SMI society for musicology in ireland
aontas ceoleolaíochta na héireann

Society for Musicology in Ireland
3rd Annual Postgraduate Students' Conference

hosted by

DIT Conservatory of Music and Drama

22 & 23 January 2010

DIT CONSERVATORY OF MUSIC AND DRAMA

Welcome to the DIT Rathmines campus which is the venue for the SMI Postgraduate Students' Conference. We are delighted that the Conservatory of Music and Drama at Dublin Institute of Technology is hosting this year's meeting. It is gratifying that the response to the call for papers has resulted in the conference running over two days for the first time. We are particularly delighted to welcome our keynote speaker, Professor John Irving, and look forward to his address.

The Conservatory began life in October 1890 as the Municipal School of Music. Ambitious plans are in train to provide a state-of-the-art facility at DIT's new campus at Grangegorman. Throughout its history, the Conservatory has been a practically-based institution, concentrating on classical vocal and instrumental skills (now including Irish traditional instruments and jazz) in the broadest of technical, artistic and interpretative concepts. A wide range of courses is available at undergraduate, masters and doctoral levels. The Conservatory has broadened and strengthened its research profile in recent years and we are looking forward to the completion of the *Encyclopaedia of Music in Ireland* project which is based at the Conservatory. This project is the most ambitious musicological project ever undertaken in Ireland and draws on the resources of all the higher level institutions in the country. DIT Conservatory is delighted to host this conference which gives an opportunity to reflect on a wide range of musical issues and to develop the careers of our younger generation of musicologists.

Dr Clíona Doris
Head of School
DIT Conservatory of Music and Drama

Conference Committee

David Connolly (conference organiser)
Carole O'Connor
Adrian Smith
Rachel Talbot
Martin Tourish

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Philip Cahill
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Fiona Howard
Siobhán Kilkelly
Michael Lee
Colette McGahon-Tosh
Féarghal McMullan
Dr Brian O'Neill
Gráinne O'Rourke
Ben Rawlins

Sessions and Locations

Friday

1.00	Registration (Main Foyer)
1.45	Welcome (Theatre)
2.00-3.30	Parallel Sessions 1 & 2 Venues: Room 1.02 & 1.03
3.30-3.45	Coffee
3.45-5.15	Parallel Sessions 3 & 4 Venues: Room 1.02 & Theatre
5.30	Concert (Theatre)
6.10	Information Session: Thesis Register/RISM Venue: Theatre
6.30	President's Address (Theatre) Reception (G17)

Saturday

9.00-9.30	Registration (Foyer)
9.30-11.00	Parallel Sessions 5 & 6 Venues: Room 1.03 & 1.02
11.00-11.15	Coffee
11.15-1.15	Parallel Sessions 7 & 8 Venues: Room 1.02 & 1.03
1.15-2.15	Lunch
2.15-3.15	Parallel Sessions 9 & 10 Venues: Room 1.02 & 1.03
3.15-4.00	Guest Speaker: Professor John Irving Venue: Theatre
4.00	Closing Remarks

SMI Postgraduate Students' Conference 2010

DIT Conservatory of Music and Drama
22 & 23 January 2010

Friday

1.00	Registration (Main Foyer)
1.45	**Welcome** **Bríd Grant, Director and Dean, Faculty of Applied Arts** **Venue: The Theatre**
2.00-3.30	Sessions 1-2

Session 1: Room 1.02
Chair: Charles Marshall (Royal Irish Academy of Music)

Leah Clarke (Waterford Institute of Technology)
The European Ballad and its Dissemination in Ireland

Martin Tourish (Dublin Institute of Technology Conservatory of Music and Drama)
The relationship between Stylistic Language and Aesthetic Positioning as a Pedagogical and Creative paradigm: A case study on Irish Traditional Dance Music

Angela Moran (St Catharine's College Cambridge)
Kelly the Boy from Kings Heath: Socialism, Folk Revivals, and the Birmingham-Irish

Session 2: Room 1.03
Chair: Úna-Frances Clarke (University College Dublin)

Majella Boland (University College Dublin)
Form in the First Movements of John Field's Piano Concerti

Berno Ruckstuhl (University College Dublin)
Connotations and Denotations of an Opusculum, Gustav Mahler: Symphony I, 'Blumine'

Johanne Heraty (University College Dublin)
Ezra Sims, *Im Mirabell,* & Microtonality

3.30-3.45	Coffee

3.45-5.15   Sessions 3-4

Session 3: Room 1.02
Chair: Patrick McGlynn (National University of Ireland Maynooth)

Martin Brogan (Dundalk Institute of Technology)
Exploring the Potential of Algorithms in Electronic Dance Music: Rhythm Generation

Richard Graham (University of Ulster)
A study of the effects of polyphonic technology on electric guitar performance

Rachel McClure (University of Ulster)
The Sonic Geography of Northern Ireland manifests itself to song

Session 4: The Theatre
Chair: Rachel Talbot (Dublin Institute of Technology Conservatory of Music and Drama)

Triona O'Hanlon (**Dublin Institute of Technology Conservatory of Music and Drama**) Music for Mercer's: an analysis of eighteenth-century manuscript sources

Melanie Brown (University of Limerick)
Jewish Liturgical Music in Dublin: Changing Styles within One Tradition

Desmond Earley (Royal Irish Academy of Music)
'Pour faciliter l'Acompagnement': a soupçon of the unmeasured prelude in Denis Delair's 1690 thorough-bass treatise

5.30   **Concert**
              Colette McGahon-Tosh (voice), Roy Holmes (piano)
              Venue: The Theatre

              Programme
              Robert Schumann (1810-1856) Frauenliebe und Leben Op 42
              Johannes Brahms (1833-1897) Zigeunerlieder Op 103

6.10   **Information Session: SMI Thesis Register/RISM**
              Venue: The Theatre

6.30   **Address by Professor Jan Smaczny, Hamilton Harty Professor of**
              Music, Queen's University, Belfast and President of the Society
              for Musicology in Ireland
              Venue: The Theatre

              Reception hosted by the Society for Musicology in Ireland
              Venue: Room G17

Saturday

9.00-9.30   Registration (Foyer)

9.30-11.00   Sessions 5-6

Session 5: Room 1.02
Chair: Claire Wallace (Dundalk Institute of Technology)

Adrian Smith (Dublin Institute of Technology Conservatory of Music and Drama)
Light, Space, Colour: The impact of abstract visual stimuli on the aesthetic of Kevin Volans

Jennifer McCay (University College Dublin)
Kevin O'Connell's divided *North*

Dawn Finnerty (Dundalk Institute of Technology)
Irish Folklore in Harp Music

Session 6: Room 1.03
Chair: Pauline Graham (University College Dublin)

Brigitte Rehrl (National University of Ireland Maynooth)
Goldoni's influence upon Antonio Salieri's opera buffa *La fiera di Venezia*

Rachel Talbot (Dublin Institute of Technology Conservatory of Music and Drama)
The Meeting of Philosophy and Entertainment in Mid-Eighteenth-Century Comic Opera

Declan Plummer (Queen's University Belfast)
Give the people what they want: An examination of the programmes of Sir Hamilton Harty

11.00-11.15   Coffee

11.15-1.15   Sessions 7-8

Session 7: Room 1.02
Chair: Adrian Smith (Dublin Institute of Technology Conservatory of Music and Drama)

Carole O'Connor (Dublin Institute of Technology Conservatory of Music and Drama)
The Music of Jehan Alain (1911–1940): Philosophies of Performance

Claire Wallace (**Dundalk Institute of Technology**)
Music as a Reflection of Nature: An examination of the use of extended techniques in George Crumb's *Apparition*

Eoin Conway (Dublin Institute of Technology Conservatory of Music and Drama)
Roots in the vernacular: melodic development in the vocal music of John Adams

Cathy Byrne (National University of Ireland Maynooth)
Musical Humour in the Piano Music of Béla Bartók

Session 8: Room 1.03
Chair: Martin Tourish (Dublin Institute of Technology Conservatory of Music and Drama)

Lisa Morrissey (Waterford Institute of Technology)
'An amalgam of sources': the manuscripts of Patrick Weston Joyce (1827–1914)

Sean McElwain (Dundalk Institute of Technology)
Opening up the canon of Irish Traditional music: documentation and analysis of the music, style, repertoire, performance and organisation of North Monaghan Musicians (1700–2000)

Mary Nugent (Dublin Institute of Technology Conservatory of Music and Drama)
Musical practices among Irish teenage traditional musicians

Charles Marshall (Royal Irish Academy of Music)
The Lute of the Samurai: A brief introduction to and demonstration of the Japanese *satsuma biwa*

1.15-2.15   Lunch

2.15-3.15   Sessions 9-10

Session 9: Room 1.02
Chair: Declan Plummer (Queen's University Belfast)

Pauline Graham (University College Dublin)
Printing, Patronage and Recusancy: William Byrd's Three Masses and Great Service

David Brophy (Dublin Institute of Technology Conservatory of Music and Drama)
What's in a name? : Haydn's Nicknamed Symphonies on Record

Session 10: Room 1.03
Winners of the Third CHMHE Undergraduate Musicology Competition
Chair: Dr Gareth Cox (Mary Immaculate College, University of Limerick and Chair of the Council of the Heads of Music in Higher Education)

George Jackson (Trinity College Dublin)
Wagner Performance in the Twentieth Century: A Study of Tempo and 'Expressive Gesture' in Two Excerpts from *Die Walküre*

Maurice Burns (University College Dublin)
Leone and Morricone: Scoring the 'Spaghettis'

3.15-4.00 **Guest Speaker, Venue: The Theatre**
Chair: Dr Cliona Doris, Acting Head of DIT Conservatory of Music and Drama

Professor John Irving
(Director of the Institute of Musical Research, School of Advanced Study, University of London, Professor of Music History and Performance Practice, University of Bristol)
Recording eighteenth-century sonatas on an eighteenth-century harpsichord: some pros and cons

4.00   Closing Remarks

Abstracts

Session 1

Leah Clarke (Waterford Institute of Technology)
The European Ballad and its Dissemination in Ireland

The ballad has been defined in many different ways throughout the centuries. Ballads are both universal and local, both international and national. They have changed and evolved with time as they are folk songs of the people. Throughout the years they have been adapted and composed by different traditions and different generations. The ballad originated in the late Middle Ages and European balladry has been closely related ever since. For example, British balladry has relationships with French and, most closely, Scandinavian and Danish balladry. The Carole, which originated in France, came to Britain around the thirteenth century and directly influenced the development of the ballad. During the thirteenth century Western Europe had its medieval epic song tradition, which at the turn of the fourteenth century gave way to shorter more dramatic songs based on social and historical events. The early links continued through the centuries with commercial and political interaction throughout Europe. The ballad probably came to Ireland with Anglo-Scottish settlement at the turn of the seventeenth century. It was primarily the changeover of language, from Irish to English, that paved the way for the native Irish to adopt the ballad tradition in such great numbers. This paper will discuss the early development of the ballad genre and its subsequent introduction and dissemination into Ireland.

Martin Tourish (Dublin Institute of Technology Conservatory of Music and Drama)
The Relationship between Stylistic Language and Aesthetic Positioning as a Pedagogical and Creative paradigm: A case study on Irish Traditional Dance Music.

The stylistic development of Irish traditional 'dance' music and the aesthetic development of an Irish and traditionalist music presents a dynamic relationship important to discourse on notions of superiority between the projected dichotomy of tradition and innovation.

This study maps several waves of foreign musical influence in relation to cultural nationalist aesthetic movements from the 18th century to the present in a bid to determine the process which formed the dance music sub-genre of Irish traditional music. The very act of doing so poses a number of questions on the validity of a purist traditionalist and nationalist stance but similarly on the value of innovation. The conclusion is to view them not as a dichotomy but rather as two interconnected parts of one holistic process.

This lays the foundation for the proposal of both a holistic and humanist aesthetic approach to Irish traditional dance music which places emphasis on the subjective experience of the individual as of more importance than their aesthetic positioning on either side of the tradition/innovation continuum.

How aesthetic relates to stylistic language is paramount throughout this study and the

nature of the relationship in this case is marked by the realisation that on cultivating an aesthetic position, there is remarkably little stylistic information to work with and so a methodology for the systematic mapping of stylistic language is set out and some of the results demonstrated. The application of this aesthetic approach to the music is briefly discussed in terms of its application as a pedagogical paradigm and creative stimulus.

Angela Moran (St Catharine's College Cambridge)
Kelly the Boy from Kings Heath: Socialism, Folk Revivals, and the Birmingham-Irish

In conjunction with a growing socialist movement, the traditional song and balladry of regional Britain enjoyed popularity in Birmingham during the 1960s under the tutorage of Ewan MacColl and Peggy Seeger. Those running the city's folk clubs however, particularly encouraged the participation of musicians from the Irish community, then a numerically significant part of Birmingham's working class. In contrast to other Irish singers, who established their own centres in the city, the iconic Dubliner Luke Kelly was deeply involved in wider socialist circles in Birmingham, and a body of music he came to popularise was informed by his working experiences there. Kelly lodged with a Communist teacher, sang music 'of the people' with the Birmingham Clarion Choir, and attended Marxist discussion groups at Birmingham University.

In their introduction to *The Irish in Victorian Britain*, Roger Swift and Sheridan Gilley rewrite the common assumption that diasporas are passively moulded by their adopted nation by arguing that, on the contrary, there is a deliberate accommodation *by* immigrants to their host society. In a similar way, I use Kelly as an example of how Irish integration in Birmingham was self-determined. I argue that, far from dissolving a national musical distinction, the work of Kelly and his contemporaries ensured that the genre growing out of working-class solidarity in 1960s Birmingham became widely recognisable and marketable 'Irish' music. This paper will make use of my research into the recordings of Ewan MacColl's Critic's Group sessions held in the Charles Parker Archive at Birmingham Central Library.

Session 2

Majella Boland (University College Dublin)
Form in the First Movements of John Field's Piano Concerti

The importance of John Field's piano concerti in their time is hard to contest. According to Claudia MacDonald, for example, they were, among others, the works studied and extolled by Schumann; Schumann's critical reception makes clear their contemporary significance. Yet analytically, Field's concerti have been subjected to criticism, often being labelled as diffuse or revealing an 'imperfect grasp of form' (Piggott).

Perhaps an underlying reason for this critique is the fact that Field's concerti were composed during the period when, as John Rink remarks, keyboard virtuosity

dominated professional music-making in Paris and indeed Western Europe. Rink highlights that early-nineteenth-century keyboard virtuosity has unjustly acquired a poisonous reputation. Subsequently, virtuoso concerti have often been perceived as works of 'empty content' and a vehicle for virtuoso performance. Consequently Field's concerti, although central to the performing canon of that period, have since failed to sustain their status.

The aim of this paper is therefore to analyse form in the first movement of Field's seven concerti in order to subject claims of diffuseness and formal imperfection to close scrutiny. I will apply various recent analytical models (for instance those of Caplin, Hepokoski and Darcy, and Rink) to demonstrate that Field's first-movement forms reflect a distinct and legitimate concerted practice.

Berno Ruckstuhl (University College Dublin)
Connotations and Denotations of an Opusculum: Gustav Mahler, Symphony I, 'Blumine'

From the first performance in Prague in 1889 to the concert in Carnegie Hall in December 1909, Mahler conducted his First Symphony fifteen times and presented fifteen different versions. In the case of Mahler´s First Symphony, revisions, primarily in regard to orchestration, were all carried out by the composer himself. However, the most significant alterations were made to the Symphony´s second movement, which Mahler entitled 'Blumine'. Mahler executed major retouches as well as discarding several passages. He did not merely change the work´s elements, but rather excised the movement entirely. 'Blumine' remained as part of the Symphony for the performances of 1889, 1893 and 1894, but after being cast out it simply disappeared, only to be rediscovered in 1959 at an auction in London. Although most conductors honour Mahler´s final judgement in regard to this subject, it remains a highly significant, complex and controversial issue since the neglected 'Blumine' is in fact a cornerstone of the work´s formal and tonal shape. The question as to why Mahler eliminated the movement after its third performance becomes even more central if one is aware of the extraordinary personal and emotional factors which tied the composer to this music. This paper will investigate how and why Mahler decided to eliminate the movement altogether despite its significance for structure and balance in his First Symphony.

Johanne Heraty (University College Dublin)
Ezra Sims, *Im Mirabell,* and Microtonality

The composer Ezra Sims has spent many years developing his 18 and 24-note scale which both derive from his 72-note division of the octave. He started out as a composer of 12-tone music, but around 1964, while trying to set 'Death by Water' from Eliot's *The Wasteland* he notes that 'I was having trouble because I really needed something like four or five notes in a minor third'.

Sims' scales are based on the harmonic series, something which sets him apart from other microtonal composers. They are built upon twelfth-, sixth- and quarter-tones used

as an extension of tonality as opposed to a move away from it.

Im Mirabell comprises five songs for baritone and small ensemble. It is the latest piece written by the composer. The piece sets texts written by Georg Trakl and Friedrich Nietzsche using his scale in the process. This paper aims to show how Sims uses these scales and how the piece approaches, what I would like to call microtonal tonality, in the setting of these texts.

Session 3

Martin Brogan (Dundalk Institute of Technology)
Exploring the Potential of Algorithms in Electronic Dance Music: Rhythm Generation

This presentation focuses on some of the compositional applications of computer algorithms. Historically computer-based composition can be said to fall into two broad categories: computer-assisted composition and computer-generated music, characterised by contrasting positions on the computer/composer control paradigm. Within both areas while fundamental elements such as pitch, scale, and harmony have attracted considerable attention the area of rhythm is less well researched.

Building on the work of the mathematician and computer scientist Toussaint this paper examines the use of theories and techniques from computational geometry as tools for the exploration and generation of electronic dance music rhythm patterns. A major area of investigation is the notion that musically interesting rhythm patterns approximate evenness. Measures of evenness such as linear regression as well as the use of interval vector spectra and appropriate generative algorithms are explored. Initial findings indicate a high degree of success for this approach when governed by parameter-based constraints.

Richard Graham (University of Ulster)
A study of the effects of polyphonic technology on electric guitar performance

This paper contends there are several causes for timbral homogeneity in contemporary electric guitar performance: 1) the acoustic origin of the instrument; 2) the traditional performance practice of timbral constancy, whereby 'the player will have been schooled for many years to maintain timbre constancy in many musical situations' (Erickson, 1975); and 3) the monaural nature of the instrument, in terms of the single-feed audio output found in most electric guitar pickups. The second and third causes are a direct result of the first. Timbral homogeneity is problematic because it limits the performer's ability to utilise 'timbre as a distinct, dynamic feature of music' (Fales, 2009). Instead, timbre is placed in the traditional role of nuance.

Therefore, as a form of remediation, this paper argues that modern polyphonic pickup technology provides an opportunity for timbral structure to become a more central part of contemporary electric guitar performance. This approach utilises musical stimuli

which exploit their similarities to 'environmental regularities' (Bregman, 1990, 1993), therefore encouraging the performer to investigate interplay between pitch structures delineated by timbral and spatial parametric change. In the opinion of the author, this approach has the potential to facilitate a new practice in contemporary electric guitar performance that focuses on the creation of musical soundscapes whose structures are delineated as much by timbre and spatial location as by pitch.

Rachel McClure (University of Ulster)
The Sonic Geography of Northern Ireland manifests itself to song

Through the past 30 years, the city of Belfast has been the subject of much social and political conflict. These events (or as many like to call them, 'the Troubles') are manifested and embedded within the music of many recording artists at this time (for example, Elton John, Van Morrison, Stiff Little Fingers, Simple Minds). We must however question the motives of the individuals/artists who produce these works. Do these artists want their listeners to know that they are socially and politically aware of the circumstances of these cities or countries? Perhaps these artists feel that they have a 'free' say and a way in which to influence the thoughts of others, by portraying their own personal opinions and beliefs on this situation through song. Or does the surrounding soundscape influence (consciously or subconsciously) the thoughts and ideas of an artist, composer or songwriter?

Every country, city and town has its very own unique soundscape of which we are continually absorbing. Sound events are unique to each specific location, for example large factory operations, the conflicts and troubles within Northern Ireland etc. All of these sounds, whether experienced first hand or through the use of a secondary source, such as a television, all effect our own thoughts and ideas. The importance of sound throughout a city and its impact on our own life, is highlighted through the work of John Carson and Conor Kelly *Evening Echoes.*

This paper will offer an analysis of the ways in which the unique soundscape of Northern Ireland has influenced the public work of songwriters connected to the country. The paper will be accompanied by original soundscape recordings and mixes illustrating this complex matrix, which underpins popular music in this geographical setting.

Session 4

Tríona O'Hanlon (Dublin Institute of Technology Conservatory of Music and Drama)
Music for Mercer's: an analysis of eighteenth-century manuscript sources

The Mercer's Hospital music collection includes fifty vocal and instrumental manuscript part-books for works by Handel, Greene, Boyce, Purcell, Humfrey and Corelli. Selected works from this collection were performed at the hospital's annual benefit concerts, the first of which took place on 8 April 1736. Preliminary examination of the part-books raises several questions surrounding the lineage and dating of these sources. The composition of the part-books i.e. the presence of different types of paper and the work of several copyists suggests that the music used at the Mercer's benefit concerts may have been copied out at different stages throughout the lifetime of the benefit concerts. The identification of both watermarks and copyists will contribute to the classification of works in the collection into different 'sets' of vocal and instrumental parts. Other characteristics of the collection include the adaptation of parts, the addition of originally un-scored movements, variations in rhythm, notation and scoring and some errors in copying.

This paper will examine these issues in relation to the Mercer's Hospital music collection and its significance within the wider context of surviving eighteenth-century manuscript sources for works in the collection. Certain variations present in some of those works by Handel may have occurred as a result of direct transcriptions taken from Walsh editions. The creation of a stemmatic analysis will establish possible links with contemporary materials in Irish and international libraries.

Melanie Brown (University of Limerick)
Jewish Liturgical Music in Dublin: Changing Styles within One Tradition

This discussion focuses on contrasting musical styles found within the Jewish Sabbath morning service held in Dublin on Saturday mornings in a variety of synagogues. The music surveyed has been performed in these institutions over the past eighty years, to the present day. Services are rendered through Hebrew; while format, text and language remain constant, many musical genres, forms and modalities are heard during this through-sung service, and variations upon these occur on a weekly basis. Such differences are reflected through the performance practices of those who lead, and of the congregations who provide responses throughout the three-hour duration of the service. The attempt is made to enumerate and define these differences, illustrated by the use of field recordings of Irish Jewish clergy and lay-readers which form part of the basis for this research, together with observations made through regular attendance at the service. The Jewish community in Dublin is largely descended from Lithuanian immigrants who arrived in the early twentieth century, and it has been found that the musical traditions of this community reflect to a great degree its Eastern European origins, combined with prescribed biblical chants common to Jewish communities around the world.

Desmond Earley (Royal Irish Academy of Music)
'Pour faciliter l'Acompagnement': a soupçon of the unmeasured prelude in Denis Delair's 1690 thorough-bass treatise

Despite the inclusion of some discussion of the addition of ornaments in the keyboard treatises and works of Saint-Lambert, Jean-Henry D'Anglebert, Nicolas Derosier, Jean-Phillipe Rameau, Jacques Boyvin, Denis Delair and others, illustrated examples of the practice of arpeggiation in realising a thorough-bass are scant. Saint-Lambert and Delair provide the most informative theoretical examples. Although not inserted with the direct aim of apprising the reader of a method of stylistically arpeggiating a chord, Delair's illustration of 'l'accord naturel in the Principes d'Accompagnement' chapter of his

Traité d'Acompagnement pour le Theorbe et le Clavessin (1690) points to the notation system employed by composers of the 'prélude nonmesuré' for harpsichord. A review of this system of notation can be seen as a performance-practitioner's solution to the dearth of stylistic examples of 'arpégé' figure in French thorough-bass treatises of the seventeenth and eighteenth centuries and can be adopted in the production of a florid realisation. This paper will identify examples of 'arpégé simple' and 'arpégé figure' appearing in 'préludes nonmesurés' with a view to facilitating the manifold ornamented options available to the accompanist. Such examples will be further illustrated by performance on the harpsichord.

Session 5

Brigitte Rehrl (National University of Ireland Maynooth)
Goldoni's influence upon Antonio Salieri's opera buffa *La fiera di Venezia*

The reform of the comic genre by the Venetian dramatist and librettist Goldoni was the foundation of its popularity and spread during the mid-eighteenth century. He made the comic genre worthy for the aristocracy. *La fiera di Venezia* was one of most popular opera buffas of its time. The plot and music of Salieri's and Boccherini's opera buffa show influences of the reform.

Goldoni's main achievement was that comedy could and should perform an educative function by mirroring nature, scourging vice, lending charm to the moral and social virtues, encouraging all men of good will to share fully in the life of the community. He took an unashamed delight in the real world that was the object of his attentions: in the colour and vitality of daily life in the city square, on the canals and in the homes. Goldoni's three-act opera buffa librettos explored a broad social spectrum like all spoken comedies in the mid- eighteenth century. Goldoni's most important contribution was the introduction of a multi-sectional action ensemble, which was later called 'finale'.

La fiera di Venezia resembles Goldoni's opera buffa librettos *La fiera di Sinigaglia* and *Il mercato di Malmantile* which shows that *La fiera di Venezia* was influenced by Goldoni's reform. In *La fiera di Venezia*, all classes of society and moral values of the eighteenth century are portrayed.

Rachel Talbot (Dublin Institute of Technology Conservatory of Music and Drama)
The Meeting of Philosophy and Entertainment in Mid-Eighteenth-Century Comic Opera

This paper will discuss philosophical debate and commentary on comic opera in the mid-eighteenth century, with reference to the Italian writers Goldoni and Algarotti and their French contemporaries, the Encyclopedists. Arguments for writing music in the style of the 'music of the people', which accompanied a surge in nationalism, gave rise to the style of 'bourgeois opera' found in Italian *opera buffa* and in French *opéra comique*, as exemplified by Rousseau in *Le Devin du Village*. The English burletta took the new preference for bourgeois opera and the 'music of the people' a step further by borrowing the actual music of the people, drawing on the older traditions of ballad opera and *pasticcio*. The English burletta, and *Midas* in particular, will be discussed in terms of its contribution and response to the philosophical debate on opera. The nature of the audience for comic opera and the different layers of reception will also be discussed. The paper will conclude by suggesting how, in the 1760s, an opera using colloquial language, set to borrowed music chosen from popular airs and pantomime music, could be considered to possess 'an extraordinary degree of merit'.

Declan Plummer (Queen's University Belfast)
Give the people what they want!: An examination of the programmes of Sir Hamilton Harty

In the study of Classical music it is traditional to measure the importance of a musician by how modern, ground-breaking or avant-garde they are in comparison to other musicians. Certainly, if we rely on the biographies of early twentieth-century conductors to judge their importance we would naturally conclude that Wood, Beecham and Boult were among the most significant conductors in Britain during the 1920s since commentators have used the frequency of new music in their programmes as the basis for analysis. Other considerations, such as orchestral standards, personal interpretation and popularity with audiences are of secondary importance and as a result conductors such as Hamilton Harty, who avoided the avant-garde, are portrayed as conservative and little else. Consequently their contribution to British music has been largely ignored despite the fact that many contemporary musicians and critics voiced the opinion that the Hallé Orchestra under Harty attained the highest orchestral standards in the country at that time.

The main research findings for this paper reveal that although Harty's programming contained a very high percentage of living composers and numerous important premieres, it was not to the same extent as other British conductors. Nevertheless, it is possible to justify Harty's programmes in the context of post-war economics in Britain and his contribution to mass culture by establishing an appreciation of the standard classics. Thus, this paper asserts that those conductors who overcame the financial burdens placed on orchestral standards and popular appeal should receive as much recognition as those who overcame the same financial burdens to present new music in their programmes. Financial and geographical restraints placed on the Hallé Orchestra, low ticket pricing, BBC broadcasts, gramophone recordings, maintaining unparalleled standards and his critically acclaimed interpretations of Berlioz and Brahms are all aspects which can be used to re-shape Harty's conducting legacy as one of the most important conductors in Britain during the early twentieth century.

Session 6

Adrian Smith (Dublin Institute of Technology Conservatory of Music and Drama)
Light, Space, Colour: The impact of abstract visual stimuli on the aesthetic of Kevin Volans

An abstract painter from a young age, Volans's music has always exhibited a concern for visual stimuli. After almost a decade studying in Cologne under both Karlheinz Stockhausen and Mauricio Kagel, his return to South Africa on WDR-sponsored recording field trips re-awakened his senses to both the musical and visual heritage of his homeland. While his African paraphrase series is best known for its incorporation of African music, his engagement with the organisational principles of African visual art forms initiated a preoccupation with visual models as a source of formal design. Since the early 1990s much of his music, in both its form and content, often mirrors the concerns and procedures of various schools of western abstract art. *Cicada* (1994), for two pianos, draws upon a range of visual models including the hatch paintings of Jasper Johns and the light installations of James Turrell while *String Quartet No. 6* (2000) has explored the spatial conceptions present in the work of the Abstract Expressionist painter Mark Rothko. Like his mentor Morton Feldman, Volans has used such models in a search for music which is completely 'abstract', suggestive of nothing beyond itself. This paper will investigate the nature of such a concept and will analyse Volans's attempts to translate the formal implications of abstract visual models into his own work.

Jennifer McCay (University College Dublin)
Kevin O'Connell's divided *North*

Derry born composer, Kevin O'Connell, was granted a commission by BBC Radio Three in 1997. It was his first orchestral commission on moving out of the 'North' of Ireland following several teaching positions there after his studies. The twenty-minute orchestral piece has a very clear break in the middle creating two ten-minute movements. This structural divide combined with the title *North* might be interpreted as a reference to the divided society of Northern Ireland but O'Connell claims that this work is not programmatic. The choice of title for this music is borrowed from fellow Derry-man Seamus Heaney's first publication following his own move out of 'the North', suggesting a nostalgic standpoint rather than programmatic. As O'Connell puts it, 'it's a title not a description'.

 This paper will then approach *North* as absolute music and assess the distance between, or indeed the proximity of, its two halves through analysis of motivic units and cells. Despite O'Connell's intent of this piece as non-programmatic his choice of title and motivic treatment may present unintentional results.

Dawn Finnerty (Dundalk Institute of Technology)
Irish Folklore in Harp Music

Irish folklore and music have inspired a wealth of contemporary composers. While the repertoire for Irish harp consists largely of arrangements of traditional music, Brian Boydell, Kevin O'Connell and A.J. Potter have broken with tradition and written for the instrument in a contemporary vein. This paper presents Eibhlís Farrell's work for the Irish harp, *An Cruit Draíochta,* which marries traditional elements and folklore with a contemporary language.

Session 7

Carole O'Connor (Dublin Institute of Technology Conservatory of Music and Drama)
The Music of Jehan Alain (1911–1940): Philosophies of Performance

This paper examines the various issues relating to the understanding and performance of Jehan Alain's organ music since his death defending France in June 1940. The Alain family have been central to the promotion of Jehan's music. Most notably, Marie-Claire Alain has recorded her brother's complete organ works on more than one occasion, with the aim of providing an account of Jehan's performances of his music as she remembers them. A number of editions of these organ works have been published by Leduc. Marie-Claire's role in the editing process is criticised as having been an attempt to put her stamp on his music, and her book, *Critical Notes on the Organ Works of Jehan Alain*, deemed an effort to explain her editorial decisions based on an incomplete collection of manuscripts.

Alain's *Trois Danses* for organ are considered to be one of his most mature works. With the many different editions and views in existence today, a study of these dances aims to illuminate the issues involved in performance. This study focuses specifically on Marie-Claire Alain's editions and recordings, and their effects on the meaning of this work.

Claire Wallace (**Dundalk Institute of Technology)**
Music as a Reflection of Nature: An examination of the use of extended techniques in George Crumb's *Apparition*

'Perhaps many of the perplexing problems of new music could be put into a new light if we were to reintroduce the ancient idea of music being a reflection of nature'. Taken from a 1980 essay by George Crumb entitled 'Music: Does it have a future?' this critical realisation by the composer highlights the connection between music and nature as an important aspect of Crumb's compositional style.

Extended techniques have featured prominently in a range of works by composers such as Schoenberg, Berio, and Cage, and Crumb has employed these in a number of compositions for voice and instruments, including his 1979 song cycle *Apparition*: *Elegiac Songs and Vocalises for Soprano and Amplified Piano*. This cycle is based on texts from Walt Whitman's poem *When Lilacs Last in the Dooryard Bloom'd*, a work which takes its central informing principle to be the idea of the cyclic nature of life and death and which makes use of natural imagery in order to reinforce this underlying theme. The musical images that appear in *Apparition* are intimately connected with the symbols and

events in Whitman's poem. This lecture recital will investigate how Crumb employs extended techniques in order to depict the underlying meaning and emotions behind the texts and thus to serve as a "reflection of nature". Selected examples will be chosen to highlight some of the composer's techniques.

Eoin Conway (Dublin Institute of Technology Conservatory of Music and Drama)
Roots in the vernacular: melodic development in the vocal music of John Adams

American minimalist music is characterised by its harmonic stability, rhythmic repetition, and formal simplicity. Melody is not used in any conventional sense, and indeed melody is so inimical to the minimalist style that its use by minimalist composers during the 1980s resulted in a style defined as post-minimalism; a genre which makes use of some surface features of minimalism. John Adams, from his earliest published works, has composed as a post-minimalist. However, the use of melody was only gradually adopted into his compositional style over a period of about ten years.

Adams has said that the necessity of composing singable lines for solo voices forced him to learn how to write melodically. The first piece written after *The Death of Klinghoffer* was the Violin Concerto (1992), of which he says that he "could not possibly have produced such a thing in the 1980's because... harmony and rhythm were the driving forces in my music of that decade; melody was almost non-existent." Adams credits the composition of *Klinghoffer* with his acquisition of a melodic language, but in fact this process took place over a period of about eight years, beginning before *Nixon in China*, and with the greatest melodic advances made during the composition of *The Wound Dresser* (1989), for baritone solo and chamber orchestra.

This paper explores the effect of Adams's engagement with vocal music on his compositional style, and follows the development of his approach to melodic writing from its rudimentary origins to the present day.

Cathy Byrne (National University of Ireland Maynooth)
Musical Humour in the Piano Music of Béla Bartók

The admittedly subjective topic of humour in Bartók's music has not previously been analysed, although it is a widely acknowledged phenomenon. Features of his output, such as eclectic stylistic influences and the combination of devices including symmetry, polymodality and folk-derived rhythms produce a unique musical language, whose tonality is, arguably, slightly distorted. This paper focuses on instances of humour in his piano music, analysing comedic effects and the means by which they are generated.

The essay 'Comedy and Structure in Haydn's Symphonies' outlines elements that constitute humour, both verbal and musical. Examining 'refinement' and 'crudeness' in Haydn's orchestration, Burstein finds that 'the degree of humour directly relates to the degree of contrast between high and low elements, as well as to the persuasiveness with which the two are related.' Incongruity, parody and surprise and their contribution to comedy are also considered. Thus Burstein's investigation of comedy and its constituents

defines parameters, suggesting ways in which humour can be conveyed musically.

Bartók's varied use of juxtaposition, combined with mechanisms including interruption, unexpected cadences and changing rhythms, create many moods, of which humour is just one.

The 'primitivism' of *Allegro barbaro* (1911) was already in development in earlier piano compositions. However, here the *martellato* chordal repetition is framed in a musical response to a French critic's reference to 'Hungarian Barbarians'. The signature motif mimics a figure from Ravel's *Scarbo* (1909), thus invoking parody, a recurring feature of Bartók's works.

It is argued that the 'duality of the unorthodox and the traditional' in Bartók's *Suite* (op. 14, 1916) contributes to its humorous effect. Predictable tonic-dominant patterns and other 'perfect intervals' are juxtaposed with tritones, generating resolution and tension simultaneously. Abrupt gestures and rhythm changes, frequent in his output, also create a frivolous atmosphere.

This discussion focuses on piano miniatures including folkdance arrangements, in which Bartók's characteristically direct forms of expression are distilled to their most succinct, abrupt and brutal.

Session 8

Lisa Morrissey (Waterford Institute of Technology)
'An amalgam of sources': the manuscripts of Patrick Weston Joyce (1827–1914)

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 music and songs, but he was also an educationalist and an authority on Irish place-names. Joyce began noting 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 discuss his motivation for collecting Irish music. I will give a brief overview of the extant Joyce manuscript collection, discussing Joyce's interaction with contemporary collectors of Irish music, before examining in detail, the manuscripts from which Joyce obtained material. I will also evaluate Joyce's role as a collector/editor of music.

Seán McElwain (Dundalk Institute of Technology)
Opening up the canon of Irish Traditional music: documentation and analysis of the music, style, repertoire, performance and organisation of North Monaghan Musicians (1700–2000)

Standard texts concerning Irish traditional music, (Breathnach, 1996, Ó Cannáin, 1993) tend to focus on a number of accepted musical bastions (Clare, Sligo, Donegal, Galway, Sliabh Luachra and Fermanagh.) However, many pockets of regional musical practice and musical accent lie beyond most observers' psychological horizons. Outside of the accepted 'musical regions,' counties and regions lacking in sufficient prestige, are generally by-passed in most major analyses. Underlying this selective exclusion is a fundamental assumption that areas which are not highlighted, are not relevant and do not possess a heritage of musical or anthropological importance. One such area is County Monaghan, and in particular for this study, the border region located around the Sliabh Beagh Mountains. This region - like many others - possesses a substantial musical tradition, albeit one, which does not occupy a place in the national musical consciousness. This paper will focus on its undocumented musical tradition and heritage through the examination of locally collected sources. The first of these is the music manuscripts of Bernard Bogue (1862 -1930), which although studied by Breandán Breathnach, have never been considered within the context of their regional setting. The second source is the rediscovered music manuscript of James Whiteside (1844-1916), a former correspondent of both Capt. Francis O'Neill and fellow collector Patrick W. Joyce. This paper will therefore argue, through the analysis and examination of these extant sources and musical ethnography, for the recognition of the Sliabh Beagh area as a distinct musical region in its own right.

Mary Nugent (Dublin Institute of Technology Conservatory of Music and Drama)
Musical practices among Irish teenage traditional musicians

This paper presents a musical picture of students attending Scoil Éigse, a Summer College of Irish traditional music. While it addresses general issues such as age range of students, gender, instruments played, experience of other musics and approaches to learning, its primary focus is on the prevalence of and attitudes to bi- and multi-musical practices among Irish traditional teenage musicians. This paper also examines the balance between aural and literacy practices among young Irish traditional musicians.

The findings in this paper are based on current literature and data collected at the Scoil Éigse. A questionnaire was administered in class on the second morning to all instrumental students at the college. There were follow-up interviews with college tutors and a semi-structured interview with the director of the Scoil Éigse. My role as flute tutor, colleague, performer and audience member at various formal and informal elements of the Summer College facilitated further data collection as participant observer.

Preliminary findings are based on 475 questionnaires which represent approximately 85% of the sample across 11 instrumental categories. Students ranged from under 12 to adults. While just over 40% of participants were male, the gender imbalance across choice of instrument was striking. For example 14% of females studied the concertina as

their principle instrument compared to 7% for males. Meanwhile the banjo was chosen by 3% of females compared to 14% of males. Regarding aural/literacy approaches to learning, the role of notation for the learner appears to diminish with age while aural based learning, including secondary aurality increases with age. For example 28% of under 12 students claim to mostly learn by ear compared to 55% in the 15-18 year old age bracket.

Of particular interest to this study is the 49% of students engaged in bi-musical and multi-genre musicking. Of these students 34% could perhaps be described as bi-musical musicians engaged exclusively in traditional and classical musics while a further 15% play a variety of music alongside their traditional music studies.

Charles Marshall (Royal Irish Academy of Music)
The Lute of the Samurai: A brief introduction to and demonstration of the Japanese *satsuma biwa*

This presentation will consist of a spoken introduction to the *satsuma biwa* (about ten minutes in length) and a ten minute performance/demonstration of the instrument. *Biwa* is a generic term for a group of Japanese lutes with the following common characteristics: They have a tear-drop shaped body, three or four silk strings, are played with a plectrum, and are used to accompany or play interludes with sung recitation (with one exception: the *gakubiwa*. This is used in the Japanese Imperial Court ensemble known as *gagaku*).

The *satsuma biwa* is a lute which spread from the Satsuma region of Japan to the main urban centres in Japan during the latter half of the 19th Century. It was originally played by the samurai of the Satsuma region and retains many martial elements in its recitations, playing style, and terminology.

In the spoken introduction to the instrument, I will briefly introduce the history of the instrument. Then I will demonstrate the construction and tuning of the instrument. This is followed by an explanation of playing style and notational systems, with particular focus on the various plectrum strokes used, and the unique manner in which pitch is altered with the left hand.

In the performance/demonstration section, I will play a short recitation in a manner typical of *satsuma biwa* and take questions from attendees.

Session 9

Pauline Graham (University College Dublin)
Printing, Patronage and Recusancy: William Byrd's Three Masses and Great Service

The aim of this paper is to elucidate a remarkable case of print and manuscript transmission in the Elizabethan era. The composer William Byrd (1540–1623), a Gentleman of the Chapel Royal from 1572, published none of his Anglican church

music, yet had his three Catholic Mass settings printed, at a politically inopportune time (1592–1595); England's defeat of the Spanish Armada had occurred in 1588, and from 1580, the activities of Jesuit priests in England had intensified, while official persecution of Catholics had increased.

In addition to English anthems, Byrd wrote several settings of the Anglican service, of which the Great Service, intended for the Chapel Royal, is the most elaborate. As a recusant Catholic, he also composed three Masses (setting the Tridentine Latin rite), which were published by Thomas East, between 1592 and 1595. The Masses were issued without title-pages, presumably to protect East, yet the name 'W. Byrd' was given at the top of each page, thereby ensuring that the composer's authorship would not be challenged or disguised. Given that Byrd had received a royal patent for printing music in 1575, his decision to publish his Masses but not his Great Service indicates, as this paper will argue, that he was using the medium of print to shape the public perception of himself as a composer of Catholic liturgical music.

David Brophy (Dublin Institute of Technology Conservatory of Music and Drama)
What's in a name? : Haydn's Nicknamed Symphonies on Record

There can be little doubt that the one-hundred-and-six symphonies of Franz Joseph Haydn stand as a towering monument to the birth of symphonic form in the eighteenth century. This vast oeuvre, composed over a period of some thirty-five years, has repeatedly presented dilemmas to those wishing to grasp its entirety. Publishers, editors, performers and listeners have grappled continuously with the multi-faceted nature of Haydn's symphonic output in a way which has only served to highlight the difficulties in presenting a representative sample, clearly delineating Haydn's important formalistic and stylistic developments.

At base, this paper examines the approach taken by the recording industry over the past eighty years, using the recording of Symphony No. 101, 'Military', with the New York Philharmonic under Arturo Toscanini of May 1929 as a starting-point. A quantitative study of the complete cycle will then show how prevalent the nicknamed symphonies were in the recording schedules of many record companies. By probing the reasons behind this prevalence, this paper reveals both differences and potential similarities in the approaches taken by Haydn's contemporary impresarios in the eighteenth century and their twentieth-century counterparts.

Finally, this paper investigates the ever-increasing urge to record Haydn's complete symphonic cycle as the twentieth century progressed, a landmark vision finally realised by Decca in 1972 through the aegis of the Philharmonia Hungarica under Antal Dorati. Analysis of subsequent recordings produced by historically-informed ensembles will demonstrate a more nuanced approach to stylistic homogeneity, an approach which has afforded listeners a much-needed chance to explore lesser-known corners of Haydn's symphonic repertoire.

Session 10: Winners of the Third CHMHE Undergraduate Musicology Competition

George Jackson (Trinity College Dublin)
Wagner Performance in the Twentieth Century: A Study of Tempo and 'Expressive Gesture' in Two Excerpts from *Die Walküre*

This study uses computer-based techniques of analysis in order to uncover elements of 'expressive gesture' in the performance of a chosen excerpt from Wagner's *Die Walküre*. Broadly speaking, this will encompass elements of tempo modification and vocal execution, approached with the intention to link these two parameters together. The technical means includes use of two pieces of software, Apple's Logic Pro 7 and Sonic Visualiser. The methodology will follow the technique of 'tempo tapping', an approach inspired by Nicholas Cook's study of Furtwängler, Schenker and Beethoven's Ninth Symphony. Close analysis of audio material is facilitated by the software choices, which allow for further spectrographic analysis of vocal articulation.

Maurice Burns (University College Dublin)
Leone and Morricone: Scoring the 'Spaghettis'

My paper will be in five parts (as outlined below). I will dedicate roughly four minutes to each part. The first section will deal with context and tradition with regard to the Western genre of film, with some personal background for both director Sergio Leone and film-composer Ennio Morricone. The second section will deal with the interplay between music and image in the famous 'Dollars' Trilogy. The third section will deal more specifically with this trilogy's final and best known instalment *The Good, the Bad and the Ugly*. The fourth and fifth sections will deal with *Once Upon a Time in the West* as the creative peak of Sergio Leone and Ennio Morricone's Western partnership.

1. A Departure and a Tribute
2. 'Shouts, Cries and Whistles': The 'Dollars' Trilogy
3. The Good, the Better and the Best
4. *An Opera of Violence; A Dance of Death*: Scoring the Seminal 'Spaghetti'
5. 'Concrete' Sounds and Silence: Sonic Experimentation in *Once Upon a Time ...*

Guest Speaker: Professor John Irving (Director of the Institute of Musical Research, School of Advanced Study, University of London, Professor of Music History and Performance Practice, University of Bristol)

Recording eighteenth-century sonatas on an eighteenth-century harpsichord: some pros and cons

In January 2008 John Irving spent a week making a CD recording of 18th-century harpsichord works on a historic keyboard instrument in a museum at Edinburgh University. In this talk he will explore some of the pros and cons of using a 'real' instrument (rather than a modern copy) in such a recording project, introduce some performance practice issues and play some of the recordings.

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