadequate methodologies utilized in analyzing Satie. Many of Satie's musical works equally constitute the status of literary and artistic works and the intertextual nature of these compositions has only recently been acknowledged, yet not yet fully explored. Satie cannot simply be viewed as a composer and many of his works, particularly those for the piano where the text and artistic form are inseparable, attest to this. Through an analysis of one of Satie's 'humoristic' piano works (1912-15), this paper will propose a new analytical approach to the study of Satie's music, grounded in a cultural history of the time, discourses of canon formation and reception theory. This methodology

will illustrate that Satie is not a problematic composer; rather the status of problematic must be attributed to many of the tools of musicology unsuccessfully applied to his music.

Paul Flynn, (Trinity College, Dublin)
Charles Ives and octatonicism

For many years questions have been raised about the originality of Charles Ives's music, something that has been complicated by the difficulties in establishing an exact chronology for the composition and revision of compositions. In a recent study (*Structure, Sources, and Compositional Process in Ives's Concord Sonata*, 2008) I have demonstrated for the first time the systematic use of octatonicism in the construction of 'The Alcotts' movement. However, the presence of octatonicism can be traced further back to a considerably earlier period of Ives's work. This paper will begin by examining octatonicism in 'The Alcotts' and will then highlight specific memoirs relating to early performance experiences of the composer. Particular attention will be paid to one compositional exercise that shows Ives's early use of this type of collection. While many attempts have been made in recent decades to restore Ives's place at the forefront of the experimental movement in America, more questions have been raised than answered. Within this paper, I will demonstrate that Ives was truly an innovator and that his use of octatonicism was rooted in his exploration of octatonic sonorities in his youth as opposed to being the result of later revisions made to modernize his music.

Delegates

(as of 24 June)

Professor Carolyn Abbate studied at Yale University (BA 1977), and subsequently at Munich and Princeton, where she took the doctorate in 1984 with a dissertation on Wagner's 'Parisian' *Tannhäuser*. She joined the faculty at Princeton in 1984, and was appointed professor there in 1991. In 2008 she was appointed Christopher H. Browne Distinguished Professor of Music at the University of Pennsylvania. She has also held visiting positions at the University of California, Berkeley, the Free University of Berlin and Harvard. Abbate's primary interests are the history of opera, particularly Wagner, music and language and the metaphysics of musical performance. A recipient of awards from the Guggenheim Foundation and the National Endowment for the Humanities, she was awarded the Dent Medal by the Royal Musical Association in 1993.

Professor Kofi Agawu studied at Reading University (1974–7), and with Arnold Whittall at King's College, London (1977–8) where he took the MMus in analysis. He took the doctorate under Leonard Ratner at Stanford University (1978–82) with a dissertation on structure and form in nineteenth-century music. He began his academic career at Haverford College (1982–4), and subsequently taught at Duke University (1984–6), King's College, London (1986–9), Cornell University (1989–95; professor from 1992), and Yale University (professor, 1995–8). In 1998 he was appointed professor at Princeton. His interests cover many areas of musicological research: theoretical studies include music analysis and theory, semiotics, and post-colonial theory. He has written on the music of the nineteenth century and particularly on Mahler, and his research on West African music has primarily dealt with the relationship between language and music.

Professor Gerard Gillen is Titular Organist of Dublin's Pro-Cathedral and Professor Emeritus of Music at the National University of Ireland, Maynooth, where he was Head of Department from 1985 to 2007. A graduate of University College, Dublin, Oxford University and the Royal Conservatoire of Music, Antwerp, he has an international reputation as a recitalist, and has performed throughout Europe, the Middle East, and America, and has served on many international competition juries. He was founder-chairman of the Dublin International Organ and Choral Festival (now Pipeworks) of which he was artistic director from 1990 to 2000. He is chair of the National Advisory Committee on Church Music to the Irish Episcopal Conference, and chair of the Dublin Diocesan Commission on Church Music. He is general editor, with Professor Harry White, of the *Irish Musical Studies* series (Dublin: Irish Academic Press/ Four Courts Press). In 1984 he was conferred with a Knighthood of St. Gregory by the Vatican. Other international honours include the John Betts Visiting Fellowship at Oxford, member of the Council of the Royal College of Organists, and most recently he was elected a Chevalier des Arts et des Lettres by the French Government.

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Scholars and publishers are invited to draw the Reviews Editor's attention to publications which may be of particular interest to readers of this journal. Submissions for review (books or editions of music, not recordings) should be sent to the Reviews Editor, Gareth Cox (gareth.cox@mic.ul.ie)

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Founded in 1848, the Royal Irish Academy of Music is Ireland's oldest musical institution. Its Director is the acclaimed international Irish pianist, John O'Connor. As a national institution, the Academy embodies and reflects the traditions and heritage of Irish musicianship. The teaching staff includes many international and national prizewinners, members of the National Symphony Orchestra of Ireland and the RTÉ Concert Orchestra and many individuals whose names have become synonymous with music education in Ireland. Many of the Academy's students have been accepted for further study at the most prestigious music institutions around the world from the Juilliard School in New York to the Royal Academy of Music in London.

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