

Aontas Ceoleolaíochta na hÉireann 10ú Comhdháil Bhliantúil

15-17 Meitheamh 2012



INSTITIÚID TEICNEOLAÍOCHTA DHÚN DEALGAN



SMI society for musicology in ireland
aontas ceoleolaíochta na hÉireann



institiúid teicneolaíochta dhún dealgan
DUNDALK
INSTITUTE OF TECHNOLOGY



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Tenth Annual Conference
of the
Society for Musicology in Ireland

Dundalk Institute of Technology

15–17 June 2012

Fáilte

Ba mhaith liom Fáilte Uí Cheallaigh a chur róimh go léir anseo inniu go hInstitiúid Teicneolaíochta Dhún Dealgan. Is cúis mór áthais dúinn go bhfuil an tOllamh Carolyn Gianturco in ár dteannta le haghaidh an ócáid speisialta seo.

On behalf of Dundalk Institute of Technology may I extend a warm welcome to the President and members of the Society for Musicology in Ireland, delegates, colleagues and guests. We are honoured also to welcome our distinguished guest speaker Professor Carolyn Gianturco of the University of Pisa. The discipline of music through *Ceol Oirghialla* plays a major role in the life and work of the Institute, and music is a primary focus of our ongoing DkIT Research Strategy. It is therefore a great pleasure to host the 2012 Society for Musicology in Ireland Conference here in DkIT. The Conference is a celebration of the excellence and diversity of musicological research being undertaken by the Society's research community, and it is through occasions such as this that its research ideals are fostered, strengthened and promoted as we share knowledge and ideas among the wider community.

I thank the Institute's SMI Conference 2012 organising committee, under the convenorship of Adèle Commins, for the excellent organisation and planning of this special occasion. I also thank all our presenters and session chairs, and I congratulate everyone involved in contributing to the success of the Conference.

Comhghairdeas libh go léir.

Denis Cummins
Uachtarán
Institiúid Teicneolaíochta Dhún Dealgan

Cuireann sé áthas ó chroí orm fáilte a chur romhaibh go léir chun deichiú chomhdháil bhliantúil Aontais Ceoleolaíochta na hÉireann, atá ar siúl don chéad uair in Institiúid Teicneolaíochta Dhún Dealgan.

Hosting this prestigious conference is a seminal event in the development of Music at DkIT, marking our strong and continuing commitment to the promotion of musicology and further expanding our national and international partnerships. A decade of growth in music education and scholarship at the Institute has resulted in a range of undergraduate and postgraduate programmes, the embedding of a research culture as well as the creation of a passionate advocate for, and participant in, the preservation and promotion of the strong musical and cultural tradition of the Oriel region. Congratulations to Adèle Commins and her team on organising this conference, which I hope you will find to be a rewarding and memorable professional and social experience.

Dr Gerard (Bob) McKiernan
Ceannasaí Scoil na Faisnéisíochta agus na nEalaíon Cruthaitheach
Head of School of Informatics and Creative Arts

Is cúis mór áthais dom sibh go léir a fháiltiú anseo go hInstitiúid Teicneolaíochta Dhún Dealgan le haghaidh an deichiú chomhdháil bhliantúil Aontais Ceoleolaíochta na hÉireann atá á eagrú ag Rannóg an Cheoil.

On behalf of the Section of Music and the organising committee I would like to extend a warm welcome to you all to the tenth annual conference of the Society for Musicology in Ireland. We are honoured to be hosting this conference and delighted to welcome each of our distinguished delegates, a large number of whom have travelled from all over the world, to Dundalk. It is indeed our great pleasure and privilege that Professor Carolyn Gianturco from the University of Pisa will address delegates for the plenary session of the conference.

The annual conference of the Society for Musicology has become a key event in the music research calendar in Ireland, as the annual gathering provides scholars with a forum to share their research and engage in musicological debate. In addition to the wide range of papers, we are also delighted to be including a recital by our recently appointed orchestra in residence, the Fr McNally Chamber Orchestra.

We wish all participants an enjoyable stay as our guests in Dundalk. If you need any assistance during the conference please feel free to contact any member of the organising committee who will be only too glad to help you.

Finally, we hope that you will enjoy the rich programme of papers over the next three days and we wish you all an informative and stimulating conference.

Adèle Commins
Ceannasaí Rannóg an Cheoil
Head of Section of Music

Conference Committee

Adèle Commins (Chair)
Sarah Burn
Patrick Connolly
Eibhlís Farrell
Anne Hyland
Daithí Kearney
Helen Lawlor
Laura McNally

Technical Support

Derek Farrell

Acknowledgements

Ann Coffey
Alice Hoey
Student assistants
Louth Tourist Office
Caretaking and housekeeping staff at DkIT
James Callaghan
Murt Ó Séaghdha
Asta Staponkute

The conference committee would like to thank all staff at Dundalk Institute of Technology and the Contemporary Music Centre for their help and support during the organisation of this event.

Exhibition

P1079

Contemporary Music Centre (Saturday, 16 June 2012)

There are also a number of display copies of books from Field Day Press and Wiley (*Music Analysis*) in the exhibition area.

Programme

Friday, 15 June 2012

12.00–13.30: Registration (Carroll Building)

Lunch (Winter Garden)

13.30: Welcome – Fr McNally Recital Room

14.00–15.30: Sessions 1–3

**Session 1 (P1080): 'Music and Text': Schubert, Wagner and
Britten's Renderings of Goethe's *Faust***

Chair: Julian Horton (University College Dublin)

- Lorraine Byrne Bodley (National University of Ireland, Maynooth)
Who was Schubert's Gretchen?
- Paul Higgins (National University of Ireland, Maynooth)
**Britten's Completion of Schubert's *Gretchens Bitte* (D.564):
Musical Respect and Tradition**
- Cathal Mullan (National University of Ireland, Maynooth)
**The Characterisation of Gretchen in Wagner's *Faust*
Settings**

*Lieder discussed in these papers will be performed by Grace
Birmingham (soprano) and Niall Kinsella (piano)*

Session 2 (P1078): Music and Education

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

- Dorothy Conaghan (Independent Scholar)
**Music of the Heart; How it Works: An Overview of 'Whole
Class String Teaching' Projects in Irish Primary Schools**
- Gwen Moore (Mary Immaculate College, University of
Limerick)
**'Bête Noire'? Exploring the Continuum from Leaving Cert
to Higher Education**
- Anna-Marie Higgins (University of Cambridge)
**Modelling Musique Concrète Composing at Secondary
School**

Session 3 (P1084): Traditional Song

Chair: Colette Moloney (Waterford Institute of Technology)

- Antaine Ó Faracháin (Dublin Institute of Technology)
Suggested Ways of Looking at Repertoire in Traditional Song in Ireland
 - Seán Ó Cadhla (Dublin Institute of Technology)
Some Notes on ‘Skewball’
-

15.30–16.00: Coffee (Social and Performance Space)

16.00–18.00: Sessions 4–6

Session 4 (P1080): Historical Investigation

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

- Fiona Palmer (National University of Ireland, Maynooth)
Sir Julius Benedict (1804–1885): Reinterpreting the Conducting Career of a Naturalised Englishman in Nineteenth-Century Britain
- Konstantinos Andreou (Independent Scholar)
Frank Martin’s *Deuxième Ballade pour Flûte et Piano*: Issues of Chronology
- Karol Mullaney-Dignam (National University of Ireland, Maynooth)
The Musical Life of Augustus Frederick FitzGerald (1791–1874), Third Duke of Leinster

Session 5 (1078): Music for the Stage

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

- Michael Lee (Queen’s University, Belfast)
Armide and her Sisters: Characterising the “Dangerous” Female Subject in Late Seventeenth-Century French Opera
- John Cunningham (Bangor University)
Mason’s *Caractacus* on the British Stage
- Antonio Caselli (National University of Ireland, Maynooth)
Tremendum Fascinosum and Tremendum Horrendum in Monteverdi’s *Il Combattimento di Tancredie Clorinda*
- Laura Watson (National University of Ireland, Maynooth)
The *Nouvelle Femme* in Early Twentieth-Century French Opera and Ballet

Session 6 (1084): Analysis of Twentieth-Century Music

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

- Philip Ewell (Hunter College, City University of New York)
Hemitonicism in the Music of Anton Webern
 - Benjamin Dwyer (Trinity College Dublin)
Towards Simplicity - Britten's Recalibration of Variation Form
 - Cathy Byrne (National University of Ireland, Maynooth)
Incarnations of a Theme: Béla Bartók's *Piano Sonata Finale* and *Musettes From Out of Doors*
 - Judith Carpenter (University of Sydney)
Muse and Method in the Songs of Hamilton Harty: The Early Years, 1895–1914
-

18.15–19.15 (P1139): Plenary Session:

Society for Musicology in Ireland: Annual General Meeting

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

19.15 (Winter Garden): Book Launch

Arnold Schoenberg's Opus 15
Das Buch der Hängenden Gärten in Context: The Singer's Perspective
by Aylish Kerrigan

Address by John Buckley

Followed by Reception

Dinner (various local restaurants)

Saturday, 16 June 2012

09.00–10.30: Sessions 7–9

Session 7 (P1078): Bands

Chair: Wolfgang Marx (University College Dublin)

- Patrick O’Connell (National University of Ireland, Maynooth)
The Cross-Fertilisation Between Traditional Irish Music and its Practitioners and Military Bands During the Napoleonic Wars
- Burçin Uçaner (Gazi University)
Turkish Military Music from Past to Present and its Impact on World Music
- Emma Williams (University College Dublin)
Band Contests: An Insight into Brass Bands in Ireland

Session 8 (P1080): Ireland and the Diaspora

Chair: Jennifer O’Connor (Independent scholar)

- Sarah Rebecca Gerck (Oberlin College and Conservatory)
I’ll Take You Home Through Tara’s Halls: References to Ireland in Nineteenth-Century American Parlor Song
- Axel Klein (Independent Scholar)
‘O the Days of the Kerry Dancing!’ - Irish Song Composers in Victorian England
- Mary Louise O’Donnell (University of Limerick)
The Iconography of the Irish Harp in the Celtic Tiger Years

Session 9 (P1084): Philosophy and Literature

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

- Shane McMahon (University College Dublin)
The Unanswered Question: *Parsifal* and German Modernity
- Liam Cagney (City University of London)
Musique Spectrale, Musique Differential: Some Thoughts on Defining Spectral Music
- Aisling Kenny (St Patrick’s College, Drumcondra)
What Happens to a Poem When it is Set to Music?: A Theory of Musical Ekphrasis Applied to Song

10.30–11.00: Coffee (Social and Performance Space)

11.00–12.30: Sessions 10–12

Session 10 (P1080): Exploring Notation

Chair: Hilary Bracefield (University of Ulster)

- Dave Flynn (Dublin Institute of Technology)
Putting Flesh on the Skeleton – Uncovering the Hidden Complexities of Traditional Irish Music
- Richard Duckworth (Trinity College Dublin)
Microtonal Notation: LilyPond as a Score Editor for Bohlen-Pierce Scales
- Jonathan Grimes (Contemporary Music Centre Dublin & Trinity College Dublin)
Music Encoding Initiative

Session 11 (P1078): Electricity

Chair: Adrian Scahill (National University of Ireland, Maynooth)

- Maxime Cottin (University of Nice Sophia-Antipolis)
What did they want to say?: The Issue of “Meaning” in Instrumental Rock Music
- Karen Power (Independent Scholar)
Everything Bleeds: Let’s Talk Sound

Session 12 (P1084): Musical Modernism in England

Chair: Aidan Thomson (Queen’s University Belfast)

- Fabian G. Huss (University of Bristol)
Frank Bridge’s Radical Phase in British within the Context of British Musical Modernism
- John Snyder (University of Houston, Texas)
Samuel Coleridge-Taylor and (Extra-) Musical Exoticism

12.30–13.30: Lunch (Social and Performance Space)

13.45–14.25: Concert: Fr McNally Recital Room

Performers: Fr McNally Chamber Orchestra, Orchestra in Residence,
Dundalk Institute of Technology

14.30–16.00: Sessions 13–15

Session 13 (P1078): Tradition and Chant

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

- David Connolly (Dublin Institute of Technology)
Chant, Organ and Improvisation: The Sainte-Clotilde Tradition
- Susan McCormick (Queen's University Belfast)
The Systematic Organ Pedagogy of Bach: 'An Elusive Quest?'
- Darina McCarthy (National University of Ireland, Maynooth)
Feminine Endings: Examining Heinrich Bewerunge's Theory of Plainchant

Session 14 (P1080): Analysis 2: Nineteenth-Century Form

Chair: Antonio Cascelli (National University of Ireland, Maynooth)

- Majella Boland (University College Dublin)
The Role of Musical Analysis in Musicology: John Field's *Piano Concerti*
- Anne Hyland (Dundalk Institute of Technology)
Schubert's String Quartet in G Major, D887/i, and the Interrogation of Musical Time
- Julian Horton (University College Dublin)
Metre, Form and Symphonism in the Scherzo of Brahms' *Piano Concerto No.2, Op. 83*

Session 15 (P1084): Personal Expression Through Traditional Forms

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

- Jonathan White (University of Oxford)
Like as a Ghost, I am Gone: Stanford and the Symphonic Oblivion

- Sarah Burn (Dundalk Institute of Technology)
From *Concerto da chiesa* to *Sinfonia “de Profundis”*: A.J. Potter’s Music of Healing
-

16.00–16.30: Coffee (Social and Performance Space)

16.30–18.00: Sessions 16–18

Session 16 (P1080): Documenting Tradition

Chair: Daithí Kearney (Dundalk Institute of Technology)

- Sean McElwain (Dundalk Institute of Technology)
The ‘Hidden’ Hills of Sliabh Beagh – A Culture Revealed
- Christopher MacAuliffe (Waterford Institute of Technology)
Analysing a Tradition: The Role of Richard Henebry in the Preservation of Irish Music

Session 17 (P1078): Twentieth-Century Performance Practice

Chair: Philip Ewell (Hunter College, City University of New York)

- Aylish Kerrigan (Wuhan Conservatory of Music, Wuhan, China)
Schoenberg and Singers – ‘The Relationship to the Text’
- Bülent Ergüden (Yildiz Technical University, Istanbul)
The Creative Role of the Guitarist Andres Segovia in the Process of Composing ‘Variations sur Folia de Espana et Fugue’ by Manuel Ponce
- Maia Sigua (Tbilisi State Conservatoire, Georgia)
***The Cave* by Steve Reich – A Minimalist’s Musical Theatre**

Session 18 (P1084): Irish Composers

Chair: Eve O’Kelly (University College Dublin)

- Angela Horgan-Goff (Waterford Institute of Technology)
James Wilson’s *The Táin*: A Musical Narration of a Mythological Tale
- Hazel Farrell (Waterford Institute of Technology)
Challenging Convention? Eric Sweeney’s *Violin Concerto* (2011)
- Jennifer McCay (University College Dublin & Royal Irish Academy of Music)
Creative Processes in Kevin O’ Connell’s *Four Orchestral Pieces*

18.15–19.15 (P1139): Plenary Session

Keynote Lecture

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

Professor Carolyn Gianturco (University of Pisa)

‘Vocal Music Genres of the Italian Baroque: Where are we with them?’

19.30: Conference Dinner – Crowne Plaza Hotel

Sunday 17 June 2012

09.30–11.00: Sessions 19–20

Session 19 (P1078): Creating Local Traditions

Chair: Denise Neary (Royal Irish Academy of Music)

- Daithí Kearney (Dundalk Institute of Technology)
Breaking the Glass Ceiling in Irish Traditional Music
- Adèle Commins (Dundalk Institute of Technology)
Custodians of their Noble Instruments: The Influence of Continental Organists on Local Musical Traditions
- Eibhlís Farrell (Dundalk Institute of Technology)
"If You Can See the Mountains, it is Going to Rain": Mapping a Music of Locality

Session 20 (P1084): Music in Ireland

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

- Adrian Scahill (National University of Ireland, Maynooth)
Skiffle in 1950s Ireland
- Ruth Stanley (Independent Scholar)
‘A Fruitful Source of Scandal, Spiritual and Temporal’: Jazz and the Dance Craze in Northern Ireland in 1920s and ‘30s

11.00–11.30: Coffee (Social and Performance Space)

11.30–13.00: Session 21

Session 21 (P1084): Ireland's Musical History in Documents: 1790–1914

Chair: Ita Beusang (Dublin Institute of Technology)

- Michael Murphy (Mary Immaculate College, University of Limerick)
- Maria McHale (Dublin Institute of Technology)
- Kerry Houston (Dublin Institute of Technology)
- Catherine Ferris (Dublin Institute of Technology)

Abstracts

Friday, 15 June 2012

Session 1

Lorraine Byrne Bodley (National University of Ireland, Maynooth) Who was Schubert's Gretchen?

Goethe's introduction of the Gretchen tragedy into *Faust I* bears the imprint of artistic, ideological, and confessional influences. Like the sentimental woman or *belle âme* of the *Sturm und Drang* tradition, Goethe's Gretchen is a girl from the lower social strata, who is seduced and whose seduction leads to her downfall, yet the poet's depiction of her grows beyond the stereotype to become one of the most fully realized figures in the drama. The character of Gretchen was directly inspired by Susanna Brandt who was publicly executed in 1773 in Frankfurt for infanticide; Goethe was so deeply disturbed by the Brandt case, that the tragedy became a central motive in *Urfaust* and a copy of the prison scene dates from a short time after her execution.

In the year in which *Faust I* was published (1808), Schubert was accepted as a choir boy at the *Hofkapelle* and entered the *Stadtkonvikt*. His first Goethe setting, *Gretchen am Spinnrade*, was inspired after several weeks of reading *Faust*, and his choice of *Faust* settings (1814–1817) portrays the evolution of Gretchen's consciousness through its various stages in the play. In 'Der König in Thule', Gretchen makes a profound statement about love and fidelity unto death, in the spinning song, she expresses a deep sexuality, whose expression is forbidden by the mores of her narrow world. In 'Gretchen im Zwinger' and in the 'Domszene' she is isolated by society and by the church, while her final song of infanticide is sung in madness. Goethe's change in metre from ballad form to free verse, conveys the dissolution of Gretchen character; in Schubert's musical realization of her songs he captures this progression, as his settings move from a lyrical to a declamatory style. Whether Schubert knew of similar cases of infanticide in Vienna in 1815–1817 is unknown, yet the psychological realism of his Gretchen songs, unveils a profound understanding of Goethe's heroine.

Paul Higgins (National University of Ireland, Maynooth)
Britten's Completion of Schubert's *Gretchen's Bitte* (D. 564): Musical Respect and Tradition

Benjamin Britten's commission from the British Broadcasting Corporation to compose a completion of Franz Schubert's substantial fragment *Gretchen im Zwinger*, in November 1938, a century after its posthumous publication, culminated in a radio broadcast of the completed work performed by the soprano May Blyth (pianist unnamed). This song represents Britten's first compositional engagement with *Lieder* and predates his successful joint recital career with the tenor Peter Pears and provides an early glimpse of Britten's twentieth-century response to nineteenth-century German song.

This paper seeks to contextualise this approach by the BBC to a young composer as a means of assessing the standing, which Britten had for a musical establishment, which wished to deliver this significant art fragment into safe hands. Analysis of his completion of this song for soprano and piano will reveal that Britten had absorbed many aspects of Schubert's *Lieder* style while also demonstrating Britten's sensitivity to text. A musical sensitivity which developed in response to his extensive contemporary artistic collaborations with the poet W. H. Auden; however, on this occasion the text is German and the poet J. W. von Goethe. Britten's return to the Bb minor opening key to complete this song, not present in Schubert's surviving fragment, may at first appear formulaic but when considered in terms of Michael Hall's identification of the musical association which Bb minor held for Schubert in relation to grief and tears in particular, Britten's musical decision will be shown to assume greater literary and musical significance.

Cathal Mullan (National University of Ireland, Maynooth)
The Characterisation of Gretchen in Wagner's *Faust* Settings

With Johann Wolfgang von Goethe's death and the completion of *Faust. Part Two*, 1832 was a landmark year in the historical development of the *Faust* legend. In the same year, the teenage Richard Wagner revised his *Sieben Kompositionen zu Goethes Faust* demonstrating a peculiarly youthful fascination with Goethe's original *Faust* text. This fascination eventually culminated in *Eine Faust-Ouvertüre*, composed eight years later and rewritten entirely in 1855. Wagner had not been born when the first edition of *Faust* was published but such was the impact of Goethe's text that many of the drama's concepts were readily assimilated into German culture. Consequently, German composers were notoriously

apprehensive in setting *Faust* to music yet they were seemingly compelled to do so nonetheless. As a result, German musical works of the period are evidently restricted by the textual demands of *Faust*. The Gretchen figure in particular became a principal theme of Romantic compositions but Goethe's expression of her femininity was carefully appropriated by composers. This paper aims to reveal Wagner's unique interpretation of Gretchen through the analysis of his song 'Meine Ruh' ist hin' from *Sieben Kompositionen zu Goethes Faust*. The young composer's considerable engagement with Goethe's writings will be presented in order to illustrate the importance of the poet and the Faust myth to his dramatic aspirations and the specific motivation behind his Gretchen settings. A discussion of *Eine Faust Ouvertüre* will also be included to show that his interest in Gretchen extended beyond his teenage song settings towards a deeper, more personal characterisation.

Session 2

Dorothy Conaghan (Independent Scholar)

Music of the Heart; how it Works: An Overview of 'Whole Class String Teaching' Projects in Irish Primary Schools

In the autumn of 2001 a Co. Kildare primary school launched an initiative giving every child in the school the opportunity to have a weekly violin lesson. This Project, probably the first of its kind in the Ireland, has continued to this day, with close to 900 children to date having had access to class tuition during the school day. These lessons have been, and still are, delivered by a visiting specialist string teacher. The children receive the tuition free of charge.

Since its inception many of these students have elected to continue lessons, and have joined local youth orchestras. Some have moved on to play other instruments. In the intervening years many other schools in Ireland have launched similar initiatives, using this template. This paper will focus on the logistics of setting up such an initiative, and highlights the teamwork that is essential between class teacher, school management, and specialist teacher. It will also look at the diversity of such projects, where schools draw on 'in house' and local resources working towards a common goal, providing access to instrumental tuition for all children. It will also explore the direction some schools have taken with their projects, and how funding plays a major part in this development.

**Gwen Moore (Mary Immaculate College, University of Limerick)
'Bête Noire'? Exploring the Continuum from Leaving Cert to
Higher Education**

Prior to significant changes to the Leaving Certificate Music Syllabus in 1996, the selection of music as a subject remained the privilege of those who were attending private instrumental lessons and/or those who intended to study music in higher education. With a fear on the one hand of dissipating numbers choosing music in secondary school, and an urge to make the subject more inclusive on the other, the introduction of a revised Leaving Certificate Syllabus in 1996 was welcome. However, such changes gave rise to much debate among academics and music scholars at the time. Discussions revolved around the potential suitability of the syllabus for those who might wish to study music in higher education and that the changes in music curricula at secondary level would lead to falling standards *inter alia* diminished skills and theoretical knowledge on entry to music degree programmes. This paper explores the implications of the departure from a notation and literacy-based framework to a more performance-based curriculum at Leaving Certificate level for lecturers and students in Irish higher education. Data from a survey and semi-structured interviews with undergraduate students reveal a relationship between students' musical backgrounds, prior music education and their experiences in higher education. Following the presentation of findings, the notion of a fractured continuum will be discussed in light of the changing landscape of Irish higher education.

**Anna-Marie Higgins (University of Cambridge)
Modelling Musique Concrète Composing at Secondary School**

Demonstration, explanation and imitation are important pedagogical tools. By working out a 16-bar melody and stock chord progressions on the board, for example, music teachers reveal to their students the thought processes that are involved in core composing tasks. A problem arises, however, when musique concrète composing is introduced at secondary school level. Without conventional elements such as a beat, a melodic line, harmonic support and instrumental timbres, appropriate criteria for both creating and evaluating the students' compositions must be stipulated. Modelling is required. But how can someone who is not a composer create an example that is valid and 'correct'? Set in a social constructivist framework, this qualitative scoping study addresses the following research question: 'In what way might a teacher support secondary school students in their composing and understanding of

musique concrète?’ Using an audio editor and found sounds, the teacher modelled two contrasting pieces, lasting five minutes in all, during composing workshops with Transition Year students. These highlighted aspects that she considered to be important and were uploaded on the ‘Soundcloud’ website, along with explanatory notes. Established composers from Ireland and England, music analysts, textbook authors, methodology lecturers, Leaving Cert examiners and Transition year students were invited to listen to the pieces in order to rate them. Findings are derived from their comments, the programme notes, the teacher’s reflections, the use of a rubric and the pieces themselves. The discussion hinges on three points: aesthetic values, assessment and the link between tuition and intuition.

Session 3

Antaine Ó Faracháin (DIT Conservatory of Music and Drama) Suggested Ways of Looking at Repertoire in Traditional Song in Ireland

The aim of this paper is to broaden and develop our understanding of the concept of repertoire within the context of traditional singing in Ireland in both the Irish language and in English. It will attempt to analyse traditional singing in Ireland from within the culture/s in question. The author is himself a traditional singer.

Some evidence gleaned from semi-structured interviews with nine traditional singers will be examined as well as some of the literature relevant to the subject. Several concepts, which are relevant to an understanding of the subject of repertoire within the context of traditional song, will be teased out and several ways of looking at repertoire will be suggested. Aesthetics used within the culture/s will also be examined aesthetics which are sometimes at variance with the more formal classical system and which have thus implications for music education and the teaching of traditional singing. Some of the defining characteristics of traditional singing in Irish and English will also be explored. The relevance of traditional song repertoire in a modern context will be examined.

It is hoped that theories and opinions heretofore accepted without question will be opened anew for discussion. It is hoped also that the true traditional singer will be seen to engage in more than mere imitative

repetition of a repertoire which is made up solely of calcified forms devoid of any element of creativity but will instead be seen as a renderer and re-renderer, a creator and re-creator, who sings with sense and understanding from a repertoire which is as relevant today as it was when first created.

Seán Ó Cadhla (DIT Conservatory of Music and Drama)
Some Notes on ‘Skewball’

The well-known horse-racing ballad ‘Skewball’¹ recounts a challenge arranged between two horses – one a grey mare of some considerable repute, the other a skewbald gelding of inferior pedigree – in which the lesser-favoured of the pair proves victorious, despite all formbook expectations. *SB* has a well-established oral tradition in Ireland, with versions documented throughout the 18th, 19th and 20th centuries, the latest in March 1979. In common with many folk songs of the period, *SB* was appropriated by broadside printers and subsequently enjoyed widespread public appeal throughout England in the early to mid-nineteenth century, its popularity waning somewhat alongside the decline of broadside selling in the latter half of the nineteenth century.

When a comparative analysis of oral and broadside versions of *SB* is undertaken however, a clear dichotomy manifests itself in terms of key aspects of the narrative related in both. The author argues that these variations were quite deliberate in origin, being a direct result of subsequent interpolations and excisions by broadside ballad printers.

This paper sets out to examine certain aspects of ballad revision by broadside printers, particularly of those, which emanated from the folk tradition. By drawing comparisons between respective versions of *SB* collected in both oral and broadside tradition, this paper will demonstrate that as a consequence of changing social and cultural mores of the 19th century, the ballad was deliberately revised for the specific purpose of making it more appealing to an increasingly literate and sophisticated middle-class audience.

1 (Laws: Q22 / Roud: 456): The ballad is known variously as “‘Skew Ball’”, “‘Scewball’”, “‘Scew Ball’”, “‘Screw Ball’”, “‘Skyball’”, “‘Scuball’”, etc. For the purposes of this paper, the generic abbreviation *SB* is used.

Session 4

Fiona Palmer (National University of Ireland, Maynooth)
Sir Julius Benedict (1804–1885): Reinterpreting the Conducting Career of a Naturalised Englishman in Nineteenth-Century Britain

In 1880 Sir Julius Benedict (1804–1885) resigned from his London-based role as conductor of the Liverpool Philharmonic Society. He had held the post for thirteen years. The consequences of his resignation provide illuminating evidence of his status in British musical society towards the end of his long and varied career. The Stuttgart-born son of a Jewish banker, author of biographies of Mendelssohn and Weber and editor of Beethoven, his career as a conductor of opera, oratorio and orchestral music provides an interesting perspective on the marketplace within which he operated. His work encompassed metropolitan and regional centres of activity. This paper considers Benedict's portfolio career, his opportunities, institutional and personal allegiances, successes and failures. It examines the issues surrounding his contemporaneous reception and posthumous image. It seeks to establish the nature of his function as conductor within the broader landscape of the status and remit of this role as understood in Britain in the final decades of the nineteenth century. As a result, fresh insights are gained into opportunities for conductors, the fortunes of Benedict's key competitors, programming practices (repertoire and practitioners), and infrastructures of conductor employment and influence.

Konstantinos Andreou (Independent Scholar)
Frank Martin's *Deuxième Ballade pour Flûte et Piano*: Issues of Chronology

An, until recently, unknown handwritten manuscript by the Swiss composer Frank Martin (1890–1974) came to light in the summer of 2008. The piece is entitled *Deuxième Ballade pour flûte et piano ou flûte, orchestre à corde, piano et batterie*, and is an arrangement of Martin's *Ballade pour saxophone alto, orchestre à cordes piano et batterie*. Martin wrote six pieces he called "ballades", putting the nineteenth-century term, traditionally referring to a type of one-movement piano piece with lyrical and dramatic narrative qualities, to a completely different use. The newly discovered piece is undoubtedly written by Martin, as the composer's handwriting is clearly identifiable,

however, it is unclear when this arrangement was made. The title page indicates the year 1938, however, the question one could reasonably pose is why then the recently discovered flute ballad is entitled “*Deuxième*”, since it would appear to in fact precede the hitherto known Ballad for flute and piano the composer wrote in 1939.

This paper seeks to hypothesise a location and date for the manuscript with considerable, as possible, precision. The focus shall be mostly on internal evidence of Martin’s manuscripts. However, the composer’s correspondence and other external available evidence that could provide sufficient clues as to the manuscript’s chronology will also be considered. The paper aims to raise questions regarding the use of watermarks and paper type in the chronology of music manuscripts, and the degree to which one can rely on (auto) biographical evidence in this type of research.

**Karol Mullaney-Dignam (National University of Ireland, Maynooth)
The Musical Life of Augustus Frederick FitzGerald (1791–1874),
Third Duke of Leinster**

Augustus Frederick FitzGerald (1791–1874) was a prominent political figure of significant dynastic heritage, affectionately referred to as ‘the good, old duke of Leinster, the most liberal and generous of landlords’. A godson and relative of King George IV, music had featured prominently in his education and he was, by all accounts, highly proficient on the violin, cello and double bass. Based on research carried out as part of the ‘Music in the Irish Country House’ project (funded in 2010–12 by the Irish Research Council for the Humanities and Social Sciences), this paper examines the centrality of music in the duke’s adult life.

The third duke of Leinster was prominent not only in the musical life of Dublin but also in London where he spent time each year attending to parliamentary business. Indeed, he exemplified the leadership of musical activity in the nineteenth century, and being a Commissioner of National Education for Ireland between 1836 and 1841, was particularly concerned with music education. He was largely responsible for securing annual government funding for the Irish Academy of Music in Dublin (founded 1848) and influential, later, in acquiring permission from Queen Victoria to attach the pre-fix ‘Royal’ to the title of that institution. The duke was personally acquainted with many prominent musicians and patronised amateur choral and musical societies as well as numerous charity concerts. As this paper reveals, the duke’s passion for music had

a significant bearing on his personality and on his domestic life, particularly at his country house at Carton in Co. Kildare.

Session 5

Michael Lee (Queen’s University Belfast) **Armide and her Sisters: Characterising the “Dangerous” Female Subject in Late Seventeenth-Century French Opera**

In Nicolas Boileau’s antifeminist *Satire X* (often subtitled ‘Against Women’) of 1694, he reserves particular venom for the seemingly overpowering effect of opera, where ever-susceptible female audience members learn “that for love, like to a supreme god, one must sacrifice everything, even virtue...” while the composer Lully rekindles “lecherous morality... with the sounds of his music.” Coming at a time when the very legitimacy of women in the French public sphere was deeply contested, the representation of female characters on the opera stage deserves closer scrutiny. Examining such concepts as the ‘*précieuse*’, ‘*femme forte*’ and ‘*frondeuse*’, this paper will review discourses of femininity in seventeenth-century French culture. This will include questioning whether changing ideas of subjectivity and the rhetoric of character – partly encouraged by such ‘feminine’ writing as novels and published letters – affected the reception and staging of operatic figures Arcabonne, Mérope, Médée and, especially, Armide.

John Cunningham (Bangor University) **Mason’s *Caractacus* on the British Stage**

Though today considered a literary figure of only minor importance, the polymathic William Mason (1725–1797) was one of the most famous and fashionable English poets of his day. In 1759 he published his tragedy *Caractacus*, his second ‘dramatic poem’ to include a chorus ‘on the Model of The Ancient Greek Tragedy’. Set in ancient Britain, the poem tells the story of Caractacus’ failed revolt against the invading Roman armies. Several years after its publication *Caractacus* enjoyed renewed popularity as the basis for several musical settings by composers including Thomas Augustine Arne and Charles Wesley; the earliest setting was performed in Dublin in 1764 and is attributed to Garret Wesley, first Earl of Mornington. This paper will aim to provide a contextualisation of these attempts to celebrate a myth of national origins on both the London and Dublin stages.

Antonio Cascelli (National University of Ireland, Maynooth)
Tremendum Fascinosum and Tremendum Horrendum in
Monteverdi's *Il Combattimento di Tancredi e Clorinda*

Tasso's *La Gerusalemme Liberata* occupies a privileged role in the definition of the modern subject and its affects. Amongst the episodes of the poem, that of Tancredi and Clorinda, as Giovanni Careri reminds us, with its mixture of love and violence, assimilation and confrontation, personal identity and agency, shows aspects particularly relevant for today's culture. The comparison of Monteverdi's *Il Combattimento di Tancredi e Clorinda*, the only music setting of the full episode of the battle, with Domenico Tintoretto's pictorial realisation of the scene, will focus on the above issues in the cultural context of Venice and through the temporal narrative that music started to explore in the sixteenth and seventeenth century. It will also investigate the moments when affects, in their ambiguity, oscillate between the two poles of Tasso's poem: history of winners - the *tremendum fascinosum* - and history of victims - the *tremendum horrendum*.

Laura Watson (National University of Ireland, Maynooth)
The *Nouvelle Femme* in Early Twentieth-Century French Opera and
Ballet

The 'New Woman' was a term first coined by British writer Sarah Grand in 1894, though earlier manifestations of this phenomenon may be seen in heroines such as Ibsen's Nora in *A Doll's House* (1879). As the idea took root in Britain it also made its way across to France, where the *nouvelles femmes* there similarly challenged conventional gender ideologies, roles and behaviours. Some fine nuances differentiated this philosophy from mainstream French feminism. Scholars of *fin-de-siècle* French culture, society and politics acknowledge the New Woman's impact on literature, theatre and the French press, as spearheaded by figures such as the actress Sarah Bernhardt and journalist Marguerite Durand. Yet there has been little study of this specific concept in French music of the period, despite an ongoing fascination with deviant women of the Paris opera stage such as Carmen and Salome.

The New Woman in French music materialised not just in fictional opera or ballet characters, but also through the efforts of singers, dancers and co-librettists such as Georgette Leblanc and Natasha Trouhanova who collaborated closely with composers throughout the creative process. Their involvement saw the stage become a site in which they performed

transgressive acts of resistance to gender norms. Such enactments became entangled with far-reaching questions of French identity because they threatened the nationalist, masculine and Catholic political self-image. My paper explores Paul Dukas's theatrical output in the early 1900s as a case study of the New Woman in French music, focusing on the dramatic representations of women, the input of his female collaborators, and critical reaction.

Session 6

Philip Ewell (Hunter College, City University of New York) Hemitonicism in the Music of Anton Webern

In 1965 Pierre Boulez performed Webern's op. 6 in Moscow, Russia, one of the first live Webern performances ever heard there. Awestruck, brother-and-sister Yuri and Valentina Kholopov, musicologists at the Moscow Conservatory, began work on Webern's music: from 1965 to 1970 they wrote two books thereon (published in 1984 and 1999). Working from scores and a few scant writings by Europeans—Stockhausen, Pousseur, Metzger, Kolneder, and Karkoschka—Valentina Kholopova devised a system of pitch-class set analysis, which Yuri Kholopov later named “hemitonicism” (Russian *Гемитоника*). She first presented her findings to the Soviet “Union of Composers” in the early 1970s, and then published a follow-up article in 1973. Though many in Europe have dismissed American pitch-class set analysis as unmusical and useless, the system contrived by the Kholopovs bears many striking resemblances to the American system. In this paper I will explicate this most important parallel development in Russian Music Theory while making connections with American analytical models.

In her 1973 article, Valentina Kholopova gives brief hemitonic analyses for: Brahms, Franck, Shostakovich, Stravinsky, Liszt, and Bartók, among others (though the article was chiefly on Webern); so, she clearly felt this system could be applied to other composers, as is true in America. In hemitonicism, octave, enharmonic, transpositional, and inversional equivalence are all operative. There are two types of hemitonicism: fields (the continuous filling in, by semitone, of some portion of the chromatic scale), and groups (five three-note and five four-note archetypal pitch-class sets that feature at least one semitone—there are, therefore, ten total archetypal sets in the hemitonic system).

By looking at some of their analyses and doing some new analysis, I will show that this system bears many resemblances to American pitch-class set analysis, yet with many interesting and significant differences. I also posit that it is a useful and musically meaningful method for understanding Webern's music.

Benjamin Dwyer (Trinity College Dublin)
Towards Simplicity – Britten's Recalibration of Variation Form

As one of the fundamental forms in music, the 'theme and variation' has been utilised by most composers. In the 19th century, it emerged in large-scale pieces such as Beethoven's *Diabelli Variations* and Brahms's *Variations on a Theme of Haydn*. The following century brought new approaches, such as Schoenberg's technique of 'Developing Variation'. In relation to structural developments in 20th-century composition, Benjamin Britten is not considered a trailblazer. However, in some cases, he did vitally reinvent traditional forms. In particular, his innovative treatment of the 'theme and variation' - which reverses the process and places the variations before the theme - radically alters a listener's apprehension of chronological development and therefore, reception of the music. Additionally, the Britten's restructured form now strives towards simplicity rather than complexity in keeping with his belief that composition should aspire to the simplest means of statement. This paper will explore the background to Britten's pioneering use of 'Reverse Variation' form, the works in which he employed it, and a detailed exploration of its use in his *Nocturnal, after John Dowland*, op. 70. Though not recognized as a major innovator, this paper supports the notion that Britten was at least capable of ingeniously recalibrating his musical inheritance.

Cathy Byrne (National University of Ireland, Maynooth)
Incarnations of a Theme: Bartók's Piano Sonata Finale and Musettes From *Out of Doors*

The *Allegro molto* third movement of Bartók's Piano Sonata (1926) is characterised by a *ritornello* theme that strongly suggests a folkdance origin, with percussive accompanying chords and variable rhythm. In draft form, the movement included a section marked 'Musettes' (bagpipes), which was extracted for the final form of the Sonata. The Sonata's second draft, published in facsimile by the Budapest Bartók Archives in 1980, contains both versions of the final movement, before and after deletion. The omitted section subsequently became an independent composition, entitled 'Musettes', forming the third of five

pieces in the *Out of Doors Suite*, completed in the same year.

The objective of this paper is to ascertain how the stylistically unparalleled bagpipe imitation relates to the folk-inspired theme of the Sonata's third movement. The latter's eight-bar theme, consisting of an *ABAB*² structure on an extremely economical scale, recurs with rhythmic and registral variation, inversion and changes to the style of accompaniment. László Somfai's structural description of the movement includes the terms 'rondo', 'ritornello', 'stanza', 'episode' (in reference to the extracted section) and 'imaginary folksong'. The concept of an ideal type of folksong, of which the stanzaic theme is a distortion, necessitates discussion of János Kárpáti's theory of mistuning, a term applied both to pitch and rhythm in Bartók. Somfai's reference to the 'imaginary folksong' is supported by Bartók's stated use of 'deliberate or subconscious imitations of folk melodies.'³ The rhythmic and stylistic variation of the folk theme in the Sonata's finale contrasts with the unchanging rhythmic structure and 'restricted vocabulary' of *Musettes*⁴ This paper examines the original incarnation of *Musettes* as part of the draft of the Sonata's finale, and its final independent version as the central piece in *Out of Doors*.

Judith Carpenter (University of Sydney)

Muse and method in the songs of Hamilton Harty: the early years, 1895–1914

From the perspective of Field Day publications, the number of biographies on composers of Classical music in Ireland is modest in number. In an effort to remedy this situation, in 2006 Field Day commenced publishing a series of monographs on Irish composers, with the ultimate goal being to cover "every major figure" in Irish music. In the case of Hamilton Harty, existing literature includes his brief autobiography, *Early Memories*, which describes his early years in Northern Ireland, and David Greer's volume, *Hamilton Harty: his life and music*, which presents a comprehensive account of his life, and an

2 László Somfai, 'The Influence of Peasant Music on the Finale of Bartók's Piano Sonata: An Assignment for Musicological Analysis' in *Studies in Musical Sources and Style*, ed. Eugene K. Wolf and Edward H. Roesner, pp. 535–555.

3 Béla Bartók *Essays*, ed. Benjamin Suchoff, pp. 349–350.

4 Barbara Nissman, *Bartók and the Piano*, p. 146.

overview of his works. Two doctoral dissertations examine Harty's conducting career — Declan Plummer focuses upon the 1890s while Jonathan Haupt discusses Harty's time in America. Greer has published an article on Harty's 1939 tone poem *The Children of Lir*; however, little in the way of detailed research has been done on Harty's earlier works. This paper focuses on the published songs which Harty composed between 1895 and 1914 with the dual objectives being to contextualise the songs from a biographical, historical and musicological perspective, and to provide a detailed analysis of several songs including *Sea Wrack*, *My Lagan Love*, and *A Cradle Song*. It is my contention that in the context of Harty's career his songs function both as intermediate goals and as final goals. The songs were a step in his journey to becoming a conductor, but they are also examples of a succinct yet expressive musical voice.

Saturday, 16 June 2012

Session 7

**Patrick O'Connell (National University of Ireland, Maynooth)
The Cross-Fertilisation between Traditional Irish Music and its
Practitioners and Military Bands during the Napoleonic Wars**

The outbreak of war between Britain and post-revolutionary France in 1793 saw an expansion of the number of military units in Ireland. English, Scottish and Irish Regiments of the British regular army fought the French armies in Europe while their duties in Ireland were performed by 'volunteer' militias from Ireland and Britain. The majority of these regiments, both regular and volunteer, had wind bands. All had fife and drum corps but the majority had more elaborate wind bands that performed on military, ceremonial civil occasions and at social and theatrical gatherings. The bands formed the backbone of publicly performed music in Ireland at the period.

The paper will discuss the music performed by military wind bands in Ireland in the period 1793 to 1816. It will examine that part of their repertoire, principally marches, that can be demonstrated to have had its origins in traditional, or vernacular music. It will also present and discuss the evidence that music composed for military bands made its way into the vernacular tradition of communities of both nationalist and loyalist allegiances irrespective of its origins. Published 'Irish' sheet

music and collections having their origins in military band music will be presented. The influence of musical training on literacy in the wider community will also be discussed.

Burçin Uçaner (Gazi University)
Turkish Military Music from Past to Present and its Impact on World Music

Roots of military music in Turkish culture reach back to Central Asia, where it was called “tuğ takımı”. Seljuks referred to it as “tabilhane”, while Ottomans named it “mehter”, which was referred to as “Janissary Music” in non-Turkish sources. Military music, which consisted of percussion (drums, “kös”, “nakkare”, cymbals) and wind instruments (“zurna”, “nefir”, “boru”), was used in order to encourage and improve the morale of the soldiers as well as signaling and communication (e. g. attack, retreat, raid orders). Other than their military objectives, these musical ensembles took part in important weddings ceremonies, public concerts, and during formal visits of foreign rulers and ambassadors. This article aims to describe the history, purpose, instruments, and education of military music in Turks. The impact of Turkish military music on well-known European composers (such as Mozart, Beethoven, Gluck) will be described in connection with its impact on military music in Europe.

Emma Williams (University College Dublin)
Band Contests: An Insight into Brass Bands in Ireland

Contests play an important role in the calendar of many brass bands and provide focal points towards which they dedicate a large amount of their rehearsal time. Herbert (2000) has suggested that ‘processes, rules, values, spheres of influence, power structures, and performance practices which emanate from contesting’ have defined the shape and character of the brass band movement in the UK. This paper investigates to what extent this applies to the brass band movement in Ireland. It will explore the development of contests in Ireland by examining local and national competitions. Various facets of contesting will be considered, in particular their organisation, the requirements for participation, the repertoire performed and the prizes presented. By examining these aspects, it is possible to garner insights into brass bands in Ireland especially regarding the type(s) of repertoire, their size and geographical distribution.

Session 8

Sarah Rebecca Gerck (Oberlin College and Conservatory) I'll Take You Home Through Tara's Halls: References to Ireland in Nineteenth-Century American Parlor Song

In the nineteenth century, famine and colonization in Ireland spurred dramatic demographic shifts in the United States. This precipitated diverse, fluid, and unstable ideas about the Irish. Music, so central to both the conception and communication of Irishness in the U.S., was a vital site for the negotiation of Irishness. The issue becomes clear when examining songs that reference Ireland. This paper examines strategies of depicting Ireland in parlor songs popular in the U.S., beginning with Thomas Moore's 1808 melodies and ending with Thomas Westendorf's 1875 "I'll Take you Home Again Kathleen." I suggest that during that time, the concept of Ireland shifted from a land defined by Otherness to one that reflected specifically U.S. concerns for whiteness and Americanness. Moore's lyrics, written for tunes heard at the overtly Irish-nationalist 1792 Belfast Harp festival, address the political situation on the island and grieve for the independence lost. Moore's Ireland is ancient, idealized, and filled with easily identified and longstanding markers of Irishness. Irish landscapes, harps, and textual references to Ireland abound. Thomas Westendorf's song also addresses loss of homeland, though here it stems from physical displacement, a common experience for immigrants, Irish or not, in the United States. The Ireland longed for by Kathleen represents an idealized though ambiguous homeland, with the capacity to stand in for any western European country of origin. Diachronic examination reveals that this shift also occurred musically. As the century progressed and American popular styles coalesced, song forms representative of Old World balladry waned and songs that reference Ireland increasingly adopted verse-chorus forms.

Axel Klein (Independent Scholar) 'O the Days of the Kerry Dancing!' – Irish Song Composers in Victorian England

The careers of Irish song and ballad composers in Victorian England is much less documented in academic studies compared to their contemporaries in opera (Cooke, Kelly, Balfe, Wallace, etc.) and

Anglican church music (Stanford, Wood). Yet this was another area where Irish musical emigrants left their mark on the eastern side of the Irish Sea, although their main medium makes us consider them less important. In terms of their contemporary public success, however, they were equally important.

While mentioning the majority of relevant composers in the form of an overview, this paper will concentrate on the lives and music of Wellington Guernsey (1817–1885) and James Lynam Molloy (1838–1909). Both were born in rural Ireland (Guernsey in county Westmeath and Molloy in county Offaly), benefited from education on the Continent, and came to live in London where Guernsey pursued a military career and Molloy practiced law. And both wrote Irish songs, which proved to be popular evergreens well beyond their own lifetime. Many of them celebrate Ireland in romantic, often melancholic, terms and became prototypes of the composed ‘Irish ballad’. Whether these were ‘songs’ in an art music tradition or rather ‘ballads’ appealing to public taste is a secondary question, which is partly answered by the fact that they were performed on the same stages and the distinction was only beginning to be made.

Mary Louise O’ Donnell (University of Limerick) The Iconography of the Irish Harp in the Celtic Tiger Years

Since the foundation of the Irish Free State in 1922 the Irish harp has been employed as the official emblem of Ireland. Although there has often been controversy over the orientation and number of strings used on seals, the coat of arms and coinage, a design based on the Trinity College Harp by Percy Metcalfe in 1928 has remained the model for all official representations of the harp emblem. Since the mid 1990s there has been a considerable shift in the representation of the Irish harp emblem, in particular, in various government departments and Quangos e.g. Department of Agriculture, Fisheries and Food, Department of Defence, NAMA (National Asset Management Agency) and NTMA (National Treasury Management Agency). This paper explores the shifting interpretations of the iconography of the Irish harp in the Celtic Tiger years, and more recently, in the economic downturn, and attempts to critically analyse the Irish harp image with a view to exploring how the visual transformation of the Irish harp has reflected changing political, social and cultural values over the last two decades. By employing Erwin Panofsky’s three methodological steps from his seminal work *Studies in Iconology* (1939), namely, iconographic description, analysis and contextualised interpretation, I argue that the

deconstruction of the traditional image of the Trinity Harp has rendered visible the emergence of a nation which has attempted to construct a new Irish identity.

Session 9

Shane McMahon (University College Dublin) **The Unanswered Question: *Parsifal* and German Modernity**

Recent historicist readings of Richard Wagner's *Parsifal* have sought to demonstrate its coded presentation of antisemitic and racist ideology, and have argued for an understanding of the work as a primary document of the nineteenth-century antisemitic imagination; part of an evolving cultural complex of ideologies and prejudice which culminated in the Nazi catastrophe. This paper will attempt a cognitive mapping of the governing metaphors of *Parsifal* in relation to the question of the uniqueness, or otherwise, of the course of German modernity generally, and the origins of nineteenth-century 'cultural irrationalism' and the 'politics of cultural despair' specifically. Drawing heavily on extra-musicological insights on the meaning of the terms modernity and modernism (particularly those of Zygmunt Bauman and Eric L. Santner), this paper will argue for the necessity of the addition of a third, 'cultural-sociological', dimension to the dominant paradigms of historicism and aestheticism in Wagner research. It will conclude by considering the unresolved issue of the 'modernism' of the musical dramaturgy of *Parsifal* versus the critical discourse of 'antimodernism' which has surrounded its ideological agenda, and will argue instead for an approach to *Parsifal* which treats it as an episode in a much broader history of modernity's self-representation.

Liam Cagney (City University of London) ***Musique spectrale, musique différentiel*: some thoughts on defining spectral music**

This paper looks at the question of the definition of spectral music. After analysing the source of the name in Hugues Dufourt's 1979 essay 'Musique spectrale', I briefly consider the French historical context in the activity of Ensemble l'Itinéraire and its composers, Dufourt, Grisey, Murail and Levinas. I then go on to look at an alternative formulation put forward by Gérard Grisey, *musique différentiel*. The concept of differential music properly examined yields up insight as an alternative

way of considering spectral music. The concept of difference is explored through its development in the work of Giles Deleuze. Finally, I examine how these insights may apply to the analysis of a work of Grisey's, *Dérives* (1974); and I conclude by assessing what the question of difference suggests for the question of the definition of spectral music.

Aisling Kenny (St. Patrick's College, Drumcondra)
What Happens to a Poem When it is set to Music?: A Theory of Musical Ekphrasis Applied to Song

One of the central issues for the study of song relates to the practice of analysis, namely: how much emphasis should one place on the poem? Eminent Lieder scholar, Susan Youens, rightly states that:

Lieder begin with words; they are born when a composer encounters poetry. If this statement seems obvious, it is not reflected in writings on music, which tend to 'skip over' the literary surroundings in order to arrive more swiftly at musical matters.⁵

This paper seeks to offer further justification for an analysis of song, which prioritises the musical interpretation of the text by demonstrating that song is a type of musical *ekphrasis*, that is, an artistic response to an existing piece of art. Here, Siglind Bruhn's pioneering ideas on the possibility of ekphrasis in music will be developed and applied to the interpretation of song. Integrated with the theories of leading voices in the debate, the potential ability of ekphrasis to solve the problem of 'setting the text' versus 'composing the song' will be demonstrated. It will be argued that not only can ekphrasis help to explain the phenomenon of song (i.e. what happens when a poem is set to music) but also potentially bears considerable significance for our perception and methodological approach to the genre.

5 Youens, 'Schubert and his Poets', p. 99.

Session 10

Dave Flynn (DIT Conservatory of Music and Drama) Putting Flesh on the Skeleton – Uncovering the Hidden Complexities of Traditional Irish Music

Traditional Irish music is often analysed and referenced by scholars with little or no background in the tradition. Invariably these analyses reference music as it is notated in collections such as Francis O'Neill's 'Music Of Ireland'. These notations are referred to by traditional musicians as 'skeletons' because they only contain a fraction of what traditional musicians actually play. With this paper I will reveal in notation, some of the hidden complexities of traditional music that are rarely, if ever, presented in published notations.

To demonstrate how performances of traditional music differ significantly from tune skeletons, I will contrast the version of the reel 'My Love Is In America', found in O'Neill's collection, with my own detailed transcriptions of versions of this reel as recorded by three different fiddle players, Martin Hayes, Con Cassidy and Tommy Potts. I will also contrast Paddy Glackin's recording of the air 'Gol na mBan san Ár' with the 'skeleton' notated in the Goodman Collection. These transcriptions utilise a notation system I have devised which draws on contemporary notation techniques to display the micro-tonal and ornamental effects, which are essential to the character of traditional music.

By presenting traditional music in this detailed manner, many 'hidden' features of the music can be revealed to those more accustomed to analysing music through notation than by ear. This can be of particular benefit to classical musicians and scholars wishing to gain a better understanding of the nuances of traditional music.

Richard Duckworth (Trinity College Dublin) Microtonal Notation: LilyPond as a Score Editor for Bohlen-Pierce Scales

Composers working with microtonal systems face a unique challenge: the difficult task of notating non-twelve-tone pitches on a standard staff system. A consideration of the scores of Carillo, Haba and Blackwood

demonstrate that a turnkey notation solution for all microtonal scales may never be found, but customised individual systems can be of great benefit to the composer and to the performer. The preservation of clarity is paramount, so that the intent of the composer can be easily conveyed to the performer through the medium of the adapted score system. Conversely, a good system will facilitate the transmission of notated communications from the performer back to the composer for the purposes of editing and revision.

This paper sets out to trace the evolution of the score for a microtonal work, which makes use of the Bohlen-Pierce (B-P) scale, and which uses the LilyPond notation editor to engrave the score. The pitch span of the B-P scale is defined on conventional staves, and these have been reassigned to the B-P pitch values. New customised clefs have been traced by coding bespoke PostScript graphical objects into the LilyPond files, and these microtonal clef glyphs override the traditional bass, treble and alto clefs. With this system, it is intended that performers, after some initial training, will feel sure of the pitch assignments for the new staves, as they resemble conventional staves. In addition to the scoring system, this paper introduces: a performance-ready timbral selection method based on the Split-Sideband synthesis method; a pair of bespoke B-P keyboard manuals with performance control features.

Jonathan Grimes (Contemporary Music Centre Dublin & Trinity College Dublin)
Music Encoding Initiative

Digital encoding of written music has been somewhat neglected and until recently there has been a noticeable lack of coordinated development in the field. This has prevented the kinds of developments in music, which have resulted in text, such as the analysis of written music using digital tools and the development of digital critical editions for music. The establishment of the Music Encoding Initiative (MEI) is one of the more promising recent developments in the field of music encoding and offers many possibilities for musicologists. The paper will examine the initiative and how it can be applied to specialist music collections to enable musicological research.

A brief overview of MEI and its origins will be given along with a summary of recent developments in the initiative. The paper will identify benefits and drawbacks in applying MEI to specialist music collections, and offer a critical appraisal of the initiative. The Contemporary Music Centre's online digital archive will serve as an example of such a

specialist music collection, and the paper will make some suggestions as to how MEI might be applied to this archive. A practical series of steps, which work towards achieving a best practice approach to its implementation will be discussed, and the paper will also look at how MEI might assist researchers and developers in the field of Music Information Retrieval (MIR).

Session 11

Maxime Cottin (University of Nice Sophia-Antipolis) *What Did They Want to Say?: The Issue of “Meaning” in Instrumental Rock Music*

The question of meaning and interpretation of popular music has not eluded the interest of musicologist scholars. Can music convey a meaning, and how this meaning is available to us, as a listener? The musical hermeneutic field tries to decode the signification embodied, not only within the musical structures, but also, in the case of popular music, within all the parameters involved in the recording process (i.e. sound, effects, etc...). So both the structures relative to pitch organisation and sound production have an equal role to play in the embodiment of external referential symbols. But in almost all popular music recordings, the presence of lyrics places the listener in a direct relation with extra-musical references, and the music is thus interpreted as being a mere musical painting of the lyrical content. So what about *instrumental* rock music? The present research proposes to investigate if “meaning” (understood as extra-musical references) is available to the listener in the absence of lyrics. The different interpretations already available to us of the progressive rock composition *Larks' Tongues in Aspic* (1973) by the English band King Crimson provide the perfect example of the quasi impossibility to deduced one unanimous signification. Indeed, Gregory Karl developed in his article a traditional narrative interpretation in which he recognises the embodiment of a persona, facing conflicts. On the other hand, Robert Fripp, the composer, spoke about both “the conditioned and unconditioned world”, merging together a pure formalistic view and an external reference to sexual intercourse.

Karen Power (Independent Scholar)
Everything Bleeds: Let's Talk Sound

Everything bleeds, even sound. As an electroacoustic composer, I have recently been specialising in the use environmental and everyday sonorities as catalysts for constructing new sound-worlds in installations, compositions and improvisations. Working with 'found' materials, which are already fully formed, unveils many questions relating to how such sounds behave and how many of the sonic characteristics of any sound are its sole property. In other words, how much of any sound is determined by, or owes its recognition qualities to its surroundings. Inherent in the latter question are further queries, which this paper will address: What happens to a sound when it is removed from its original context and placed next to other sounds? How much of any sound is determined by our familiarisation with that sound and its context? Are we ever really able to start anew with any sound with a previous existence?

Much has already been written in this area of electroacoustic music. Most relevant to this paper are terms such as 'source-bonding' and 'memory of hearing', which identify inherent attributes and contexts which must be considered when using external sound sources in composition. Drawing from such assumptions, this paper presents examples, from Karen's recent works, that utilise both the context and shape of found sounds as stimuli. One such example explores the development of a technique, which I have dubbed 'the bleeding effect'.

Session 12

Fabian G. Huss (University of Bristol)
Frank Bridge's Radical Phase within the Context of British Musical Modernism

From 1913 onwards, Frank Bridge produced a series of increasingly radical modernist works, unlike any music being produced by his British contemporaries. My paper will examine features of Bridge's music during this transitional period and subsequently, including possible influences on it and the aesthetic priorities it implies. In particular, his retention of certain aspects of traditional concepts of musical logic, with consequences for both structural and expressive elements, leads to a highly complex, personal and often remarkably dissonant idiom that

nevertheless balks at the total break with the past and resultant 'end without end' that Adorno identified in Schoenberg's modernism. Responses to this music, including critical reactions and the ideological attitudes they entail, both in England and elsewhere, will also be considered, with a view to establishing a relevant context for Bridge's remarkable development. The role of external events such as the war will also be reconsidered, as approaches to Bridge's stylistic transformation have tended towards what Leonard Meyer calls direct causation theories and the inherent naïve over-simplifications they entail.

John Snyder (University of Houston, Texas)
Samuel Coleridge-Taylor and (Extra-) Musical Exoticism

Samuel Coleridge-Taylor (1875–1912) rocketed to fame at age 23 with his cantata, *Hiawatha's Wedding Feast*. His last choral composition was *A Tale of Old Japan* (1911), and he had meanwhile written *Kubla Khan*, *Twenty-four Negro Melodies*, and several smaller works involving or referring to exotic materials. A survey of his oeuvre turns up two dozen such items, some having multiple movements—impressive, given the tragic brevity of his life.

This paper will give an overview of exoticism in Coleridge-Taylor's music: musical materials borrowed, Otherness suggested by less direct means, Otherness in his choice of poetry. The first of these is best represented by the *Melodies*, but even these hold distinct types of Otherness for listeners of different backgrounds: the spirituals would be exotic to a British listener, but not to an African-American one (for whom even the harmonic treatment would be familiar). *Hiawatha* is remote from the British Isles culturally and geographically, but in North America, the Ojibwe are internally exotic to the dominant populace. Here, the musical means involve an invented exoticism, carrying no particular meaning for a listener unaware of the subject matter, rather than a borrowing of Native American musical materials. Finally, Coleridge-Taylor set poetry by several American poets, notably Paul Laurence Dunbar (*African Romances*); the *Southern Love Songs* would be exotic only in proportion to distance from the southeastern US.

But Coleridge-Taylor was not only an exotifier – he was himself exotified by his contemporaries. Early reviews often attribute certain elements of his music to his ethnicity, adding another layer to the question of what really is exotic, how it is perceived, and by whom.

Session 13

David Connolly (DIT Conservatory of Music and Drama) Chant, Organ and Improvisation: The Sainte-Clotilde Tradition

The Neo-Gothic Basilica of Sainte-Clotilde in Paris was built between 1846 and 1857 and was one of a number of churches built to serve the educated upper classes that had been growing in number since the revolution. Its 46-stop organ was completed in 1859. Over the course of the late nineteenth and twentieth centuries, this church, whilst not having the length of history of many of the other Parisian churches, was the centre of a philosophy of liturgical organ playing linked indelibly to three figures: Cesar Franck, Charles Tournemire and Jean Langlais. This paper will explore the ideas behind the ‘Sainte-Clotilde Tradition’ and the links between liturgy, plainchant and organ music, which it espoused.

Susan McCormick (Queen’s University Belfast) The Systematic Organ Pedagogy of Bach: ‘An Elusive Quest?’

The chorale has long been acknowledged for its pedagogical worth; it played a primary role in J.C. Kittel’s teaching and, according to C.P.E. Bach, was also used by Johann Sebastian. However, little is known about J.S. Bach’s teaching methods, specifically in relation to the organ. As Bach often required his pupils to copy the works that they were studying, George B. Stauffer began his investigation (1994) into Bach’s approach by identifying the extant manuscripts of Bach’s organ works which were transcribed by his students. It revealed results that contradict the systematic pattern of Bach’s clavier pedagogy, leading Stauffer to conclude that Bach must have altered his approach in line with the specific instrument he was teaching. On examining Bach’s approach to teaching organ improvisation (a key requirement of an early eighteenth-century organist), however, Stauffer suggests that Bach’s approach may well have been ordered and progressive. C.P.E. Bach recalled that his father began to teach with simple four-part chorale harmonisations. Stauffer proposes that Bach advanced systematically from these basic exercises to more elaborate figurative and harmonic settings. Although Stauffer’s suggestion is somewhat speculative it appears to mirror the teaching approach of Kittel. Given that Kittel claimed to have formed his teaching methods ‘entirely according to Bachian principles’, it merits

further investigation. This paper will aim to discover if Kittel's writings and compositions can corroborate Stauffer's hypothesis, and if they shed any further light on what is a largely unknown area. It will also examine the role of the eighteenth-century church organist, and explore the significance of multiple bass *Choralbücher*.

Darina McCarthy (National University of Ireland, Maynooth)
Feminine Endings: Examining Heinrich Beverunge's Theory of Plainchant

The late nineteenth and early twentieth centuries constituted a bittersweet period for plainchant. Many early manuscripts were available for consultation, thanks to the collecting work of Solesmes monks. A number of these manuscripts were disseminated through Dom Mocquereau's photographic work in the *Paléographie Musicale* series, which began publication in 1889. However, attempts to restore chant according to early use caused acrimony and division among scholars and musicians, centering on the twin issues of melodic restoration and rhythmic interpretation. The Vatican editions of plainchant (1905, 1908, 1912) further polarised 'archaeologists' and 'reformers', two principal schools of thought regarding chant rehabilitation.

Heinrich Beverunge (1862–1923) played a significant role in the public debate via his 1906 *Irish Ecclesiastical Record* articles, in which he excoriated the first Vatican editions. In this paper, which draws on a comprehensive evaluation of a newly-examined archive of correspondence between Beverunge and Dame Laurentia MacLachlan (1866–1953), a Benedictine chant scholar in England, we can move beyond Beverunge's articles in the *IER*. Through his own letters, the development of his thoughts on plainchant and its rhythm is revealed. The correspondence contains a wealth of detailed examples arising from Beverunge's work in constructing a theory of rhythm, which satisfied him textually and musically. This paper sets the scene for Beverunge's involvement in the field, then follows his progress as he theorised on the vast body of chant which formed his remit as priest and teacher. As a result, new perspectives on Beverunge's role, status and place within the debate are revealed.

Session 14

Majella Boland (University College Dublin) **The Role of Musical Analysis in Musicology: John Field's *Piano Concerti***

John Field is generally regarded as a minor nineteenth century composer who is chiefly remembered as the instigator of the nocturne. Yet Cecil Hopkinson (1961) notes that a great deal of information about Field is 'generally not known'. Similarly, Nicholas Temperley (1985) remarks that 'Field is well known for his nocturnes, but the full riches of his output have lain hidden from all but a handful of scholars and pianists for more than a century'. Despite Hopkinson's and Temperley's endeavours to expose Field's contemporary significance, and in particular the concerti, their remarks remain equally fitting today. The persistent neglect of Field's concerti may in part be attributed to the role of analysis in Field research. Scholars such as Geneva Handy Southall, Patrick Piggott, David Branson, and more recently Philip Robert Buttall, appear to regard analysis as a static and autonomous discipline, employing it as additional support for their already formed theories. According to Julian Horton (2011) however, 'formal and historical judgements are hard to separate'.

This paper investigates the interaction of musicology and analysis, taking Field's piano concerti as a representative case study. I will consider the current role of analysis, and its role in the late eighteenth and early nineteenth centuries. I will examine the analysis of Field's concerti by the aforementioned scholars, and I will demonstrate how a marriage between analysis and musicology can prove fruitful.

Anne Hyland (Dundalk Institute of Technology) **Schubert's String Quartet in G Major, D887/i, and the Interrogation of Musical Time**

When Harold Truscott wrote of the first movement of Schubert's G-major String Quartet, D887, that '[i]n spite of the fact that thematically the development is almost entirely of the first group, it would lose practically all of its significance if it were not for the second group' (1959, p.123), he offered an insight into the form of the movement which, despite its legitimacy, has remained unexplored to this day.

While scholars since Truscott have noted that the second group and the development share the same paratactic, block-like plan, the ramifications of this shared design for the form of the movement have been overlooked. It is the aim of this paper to investigate the juxtaposition of presentational and 'episodic' material in this movement, and in particular to focus on the role of the dramatic outbursts which so characterise Schubert's paratactic forms. Although traditionally understood as interpolations or interruptions, existing outside of the main line of musical progress of the piece, these outbursts in many cases serve a meaningful structural purpose, one that is often developmental in nature.

The analysis of the first movement of the G-major Quartet, D887, presented in this paper recognises the integral part played by these episodes in articulating the paratactic form of Schubert's sonatas, which may alternatively be understood as outlining a stratified dynamic structure. Ultimately, by disposing of a strictly unidirectional understanding of this music, this paper explores the capacity of such practices for interrogating musical time, and opens up valuable avenues for appreciating one of Schubert's most characteristic practices.

Julian Horton (University College Dublin)
Metre, Form and Symphonism in the Scherzo of Brahms' *Piano Concerto No.2, Op. 83*

Reviewing the Viennese premiere of Brahms' Piano Concerto No. 2 on 26th December 1881, Eduard Hanslick identified the work as 'a great symphony with obbligato piano', citing 'the unusual number of four movements' as a critical factor in this respect. Hanslick introduced a view that has since become a commonplace of the Concerto's reception; and yet, reflecting the largely mute Anglophone scholarly response to Op. 83, analysts have been slow to investigate the technical basis of its apparent symphonism. In particular, although the Scherzo second movement plays a pivotal role in establishing a symphonic identity, the movement's formal processes and their impact on Op. 83's overall design have received scant attention.

Drawing on recent studies of metre in Brahms undertaken by Richard Cohn, Scott Murphy and Ryan McClelland (Cohn; Murphy; McClelland 2010, which addresses the Scherzo of Op. 83 directly), this paper investigates the relationship between the metrical complexities engendered in the Scherzo's primary and subordinate material and the formal ambiguities arising in its conflation of sonata and compound-ternary forms, paying special attention to the threefold relationship

between metrical dissonance, irregular hypermetre and form-functional segmentation. I argue that the interaction of these parameters instantiates Brahms' exploitation of the movement's extra-generic status as a means of confronting directly the dichotomy between concertante and symphonic compositional attitudes, the result being a cyclical formal distortion, which cleaves the work into symphonic and chamber-musical halves.

Session 15

Jonathan White (University of Oxford)

Like as a Ghost, I am Gone: Stanford and the Symphonic Oblivion

In his analytical study of the composer's seven symphonies, A. Peter Brown notes that 'in the context of Stanford's total output, the symphony was not a central genre.' It is true that, within the context of almost 200 numbered works, seven symphonies may seem relatively insignificant, especially when we consider that Stanford enjoyed a somewhat tortuous existence with the genre. However, a closer examination of Stanford's symphonic works reveals not only a composer trying to grapple with the supreme instrumental genre of the nineteenth century, but also to come to terms with himself as a person, and his place within the wider world. Stanford continually battled to find a voice for himself, not only musically but also politically in the rapidly changing climate of the closing years of the nineteenth century and this paper will argue that this struggle can be witnessed in his seven symphonic works. In engaging with the symphony Stanford engaged with an aesthetic that simply did not lend itself to the form and level of expression that he sought from his music, and that it was only in rejecting the form in favour of the Irish Rhapsody that he was able to find a way to express himself emotionally and politically in a world that no longer seemed to understand him.

Sarah Burn (Dundalk Institute of Technology)

From *Concerto da Chiesa* to *Sinfonia "de Profundis"*: A.J. Potter's Music of Healing

The *Concerto da Chiesa* for piano and orchestra, composed in 1952, and the *Sinfonia "de Profundis"*, composed in 1967–1968, by A.J. Potter (1918–1980) were both written in response to the composer's personal experience of suffering. They were a means of his coming to terms with and ultimately transcending deep pain through the intensity of creativity

engendered by the compositional process.

The experiences that led to the writing of the Concerto are closely connected with the genesis of the Symphony: the Concerto is primarily concerned with the suffering he witnessed and endured during World War 2 and the Symphony is concerned with his personal mental anguish and eventual deliverance from alcoholism. Both works were created using conventional techniques of orchestration, harmony, form and structure, and also contain much thematic material that is liturgical in origin.

However, although written at different stages of his career, the composer's individual voice and unique compositional style are clearly revealed in the originality and forcefulness of the two works, which will both be assessed in this paper. The extra-musical factors that lie behind the composition of the Concerto and the Symphony, and the composer's treatment of them in his music, will also be evaluated.

Session 16

Sean McElwain (Dundalk Institute of Technology) The 'Hidden' Hills of Sliabh Beagh – A Culture Revealed

The newspaper columns of Eamonn Murray, contributed to *The Northern Standard* newspaper during the 1930s and 1940s represent an unstudied source of information regarding the music and culture of the Sliabh Beagh region of North Monaghan/East Fermanagh. As a founding member of the Comhaltas Ceoltóirí Éireann movement, Murray's columns skilfully combine the various cultural strands that mark his life's work. They serve, not only as an illustration of the various social pressures, which threatened the practice of traditional culture in the region, but reflect in microcosm the influences, and challenges facing the post-colonial society of Ireland in its efforts to achieve an independent and distinctive life. During this period, Murray witnessed a sea change in attitudes in the Sliabh Beagh region towards the practice of traditional music, song and culture- "Old tales are no longer told, old tunes but seldom played, and the old songs are dying. These have no place in our daily lives, are not sufficiently cosmopolitan for our liking."⁶ These

6 Murray, E. (1936) The Folk Songs of Follum, *The Northern Standard*, 3 August.

attitudes, which similarly pertained nationally, highlight the decline and perilous nature of traditional music across the country during that period. This paper will focus on Murray's articles to examine the existence and decline of traditional music in the Sliabh Beagh region of North Monaghan/East Fermanagh during this period, and trace the factors, which provided the genesis of Murray's musical outlook, and culminated in his central involvement in the formation of the traditional music revivalist organisation Comhaltas Ceoltóirí Éireann.

**Christopher MacAuliffe (Waterford Institute of Technology)
Analysing a Tradition: The Role of Richard Henebry in the
Preservation of Irish Music**

Richard Henebry, a priest and scholar of Irish language and music, was born in Portlaw, Co. Waterford in 1863. His involvement in the Gaelic revival aroused his interest in recording Irish music and, as a traditional fiddler himself, he was more than qualified to collect and comment on the music. He was one of the first people in Ireland, who we know of, to collect sound samples 'in the field', using an Edison Phonograph.

Henebry was not content to simply record the music, he also analysed it using a new scientific method. He examined his 'field' recordings using the latest audio and tonometric methods and technology. Because of his expertise in language, he also used some methods of phonological analysis to examine the music, thus creating a new and novel approach to musicology. He also wrote two books on Irish music, *Irish Music* (1903) and *A Handbook on Irish Music* (1928). Although Fr. Henebry was widely respected by his contemporaries as a Gaelic scholar and musician, he is largely forgotten today as a music collector and analyst.

This paper will give biographical detail on Richard Henebry and consider his motivation to collect Irish music. It will also give a brief overview of Henebry's analysis and analytical methods.

Session 17

Aylish Kerrigan (Wuhan Conservatory of Music, Wuhan, China) Schoenberg and Singers – ‘The Relationship to the Text’

Arnold Schoenberg’s Opus 15, *Das Buch der hängenden Gärten* is a seminal work in the artistic canon of vocal literature in the *fin de siècle*.

With his inevitable break with tonality, Schoenberg ended a 400-year tradition and influenced generations of composers who followed. When we look briefly at the cultural and political influences surrounding Schoenberg’s early compositional years, we see a world in transition - on the brink of explosive change. Performance practice was in a state of upheaval. The Romantic age was gradually giving way to Expressionism. Concepts of human identity, government, philosophy, nationalism, subconscious influences on human behaviour and man’s understanding of the physical world were shattered and reconstructed within a 46-year period.

After a brief contextual introduction, this paper compares the letters from Martha Winternitz-Dorda with the entries in Schoenberg’s Berliner Tagebuch and his correspondence with Berg, to establish an understanding of Schoenberg’s view of the singer during the first performances of Opus 15. Later correspondence and an interview with the singer Rose Bampton in 1949 are examined in light of Schoenberg’s evolving view of the singer.

The original extant manuscripts of Opus 15 are examined with specific reference to Schoenberg’s famous essay, *The Relationship to the Text*.

Further, the composer’s interview with the psychoanalyst Julius Bahle is considered in an attempt to answer the interpretive questions arising from the famous essay. Musical examples will be presented in a short recital of selected songs from Opus 15.

Bülent Ergüden (Yildiz Technical University, Istanbul) The Creative Role of the Guitarist, Andres Segovia, in the Process of Composing *Variations sur Folia de Espana et Fugue* by Manuel Ponce

Composed by Manuel Ponce between 1928 and 1931 on Segovia’s recommendation, ‘Variations sur Folia de Espana et Fugue’ is one of the

significant examples in the history of Western music of a collaboration between composer and interpreter. Segovia was the one who not only specified a number of structural characteristics such as the theme, form and style of the work but also finalized it. An analysis of the process of composing the piece could provide new insights into such notions as music work, composer and interpreter. The present paper made an analysis into the process of composing the piece within the context of performance techniques. An analysis was conducted into the correspondences between Ponce and Segovia, which proved important clues as to the composition of the piece. It was concluded in this paper variations on the theme of folia that there was an obvious effect of the collaboration between Ponce and Segovia on the process of composing the piece. During the process, Ponce, a composer, was transformed into an interpreter whereas Segovia, an interpreter, turned into a composer. It was observed that performance techniques had a direct influence on the process of composing 'Variations sur Folia de Espanaet Fugue'.

Maia Sigua (Tbilisi State Conservatoire, Georgia)
***The Cave* by Steve Reich – A Minimalist's Musical Theatre**

In the second half of the 20th century, music was affected by a variety of new technical possibilities, which created tremendous possibilities for experimentation. In differing genres of instrumental music, this was first of all reflected in the innovative understanding of the sound phenomenon. In musical theatre too, completely new possibilities appeared, which brought works onto the operatic stage that were originally not intended to be performed in this way.

In this article we touch on *The Cave*, work by Steve Reich who is one of the founders of repetitive minimalism in music. In one interview the composer defined *The Cave* as the new kind of the musical theatre: documentary musical video-theatre. In another, he called *The Cave* video opera. *The Cave* has been established in the world musical culture and musicology with this precise description but we think this is not entirely correct. So we discuss some aspects of this work. There are:

- *The Cave* - in the context of opera - as a phenomenon which has a number of genre and semantic traits, developed over several centuries.
- Unity of music and drama, which is traditionally opera's most important paradigm.
- Construction of dramaturgical and compositional structures.
- Verbal, musical and visual texts (both live and recorded), and their

- interaction.
- *The Cave* as a sample of performance art.
 - *The Cave* in the context of postmodern art.
 - Prerequisites for establishing new original genres and future perspectives.
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Session 18

Angela Horgan-Goff (Waterford Institute of Technology) James Wilson's *The Táin*: A Musical Narration of a Mythological Tale

A significant repertoire of mythologically based works has been produced by Irish composers. These works are presented in many different guises; however the interest lies in the variety of methods and techniques employed by the composers in order to bring the mythological tales to life.

An Táin Bó Cuailgne (The Brown Bull of Cooley) returned to prominence in Ireland following Thomas Kinsella's successful translation in 1969. This mythological tale tells of the war waged against the people of Ulster by Queen Maeve of Connaught in order to steal the Brown Bull of Cooley. The focus of this paper is James Wilson's monodrama *The Táin* (1971) for solo soprano, piano and percussion, which was the first composition to be inspired by the saga. This work is particularly interesting due to the fact that all of the roles are played by one performer and therefore the effective portrayal of the mythological tale lies firmly in her hands. The significance of the solo vocal line lies in the skilful manipulation of timbre in order to depict the different characters of the mythological tale. Wilson described *The Táin* as a "one woman opera" and it could be argued that the use of a solo voice in such a challenging context personalises the expression of the words and allows for a very intimate delivery of the mythological tale.

This paper explores the various methods employed by Wilson in order to facilitate one voice musically narrating the mythological tale.

Hazel Farrell (Waterford Institute of Technology)
Challenging Convention? Eric Sweeney's *Violin Concerto* (2011)

Sweeney has provided a provocative programme note for his *Violin Concerto* (2011) suggesting that the composer has, at the least, exercised a certain degree of self-indulgence in the composition of this work. Assuming a defensive stance, Sweeney appears to feel the need to justify the compositional choices that he has made in this instance, resulting in the expectation that the concerto will reveal a new direction for the composer. This paper examines the extent to which Sweeney deviates from his stylistic norm or is the programme note simply a propaganda tool to evoke a reaction from audiences.

Jennifer McCay (University College Dublin & Royal Irish Academy of Music)
Creative Processes in Kevin O'Connell's *Four Orchestral Pieces*

This paper will access the development of O'Connell's orchestral writing in his work entitled *Four Orchestral Pieces* (2003–2006). He purposefully entitled this work 'Four Orchestral Pieces' so that it would not be considered as a four-movement symphony. Through the study of O'Connell's creative processes the extent to which each of the four pieces are related and its symphonic essence may be determined. Similarly his reasoning behind the ordering of these four pieces might reinforce such findings (for example, the prelude was written first but then placed last). Also O'Connell's manipulation of the previously composed 'Slätter' for solo double bass as the second piece in the work will provide further insight to his creative processes through its separation of the various lines in the initial piece for solo instrument. The knowledge of creative processes is important for our understanding of the music, providing insight to the composer's development and style.

Sunday, 17 June 2012

Session 19

**Daithí Kearney (Dundalk Institute of Technology)
Breaking the Glass Ceiling in Irish Traditional Music**

Recent studies on Irish traditional music (O'Shea, 2008; Slominski, 2010) have highlighted the neglect of female participants in Irish traditional music. Many of the central celebrated figures are male performers, composers, collectors and broadcasters. The male dominance of the tradition, particularly in the past, may be explained by social and cultural norms including attitudes to appropriate behaviour and attitudes related to presence in a public house. Slominski (2010), and to a lesser extent O'Shea (2008), highlight a number of female figures who have contributed to the development of Irish traditional music. This paper focuses on Josephine Keegan (b.1935), a fiddle and piano player, as well as composer now living in Mullaghbane in South Armagh.

This paper presents a biographical sketch of Keegan's musical life and examines her contribution to Irish music informed by gender studies, the gendered discourse of Irish nationalism and the masculine spaces of Irish traditional music. The move in recent years to a greater appreciation of female performers and composers in Irish traditional music is linked to the accolades conferred upon Keegan, viewed by some as opening up the door to other women in the tradition, highlighted by Liz Carroll who succeeded Keegan as winner of Composer of the Year in 2011.

Ref: O'Shea, Helen, 2008, *The Making of Irish Traditional Music* Cork: Cork University Press.

Slominski, Tess, 2010, *Music, Gender, and the Public Sphere in Twentieth Century Ireland*. Unpublished PhD Dissertation, NYU.

**Adèle Commins (Dundalk Institute of Technology)
Custodians of their Noble Instruments: The Influence of Continental Organists on Local Musical Traditions**

During the late nineteenth and twentieth centuries the Irish Catholic Church recruited a number of musicians from the continent to take up positions as organists and choirmasters in churches and cathedrals across

Ireland. Few training opportunities available to native musicians resulted in a dearth of trained church musicians in Ireland at this time. Coming mainly from Belgium and Germany, two countries renowned for their vibrant tradition of sacred music, these European musicians had received thorough training in the area of sacred music. The arrival of these organists had a positive impact on musical life in Irish towns and cities as they provided leadership in sacred music while also adding to the tradition of secular music making in Ireland.

This paper will examine the arrival of the European musicians to the north east of Ireland, focusing principally on Dundalk and Newry with reference also to Ardee and Armagh. Foremost among these organists was Michael Van Dessel who some believe to be the most renowned of the Belgian organists in Ireland from the early twentieth century. Prior to his arrival in Dundalk, however, there were strong links between Dundalk and Belgium with other Belgian musicians based in the town. Across the border in Newry, similar links were forged with the continent, while Ardee was home to German musician Carl William Rothe. This paper will highlight the contribution made by the continental musicians to musical life in their adopted towns through their prominent roles as organists, choirmasters, musical directors, composers and teachers, and demonstrate the central role which they played in raising the standard of liturgical music in Ireland. In addition to an assessment of their public roles, this paper will consider their work as composers and include a brief examination of their music. In evaluating the lives of these musicians this paper will assess the lasting impact these musicians have left on local musical traditions.

Eibhlís Farrell (Dundalk Institute of Technology)
“If you can see the mountains it is going to Rain”: Mapping a Music of Locality

The history of music is strewn with creative responses to diverse localities, the uniqueness of their landscapes and exclusive histories. In this paper a particular border area is considered and its musical associations discussed. It presents a range of musics embedded in the region’s exceptional cultural backdrop ranging from folk-song and dance to ceoldrama and influences in recent compositions. It examines selected works in the context of individual artistic response to the impact of both surrounding landscape and locality.

Session 20

Adrian Scahill (National University of Ireland, Maynooth) Skiffle in 1950s Ireland

Skiffle, although short-lived as a discrete musical style, was an important offshoot of the UK jazz and blues scene in the mid 1950s, and is recognised as having a significant impact on both later folk and popular music. The British originators of the style were already performing in Ireland by 1955, and within a few years several locally-formed skiffle groups were operating in Ireland, usually connected to or deriving from an established dance band or show band. In this context, it was one of a number of contrasting styles—including for instance calypso, jazz, Dixieland, and rock ‘n’ roll—which were used as contrasting or interval/relief items during a performance, and were featured on the bands’ advertisements. While the original ‘skiffle craze’ has received some attention, its manifestation in Ireland has been relatively neglected. This paper examines the emergence of skiffle in Ireland, investigating whether the style had as significant a participatory dimension as it had in the UK, and considering its legacy on popular music in the country.

Ruth Stanley (Independent Scholar) ‘A Fruitful Source of Scandal, Spiritual and Temporal’: Jazz and the Dance Craze in Northern Ireland during the 1920s and 30s

From its inauguration in 1924, BBC Northern Ireland played a significant role in popularizing and standardizing jazz and dance music in Northern Ireland. Partly owing to the high level of traffic of musicians from mainland Britain, relays of dance music on BBC Northern Ireland shared many similarities with other British dance bands at that time. However, the BBC also attempted to sanitize some of the stylistic techniques employed by freelance musicians. The BBC’s focus on standards reflected a broader campaign of cultural improvement, with educational agendas continuing to guide its broadcasts of entertainment. While relays of dance music largely followed British trends, there was occasional evidence of distinctive qualities within Northern Ireland, suggesting a level of creativity inspired by the collision of different cultures. In particular, the adaptation and inspiration of Irish folk music in the repertory of some dance bands reflected a crossing of cultural boundaries in Northern Ireland. These developments are all the more

fascinating when contrasted with contemporaneous developments in 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 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 the broader cultural exchange afforded by the links with mainland Britain encouraged rather than hindered its development.

Session 21

Michael Murphy (Mary Immaculate College, University of Limerick)

Maria McHale (DIT Conservatory of Music and Drama)

Kerry Houston (DIT Conservatory of Music and Drama)

Catherine Ferris (DIT Conservatory of Music and Drama)

Ireland's Musical History in Documents, 1790–1914

Michael Murphy, Kerry Houston, Maria McHale are editing a forthcoming volume in the *Irish Musical Studies* series provisionally entitled 'Ireland's Musical History in Documents, 1790–1914'. In recent years many archival sources have come to light which have the potential to inform our view of music history in Ireland as never before as testified by the scholarship in *Encyclopedia of Music in Ireland* (UCD Press, forthcoming). The volume will present many music-related texts with each document accompanied by a contextual scholarly essay written by an expert contributor. These cultural documents deal with a variety of issues: education, religion, the ethnic tradition, politics, performance, criticism, and music theory. The volume will draw upon a variety of sources including private letters and memoirs, monographs, encyclopedias, dictionaries and tutors and will give readers access to a broad base of historical knowledge hitherto unavailable without recourse to extensive engagement with the archives.

The editors hosted a daylong symposium in April 2012 at which a number of contributors presented their chosen documents for discussion.

At the roundtable session for the SMI conference, the editors will discuss the background to the volume, summarise the findings of the symposium and will present some case studies representative of the volume in progress.

Michael Murphy, who is the lead researcher and panel chair, Maria McHale and Kerry Houston will discuss the background to the IMS volume in terms of Irish Studies, its literature and institutional imperatives as well as the development of musicology in Ireland in recent decades. They will in turn present findings from the Symposium and discuss individual documents. Furthermore, the editors have invited one of the contributors (Catherine Ferris) to discuss a musical document and related issues of sources studies.

Keynote Speaker

Professor Carolyn Gianturco

University of Pisa

Carolyn Gianturco has two American university degrees and a D. Phil. from Oxford, where Sir Jack Westrup was her thesis supervisor. It was he who suggested she investigate the operas of Alessandro Stradella (1639–1682), from which she went on to document the entire life and music of a composer who, until her research, had been the subject of fabricated accounts, operas and novels. Gianturco has written a monograph in English and another in Italian on Stradella, as well as co-authored the thematic catalogue of his music, and now directs the Italian National Edition of critical editions of Stradella's music (11 volumes published to date). She has also contributed with chapters, articles, and 16 volumes of manuscripts in facsimile on the seventeenth-century cantata and other publications on the baroque oratorio. She has been made an honorary citizen of Nepi, where she discovered Stradella had been born, and received a Doctorate in Humane Letters (*honoris causa*) from Marywood University (USA). She taught music history for many years at the University of Pisa, and a term at Queen's University, Belfast. She has been President of the Italian Musicological Society, Vice President of the International Musicological Society, was the National Advisor for Italy to The New Grove (2001), and has lectured in universities of Europe, the United States, Turkey, Japan.

List of Delegates

(as of 11 June 2012)

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Society for Musicology in Ireland (SMI)

Future Annual Conferences

2013: National University of Ireland, Maynooth

2014: University College Dublin

Past Conferences of the SMI

2011: Royal Irish Academy of Music

2010: University of Ulster

2009: Joint Conference with the Royal Musical Association – Royal Irish Academy of Music

2008: Waterford Institute of Technology

2007: Dublin Institute of Technology – Conservatory of Music & Drama

2006: Mary Immaculate College, University of Limerick

2005: University College Cork

2004: Queen's University Belfast

2003: National University of Ireland Maynooth

Royal Musical Association Irish Chapter Conferences

2002: University College Dublin

2001: *No conference*

2000: Queen's University Belfast

1999: Waterford Institute of Technology

1998: University of Ulster (Jordanstown)

1997: Mary Immaculate College, University of Limerick

1996: Queen's University Belfast

1995: *Maynooth International Musicological Conference*

1994: University College Cork

1993: University of Ulster (Jordanstown)

1992: Trinity College Dublin

1991: Stranmillis University College, Belfast

1990: National University of Ireland Maynooth

1989: Queen's University Belfast

1988: University College Dublin

1987: University of Ulster (Jordanstown)

Past Keynote Speakers at SMI and RMA Irish Chapter Conferences

2011: Roger Parker
2010: Nicola LeFanu
2009: Carolyn Abbate and Kofi Agawu
2008: John Tyrrell
2007: John Rink
2006: William E. Caplin
2005: Lawrence Kramer
2004: Michael Beckerman
2003: Derek Scott
2002: Nicholas Cook
2000: David Fallows
1999: Donald Burrows
1998: Anthony Pople
1997: Jim Samson
1995: Joseph Kerman



Encyclopaedia of Music in Ireland

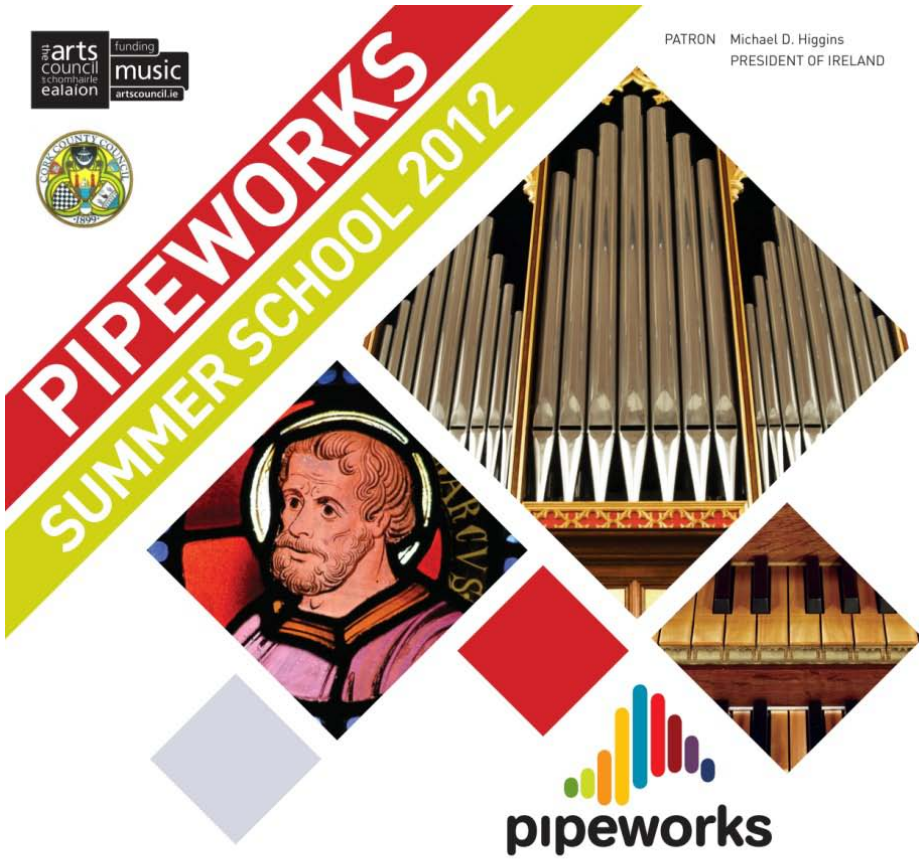
Barra Boydell and Harry White,
General Editors

The Encyclopaedia of Music in Ireland (EMIR) will be published in 2012 by UCD Press. Hosted by the DIT Conservatory of Music and Drama since 2008, *EMIR* represents the largest single research project in music in the history of the state, and features the work of over 200 contributors on virtually every aspect of musical life in Ireland from earliest sources to the present day. *EMIR* contains c. 2,000 articles which map the experience of classical, popular, traditional and church music in Ireland over several centuries. It also offers a wealth of new research on individual musicians, instrumentalists, singers, teachers, composers, and scholars, and features extensive worklists, discographies and bibliographies.

For further information see: www.ucdpress.ie



PATRON Michael D. Higgins
PRESIDENT OF IRELAND



Holy Trinity Church | Crosshaven | Co. Cork

FRI 29 JUNE

2pm / Masterclass I with Harald Vogel
The Seventeenth Century
North German School

6.30pm / Symposium I
Identifying a native organ tradition
(including keynote address
by Harald Vogel)

SAT 30 JUNE

10am / Masterclass II with Harald Vogel
Liturgical accompaniment and the organ
as a focus for communal identity

2pm / Symposium II
Nurturing and developing
a native organ tradition

8pm / Recital
Harald Vogel, organ

SUN 1 JULY

11.30am
The Parish Eucharist
Participation by
Harald Vogel
Crosshaven Consort
Templebreedy Children's Choir

For information on fees and registration,
please email adminpipeworks@gmail.com
or telephone 0871805331

Tickets for recital available from
www.ctb.ie



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Authors are invited to self-submit details of their publications to RILM by following the following link: <http://rilm.org/submissions>. How-to videos, which demonstrate the submission process, are available at www.youtube.com/RILMIreland.

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Répertoire International des Sources Musicales

Ireland

The International Inventory of Musical Sources or Répertoire International des Sources Musicales (RISM) is a multi-national, non-profit joint venture which aims for comprehensive documentation of extant musical sources worldwide.

Established in 1952 by the International Musicological Society and International Association of Music Libraries, RISM currently has working groups in 35 countries, each aiming to locate and catalogue all surviving manuscripts, printed scores, writings on music theory and libretti.

RISM Ireland has as its objective the systematic cataloguing of musical sources in Ireland, both north and south, and is actively seeking repositories which may hold materials within the remit (pre-twentieth century). Anyone with information about hitherto unidentified, un-catalogued or little-known music sources (or repositories) in Ireland is invited to contact the RISM Ireland Steering Committee. We also welcome information regarding completed or ongoing cataloguing or research projects.

Contact details and further information can be found at: <http://www.rism-ie.org>

Map of Dundalk Institute of Technology



Entrances: **A** Main Entrance: Dublin Road.

B Hoey's Lane Entrance **C** Carroll's Entrance

- 1** Dr. T.K. Whitaker Building (Reception, Administration, Library)
- 2** Engineering (North Building)
- 3** Science (North Building)
- 4** Mathematics and Computing Dept. (South Building)
- 5** Business and Humanities School (South Building)
- 6** Faulkner Building (Student Services and Multi-Purpose Centre)
- 7** Hospitality Training Building
- 8** Nursing and Health Studies Building
- 9** Carroll Building (Apprenticeships and Brightrooms)
- 10** Carroll Building (New School of Informatics, Music and Creative Media, 2008)
- 11** Regional Development Centre (Lifelong Learning Centre)
- 12** Crèche
- 13** Campus Bar
- 14** New Restaurant
- 15** Wind Turbine
- 16** New Blackbox Theatre
- 17** New Student Accommodation
- 18** New Crowne Plaza Hotel

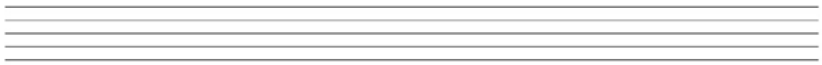
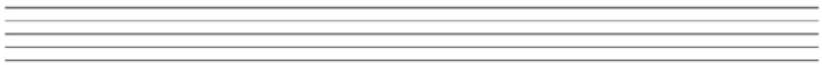
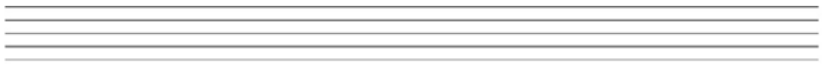
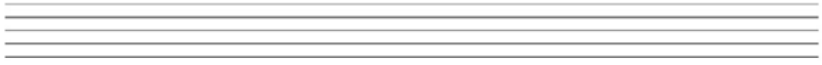
Music at Dundalk Institute of Technology

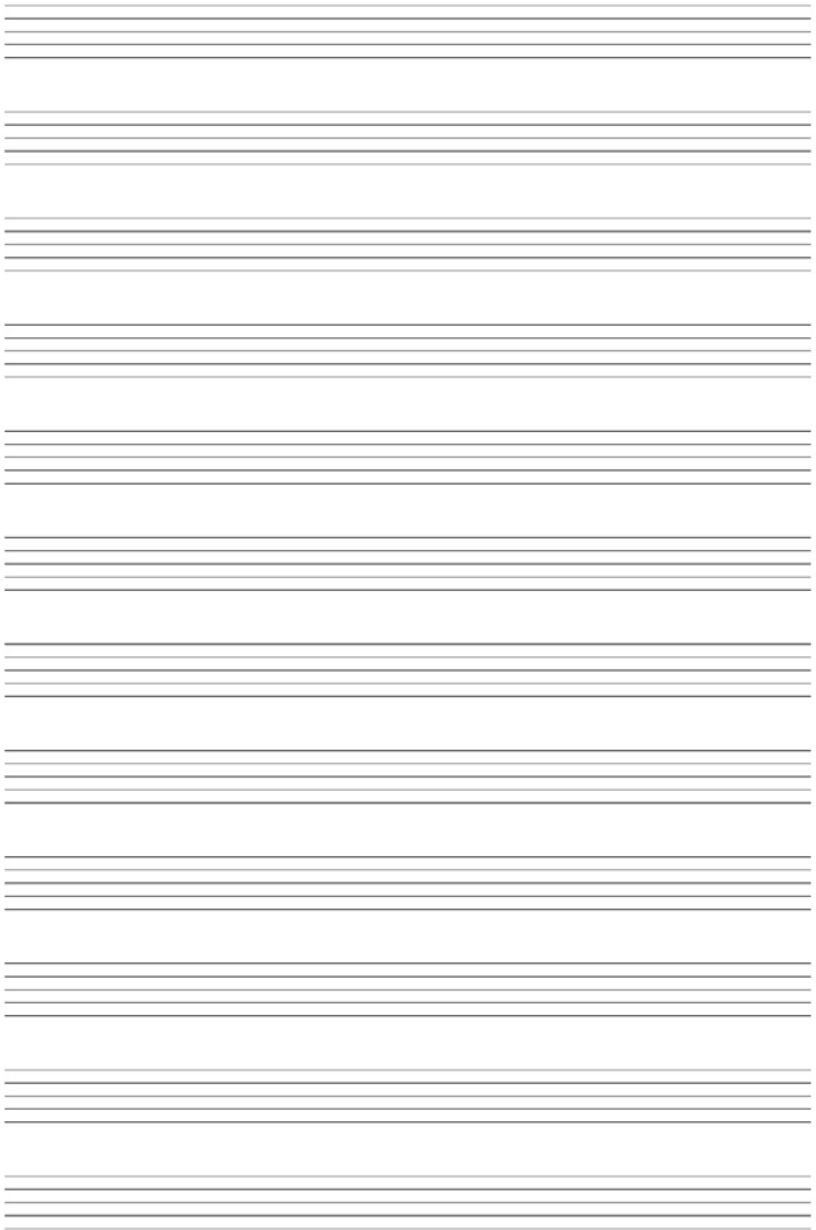
Music programmes on offer

BA (Hons) Applied Music
BA Music and Audio Production
MA Traditional Music Studies
PGDip Traditional Music Studies
MA/MSc Music Technology
PGDip Music Technology
MA/MSc by Research
PhD by Research

Full details on programmes are available at
<http://music.dkit.ie>







Society for Musicology in Ireland 10th Annual Conference

15-17 June 2012



DUNDALK INSTITUTE OF TECHNOLOGY



SMI society for musicology in ireland
aontas ceoleolaíochta na hÉireann

