

Ninth Annual Conference

Royal Irish Academy of Music, Westland Row, Dublin 2

24-26 June 2011

Programme

Friday 24 June 2011

- 12.00-13.40** Registration and Refreshments
13.45 Welcome – **Katherine Brennan Hall**
14.00-15.30 Sessions 1-3

Session 1 – Katherine Brennan Hall

Chair: Maria McHale (DIT Conservatory of Music and Drama)

- Lorraine Byrne Bodley (National University of Ireland, Maynooth)
From Philosophy to Musical Expression: On Reichardt's Correspondence with Goethe
- Angela Mace (Duke University and Humboldt-Universität zu Berlin)
The Emergence of Fanny Hensel and the 'Henselian' Style
- Aisling Kenny (National University of Ireland, Maynooth and St Patrick's College, Drumcondra)
**Gender-bias in the Musical Press of 19th-Century Germany: The Receptive Climate
Josephine Lang's Lieder**

Session 2 – Recital Room

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

- Carole O'Connor (DIT Conservatory of Music and Drama)
Jehan Alain (1911-1940): Reception, Reactions and Representations of Death
- Kevin O'Connell (Royal Irish Academy of Music)
Paul Hindemith's Voices
- Benjamin Dwyer (Royal Irish Academy of Music)
'Within it lie ancient melodies': Dowland's Musical Rhetoric in Britten's *Songs from the Chinese*

Session 3 – Board Room

Chair: Deborah Kelleher (Royal Irish Academy of Music)

- Anne-Marie O'Farrell (DIT Conservatory of Music and Drama)
Crafting the Divine: An Exploration of how Compositional Techniques Are Used to Express Ideology
 - Paul Christiansen (University of Southern Maine)
'Morning in America': Manipulating Public Opinion with Music in the 1984 U.S. Presidential Campaign
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15.30-16.00 Refreshments

16.00-17.00 Sessions 4-7

Session 4 – Katherine Brennan Hall

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

- Frank Lawrence (University College Dublin)
Chanting in Medieval Dublin: the two cathedrals re-visited
- Pauline Graham (University College Dublin)
'All things visible and invisible': William Byrd's settings of the Creed in his Four-Voice Mass and Great Service

Session 5 – Recital Room

Chair: Anne Hyland (University of Cambridge)

- Julian Horton (University College Dublin)
Beethoven’s Error? The Modulating Ritornello and the Post-classical Piano Concerto
- Majella Boland (University College Dublin)
Tracing Field Historiography in Nineteenth Century British and Irish Press

Session 6 – Board Room

Chair: Benjamin Dwyer (Royal Irish Academy of Music)

- Victor Lazzarini (National University of Ireland, Maynooth)
John Coltrane’s Giant Steps and the $\mathbb{T}^3/\mathcal{S}_3$ orbifold
- Linley Hamilton (University of Ulster)
Jazz Grammar and the Socialisation of Improvisers

Session 7 – Room 33

Chair: Susan O’Regan (CIT Cork School of Music)

- Michael Lee (Queen’s University Belfast)
Rinaldo and Armida (1698), Armide (1686) and the Gerusalemme Liberata (1581): negotiating translations, translating cultures
 - John Cunningham (University College Dublin)
‘I fear the little gentleman is in a galloping consumption’: The Death and Resurrection of Arne’s *The Fairy Prince*
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17.00-17.15 Plenary Session – Katherine Brennan Hall

RILM Ireland Presentation

17.15-18.00 Recital – Katherine Brennan Hall

- C. P. E. Bach, Sonata for solo flute
 - Naoise O’Briain
- Luciano Berio, *Folksongs*
 - Dara MacMahon & Ensemble

**18.15-19.00 Annual General Meeting of the Society for Musicology in Ireland –
Katherine Brennan Hall**

**19.00 Reception
Presentation to the RIAM library by Professor Barra Boydell**

Dinner – various local restaurants

Saturday 25 June 2011

9.00-10.30 Sessions 8-10

Session 8 – Katherine Brennan Hall

Roundtable (in association with Pipeworks Festival):

*‘As Good as Old’: Issues Surrounding the Preservation of
Historic Organs in Ireland*

**Chair: Professor Gerard Gillen (National University of Ireland,
Maynooth)**



- Mark Duley (Artistic Director, Pipeworks)
Beyond Neo-Baroque: The New Organ of Holy Trinity Church, Crosshaven, Co. Cork
- Kate Manning (University College Dublin Archives)
**Towards a Scholarly Approach to the Preservation, Conservation and Restoration of
Historic Organs in Ireland**
- Kerry Houston (DIT Conservatory of Music and Drama)
**The Samuel Green organ of Trinity College/Durrow Parish Church – background and
future**
- Open panel discussion with
 - David Higgs (Professor of Organ; Chair, Organ and Historical Keyboards
Department, Eastman School of Music, University of Rochester, New York)
 - Jacques van Oortmerssen (Professor of Organ, Amsterdam Conservatory;
Organiste-Titulaire, Waalse Kerk, Amsterdam)

Session 9 – Recital Room

Chair: Nicole Grimes (University College Dublin)

- Ruth Piquer (University of Cambridge)
Modern Classicism and music in the Spanish Silver Age (1900-1936)
- Louise O’Sullivan (National University of Ireland, Maynooth)
Zigmund Schul (1916-1944): Manifestations of Jewish Collective Memory
- Berno Ruckstuhl (University College Dublin)
A Synoptic View on the Orchestral Trumpeter in Gustav Mahler’s Time

Session 10 – Board Room

Chair: Victor Lazzarini (National University of Ireland, Maynooth)

- Barbara Dignam (National University of Ireland, Maynooth)
The Establishment of Electroacoustic Music in Paris and Cologne
 - Damien Sagrillo (Université du Luxembourg)
Computer Analysis of Irish, Scottish and Luxembourgish Folksongs
 - Patrick McGlynn (National University of Ireland, Maynooth)
Evaluating the Expressive Potential of New Gestural Interfaces through Experimental Musical Application Development
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10.30-11.00 Refreshments

11.00-12.30 Sessions 11-13

Session 11 – Katherine Brennan Hall

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

- Colette Moloney (Waterford Institute of Technology)
‘The Paper Fiddle’: The Contribution of Frank Roche (1866-1961) to the Understanding and Preservation of Irish Music
- Christopher MacAuliffe (Waterford Institute of Technology)
‘The Forgotten Voice’: The Richard Henebry (1863-1916) Collection of Irish Music
- Tríona O’Hanlon (DIT Conservatory of Music and Drama)
The Mercer’s Hospital Music Collection

Session 12 – Recital Room

Chair: Kevin O’Connell (Royal Irish Academy of Music)

- **Lecture Recital 1:** Rachel Bergman and Linda Monson (George Mason University)
Formal Structure in Leonard Bernstein’s *Halil*
- **Lecture Recital 2:** Aylish Kerrigan (Wuhan Conservatory of Music, China) and Dearbhla Collins (Royal Irish Academy of Music)
Interpreting Schoenberg’s Opus 15: Insights from a Singer

Session 13 – Board Room

Chair: Aidan J. Thomson (Queen’s University Belfast)

- Laura Seddon (City University London)
The Sonata versus the Phantasy: The Cobbett Competitions, the Society of Women Musicians and the Edwardian Woman Composer’s Dilemma
 - Nicole Grimes (University College Dublin)
Brahms and the Fabric of Modernist Culture
 - Philip Graydon (DIT Conservatory of Music and Drama)
‘Ein unergründlich’ Rätsel ist das Weib’: Misogyny, Mania and Maritricide in Max von Schillings’s *Mona Lisa*
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12.30-13.30 Lunch Break

13.30-14.30 Recital – Katherine Brennan Hall

- Ralph Vaughan Williams, *The House of Life*
 - Benjamin Russell, baritone
 - Dearbhla Collins, piano
 - Johannes Brahms, Sonata no. 2 for Clarinet and Piano in E flat op. 120
 - Leonie Bluett, clarinet
 - Dearbhla Brosnan, piano
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14.30-16.00 Sessions 14-16

Session 14 – Katherine Brennan Hall

Chair: Julian Horton (University College Dublin)

- David Wallace (Independent)
Aloys Fleischmann and Joan Denise Moriarty: The Music and the Dance
- Martin Tourish (DIT Conservatory of Music and Drama)
The development of the musical catalyst theory as a means of mapping and expanding stylistic knowledge within the genre of Irish traditional dance music
- Adrienne Brown (University College Dublin)
Self, the Now and the Art Object in Music and Dance

Session 15 – Recital Room

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

- Ita Beausang (DIT Conservatory of Music and Drama)
Nature versus nurture: Conflicting elements in the music of Ina Boyle
- Jennifer O'Connor (Independent)
The multi-faceted career of Dr Annie Patterson
- Una Hunt (University College Dublin)
Moore, Stevenson, Bishop and the Powers: a series of complex relationships

Session 16 – Board Room

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

- Adrian Smith (DIT Conservatory of Music and Drama)
‘The Belligerent Toccata’: Gerald Barry’s *Chevaux-de-frise*
 - Axel Klein (Independent)
How Ireland Came to Shape Musical Modernism
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16.00-16.30 Refreshments

16.30-18.00 Sessions 17-19

Session 17 – Katherine Brennan Hall

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

- Adèle Commins (Dundalk Institute of Technology)
Indulging in Reflection and Introspection for the Creation of Art: Impressions of Schubert in Stanford’s Late Works
- Harry White (University College Dublin)
Reclaiming Stanford
- Ian Maxwell (University of Durham)
Moeran in Ireland 1918-1919

Session 18 – Recital Room

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

- **Lecture Recital 3:** Sylvia O’Regan (Royal Irish Academy of Music)
Posture Positive Vocal Production
- **Lecture Recital 4:** Harrison Slater (Independent)
Chopin and Liszt and the Vocal Nocturne

Session 19 – Board Room

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

- Hugo Shirley (King's College, London)
'Inventing the Invisible Theatre': John Culshaw's Wagner and the Production of Prestige
 - Ciaran Kennedy (Queen's University Belfast)
Northern Ireland's Studio Opera Group 1950-1984
 - Bianca Temes (Gheorghe Dima Music Academy, Cluj-Napoca, Romania)
Ligeti's String Quartet No.1: Stylistic Incongruence?
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18.30-19.30 Plenary Session: Keynote Lecture

Chair: Professor Jan Smaczny, President of the Society for Musicology in Ireland

Should We Forget About (Musical) Form?

Professor Roger Parker (King's College London)

Venue: Grand Lodge, Freemasons' Hall, Molesworth Street

20.00 Conference Dinner

Ascot Suite, Alexander Hotel, Merrion Square

Sunday 26 June 2011

9.30-11.00 Sessions 20-22

Session 20 – Katherine Brennan Hall

Group session:

Histories of Music in Irish Higher Education: I

Chair: Harry White (University College Dublin)

- Aidan J. Thomson (Queen's University Belfast)
Music at Queen's: Political Football, Sitting Tenant and Philosopher's Axe
- Kerry Houston (DIT Conservatory of Music and Drama)
Music in Trinity College Dublin
- Susan O'Regan (CIT Cork School of Music)
Invertible canon? Music at UCC

Session 21 – Recital Room

Chair: Axel Klein (Independent)

- Laura Watson (National University of Ireland, Maynooth)
Representations of identity at the Opéra and Opéra-Comique in the 1920s
- Johanna Yunker (Stanford University)
The Portrayal of Women in the Opera Productions of Ruth Berghaus: The Case of Les Troyens
- Gyula Nagy (Eötvös Loránd University, Budapest and Royal Irish Academy of Music)
Linearity and Nonlinearity in Purcell's Semi-Operas

Session 22 – Board Room

Chair: Adèle Commins (Dundalk Institute of Technology)

- Emer Nestor (National University of Ireland, Maynooth)
'A Nightingale in the Pomegranate Tree': Tchaikovsky's *Romeo and Juliet* Duet for Soprano and Tenor
 - Jessica Shine (University College Cork)
Sounds of Trauma in Gus Van Sant's *Paranoid Park*
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11.00-11.30 Refreshments

11.30-12.30 Sessions 23-26

Session 23 – Katherine Brennan Hall

Group session:

Histories of Music in Irish Higher Education: II

Chair: Harry White (University College Dublin)

- Wolfgang Marx (University College Dublin)
Music in UCD – Continuous Expansion after a Shaky Start
- Hilary Bracefield (University of Ulster)
University of Ulster, Youngish and Striving

Session 24 – Recital Room

Chair: Marie Moran (Royal Irish Academy of Music)

- **Lecture Recital 5:** Michael McFarlane (Independent)
The Unrecorded Irish Songs of John McCormack

Session 25 – Board Room

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

- Anne Hyland (University of Cambridge)
Tautology or Teleology? Harold Bauer's 1918 and 1942 editions of Schubert's Piano Sonata in B-flat major, D960
- Barbara Strahan (National University of Ireland, Maynooth)
Establishing Genre: Schubert's engagement with the Fantasia Tradition

Session 26 – Room 33

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

- Estelle Murphy (University College Cork)
'Your most dutiful and loyal subject': Musical Patronage and Self-Fashioning at the Late Stuart Court
- Mairéad Berrill (St Patrick's College, Drumcondra)
Group Music-Making in Irish Secondary School Practice

Conference concludes