

## **Conference Committee**

Shane McMahon

Michael Lee

Adrian Smith

Majella Boland

Thomas Ivory (Graphic Design)

## **Acknowledgements**

The conference committee wishes to thank the following people for their help in organising this event:

Lisa Bennett

Dr Lorraine Byrne Bodley

Dr Barbara Dignam

Karishmeh Felfeli

Zoe Gough

Professor Julian Horton

Dr Kerry Houston

Dr Jaime Jones

Sheryl Lynch

Dr Wolfgang Marx

Noelle Moran

Dr Aidan Thomson

Professor Harry White

Emma Williams

## Sessions and Locations

### Friday

12:30 – 13:15 Registration

13:15 – 13:30 Opening (Room J305)

13:30 – 15:00 Sessions 1 & 2 (Rooms J305 & J308)

15:00 – 15:30 Coffee and Refreshments

15:30 – 17:00 Sessions 3 & 4 (Rooms J305 & J308)

17:15 – 18:00 Launch of *The Musicology Review*, Issue 8 (Room J305)

18:00 – 19:30 Wine Reception (Room J305)

### Saturday

10:00 – 11:30 Session 5 (Room J305)

11:30 – 12:00 Coffee and Refreshments

12:00 – 13:30 Sessions 6 & 7 (Rooms J305 & J308)

13:30 – 14:45 Lunch

14:45 – 16:15 Sessions 8 & 9 (Rooms J305 & J308)

16:30 – 17:30 Keynote Address (Newman Lecture Theatre 1)

17:30 Closing Remarks

**SMI Postgraduate Students' Conference**

**School of Music**

**University College Dublin**

**25 & 26 January 2013**

**Friday**

12:30 - 13:15 Registration

13:15 - 13:30 Conference Opens: Welcome to Delegates

13:30 - 15:00 Sessions 1 & 2

**Session 1: Room J305**

**Chair: Michael Lee (Queen's University Belfast)**

**Karishmeh Felfeli (University College Dublin): 'Formalism, Performativity and the Space Between: A Transcultural Approach to Brahms's Intermezzo in A Major, Op.118, No.2'**

**Natalie Doherty (National University of Ireland, Maynooth): 'The Suffering Voice of Rachel Expressed in the Final Movement of Ullmann's Piano Sonata No. 7'**

**Niamh Burns (Queen's University Belfast): 'Re-evaluating Arnold Bax: New perspectives on Greek mythology as inspiration for the composer's early works'**

**Session 2: Room J308**

**Chair: Anja Bunzel (National University of Ireland, Maynooth)**

**Linda Murray (National University of Ireland, Maynooth): 'Re-evaluating a genre: The Art Ballad and its place within the 19<sup>th</sup>-Century Lied'**

**Yvette Connor (National University of Ireland, Maynooth): 'Clara Schumann's Rückert and Heine Lieder'**

**Cathal Mullan (National University of Ireland, Maynooth): 'Aspects of Conradin Kreutzer's Compositional Style in *Gesänge aus Goethes Faust*'**

15:00 – 15:30 Coffee and Refreshments Room J307

15:30 – 17:00 Sessions 3 & 4

**Session 3: Room J305**

**Chair: Emma Williams (University College Dublin)**

**Linde van Heeswijk (University College Dublin): ‘Music psychology: A new perspective on Irish traditional music’**

**John Bridge (University College Cork): ‘9/11: Music and the Reification of the Real’**

**Sheryl Lynch (University College Dublin): ‘From *Bon House* to Rathcoole Baby Shower: A New Ritual is Created’**

**Session 4: Room J308**

**Chair: Dr Frank Lawrence (University College Dublin)**

**Darach MacDonald (University of Ulster, Magee): ‘Proud to be Prod’ – Music and motivation in Ulster Loyalist marching bands**

**Conor Ward (Dundalk Institute of Technology): ‘The Quadrille in Irish Traditional Music’**

**Maria Byrne (National University of Ireland, Maynooth): ‘Harry Hardy and the RIC Band: Uncovering a Forgotten Figure of Irish Nineteenth-Century Musical Life’**

17:15 – 18:00 Launch of *The Musicology Review* Issue 8 (J305)

18:00 – 19:30 Wine Reception (J305)

## Saturday

### 10:00 Session 5: Room J305

Chair: Adrian Smith (DIT Conservatory of Music and Drama)

Kevin Barry (Trinity College Dublin): 'Beethoven's 'Hammerklavier' Sonata and the Concept of Key Relation'

Sebastian Wedler (Oxford University): 'Traces of the Sonata Paradigm in Anton Webern's *Five Movements for String Quartet, Op.5*'

Ondrej Gima (Goldsmiths College): 'A critical understanding of Prokofiev's compositional process and working methods through the examination of his thematic notebooks'

11:30 – 12:00 Coffee and Refreshments Room J307

12:00 – 13:30 Sessions 6 & 7

### Session 6 Room J308

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

Richard Duckworth (National University of Ireland, Maynooth): 'Xenharmonic Music: Pure Data as a generator of tonalities for Bohlen-Pierce Scales'

Cibele Palopoli (King's College, London): 'The exploitation of virtuosity in *Sequenza I* for solo flute, by Luciano Berio'

### Session 7 Room J305

Chair: Dr Wolfgang Marx (University College Dublin)

Brigitte Bark (National University of Ireland, Maynooth): 'Musical Dilettante? Anna Amalia of Saxe-Weimar-Eisenach (1739-1807), Composer at the Weimar Court'

Anja Bunzel (National University of Ireland, Maynooth): '*Die Assassinen* by Johanna Kinkel: Political heroism under the disguise of Orientalism'

**Michael Lee (Queen's University Belfast): 'Opera, culture, adaptation and propaganda: the case of Pallavicino & Corradi's *La Gierusalemme Liberata*'**

13:30 – 14:45 Lunch

14:45 – 16:15 Sessions 8 & 9

**Session 8: Room J305**

**Chair: Dr Paul Higgins (National University of Ireland, Maynooth)**

**Bernadette Dunphy (National University of Ireland, Maynooth): A Postmodern Paradox: The Case of Lang Lang'**

**Emma Higgins (National University of Ireland, Maynooth): 'Not flighty, not a gorgon, not a star': the French mezzo-soprano and scholarship**

**Anselmo Mancini (King's College, London): 'The Musical Accompaniment in the Cinematographic Universe: the Dialogue and Conflict of Generations'**

**Session 9: Room J308**

**CHMHE Undergraduate Musicology Competition Prizewinners**

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

**Stephanie Ford (National University of Ireland, Maynooth): 'Art is not a metier': The Schola Cantorum and the revival of religious music in France during the Third Republic**

**Dominic Fryers (Queen's University Belfast): 'Thomas Moore: A Figure of Reconciliation'**

**David Scott (DIT Conservatory of Music and Drama): 'Opera's Postmodern Transformations'**

16:30

**Keynote address by Dr Suzanne Aspden (Lincoln College, University of Oxford)**

**Venue: Newman Lecture Theatre 1**

# Abstracts

## Session 1

**Karishmeh Felfeli (University College Dublin)**

### **Formalism, Performativity and the Space Between: A Transcultural Approach to Brahms's Intermezzo in A Major, Op. 118, No. 2**

This paper is focused on Brahms's Intermezzo in A Major, Op. 118, No. 2, one of the composer's most well-known piano pieces. Performed and recorded by dozens of legendary pianists in the past century, it has also enjoyed enduring popularity amongst amateurs, students and so-called 'ordinary' listeners, irrespective of their prior knowledge of Western art music or its theory. Yet despite its reputation as one of Brahms's most beloved and immediately accessible miniatures (or perhaps because of it), this piece has provoked considerably little analytical commentary, especially when compared to some of the composer's other late works. Consider, for instance, the exhaustive music theoretical, philosophical and musicological literature that focuses on the tonal and metrical ambiguities in Brahms's Intermezzo in B minor, Op. 119, No. 1.

In this paper, I revisit the overly problematised relationship between formalist methods of musical analysis and the embodied act of piano performance by deliberately choosing a relatively unproblematic piece; the Intermezzo in A Major, Op. 118, as my starting point. Drawing from existing commentary on the subject (Cook, Schmalfeldt, Dunsby, Rink, et al) as well as from recent Brahms scholarship (notably Steven Rings in Platt & Smith, 2012), I adopt a questioning mode to the study of this intermezzo. Rather than merely pitting 'performance' against 'analysis', I demonstrate how a close reading of the piece and an engagement with its deepest structures can offer a makeshift space from which the music's underlying processual qualities can best be explored. In doing so, I critique the ideologies that permeate the disciplines of performance and analysis in the Western art music tradition, arguing that these impede the very possibilities of cross-cultural communication that Brahms appears to have painstakingly created.

**Natalie Doherty (National University of Ireland, Maynooth)**

### **The Suffering Voice of Rachel Expressed in the Final Movement Ullmann's Piano Sonata No. 7**

The years 1939-1945 are universally recognized as a period of darkness, extreme turmoil and vast suffering, particularly for European Jews. With the rise of Hitler and the National Socialist Party from 1933 numerous ghettos and extermination camps were established. One such ghetto founded at Theresienstadt became a hub of prominent personalities from scientific, political and cultural life. The Nazis used such prominent figures to their advantage, enlisting their talents to showcase Theresienstadt as a town that was, ostensibly, an ideal "paradise" for a Jewish person. The arts at Theresienstadt were permitted to flourish for propaganda purposes, but they also possessed many benefiting factors for its Jewish inhabitants.

Internees used the arts, and music, in particular, as a means of survival and resistance to such oppression. This paper unveils the paradoxical flowering of music as an avenue of self-expression at the Theresienstadt ghetto where Ullmann found himself interned from 1942 to 1944. This paper offers a brief overview of the fifth movement from Piano Sonata No. 7 by Viktor Ullmann (1898-1944), based upon the Hebrew folk-tune, entitled 'Rachel'. This paper examines the biblical character of Rachel and its connection with the plight of the Jews. The theme, variation and fugue, peppered with the Rachel theme, codifies the various events of suffering faced by the Jewish people from the first exile to the war in which Ullmann was currently submerged. This paper concludes by seeking if such music provided a possible cathartic benefit for the composer.

**Niamh Burns (Queen's University Belfast)**

### **Re-evaluating Arnold Bax: new perspectives on Greek mythology as inspiration for the composer's early works**

Arnold Bax is often too readily included among those early twentieth-century composers, who, in their reluctance to succumb to progressive trends, quickly became lost amongst more modern composers. His affinity to Ireland ensures that he remains of historical interest to musicologists, but it is perhaps too easy to categorise him as a 'Celtic' composer, solely concerned with musical representations of Ireland, and impervious to other sources.

While Bax wrote most of his 'Celtic'-inspired works in the early years of his career, this period also saw him compose several works based on Greek mythology. These works are interesting, because they are based on scenes peopled by mythological creatures in an enchanted natural setting. There is a clear link between these works and Bax's Celtic works, which often deal with images of a 'hidden people'. To date, this connection has not been adequately addressed by Bax scholars, who tend to view these pieces as separate from Celtic works because of their subject matter.

The purpose of this paper is to shed some new light on this subject and to consider its relevance within Bax's compositional output. With special reference to *Enchanted Summer*, a work based on Shelley's *Prometheus Unbound*, I will examine the effects of the Romantic revival of Greek mythology on Bax in order to establish how receptive he was to current trends. I will also consider whether this new source of inspiration was a new strand of Bax's musical personality, or simply an extension of his interpretation of Romantic Celticism.

## **Session 2**

**Linda Murray (National University of Ireland, Maynooth)**

### **Re-evaluating a Genre: The Art Ballad and its Place within the 19<sup>th</sup>-Century Lied**

With its origins in improvised classical storytelling, the ballad gradually evolved from classical and folk literature to its inclusion in folk and art music circles, so that by the early nineteenth century, it was a popular art form. Composers such as C. F. Zelter (1758-1832) and J.F Reichardt (1752-1814) contributed to the ballad genre, but it was the contribution by J.R. Zumsteeg of



Stuttgart (1760-1802), who was credited with holding the status of celebrated innovator in this genre before his more famous successors, Carl Loewe (1796-1869) and Franz Schubert.

Schubert's success in melding Lieder and ballads in his compositions set a continuing trend for the later nineteenth century which would overshadow the ballad genre as a solo art genre. M. Plündermann (1854-1897), a ballad composer and follower of Loewe, believed the art ballad could be separated from the Lied using his defined recognizable traits. And there is much evidence to suggest that the criticism Loewe endured as he competed with Schubert's innovations might have been less harsh had the art ballad been considered a separate genre. While there is little discussion of this segregation in recent musicology, this idea of a segregated genre opens the door to a reappraisal of Loewe's ballad compositions in their own right, without denying its contribution to the development of the 19<sup>th</sup>-century German solo vocal repertoire in general. This paper will argue the need for a reappraisal of the art ballad and the need to re-evaluate Loewe's contribution to 19<sup>th</sup>-century song within this context.

**Yvette Connor (National University of Ireland, Maynooth)**

### **Clara Schumann's Rükert and Heine Lieder**

The reception of Clara Wieck Schumann (1819-1896) is at a rather interesting crossroads in musicological scholarship, and she is an engaging composer to research not least because her career occurred at a time in which the nineteenth century is transforming both socially and musically. As is well documented by Nancy Reich, Clara Schumann had a phenomenally distinguished career as a pianist, composer, wife of Robert Schumann, mother to eight children, and close friend of Brahms. At a remarkably early age, she took lessons with her father Friedrich Wieck; at nine she gave her first public premier in Leipzig, began to tour Europe. As Reich has rightly identified, it was this that earned her the reputation of being a child prodigy and led to her exceptional path as a concert pianist. Over the past number of decades there has been a surge of interest in Clara Schumann's life and compositions. This paper seeks to tease out the dynamics of Clara Schumann's reception, and consider why her Lieder have not yet received due recognition. In addition to considering the social context I will also analyse a selection of Schumann's Lieder through both a close examination of her text setting and the poets whose work she selected for her songs. Against a backdrop of research into contemporary theories of text setting, this paper will demonstrate how phenomenally creative Schumann was in her Lieder composition and unique in her approach to text setting. Though her output was relatively small, her songs convey a unique contribution to the Lied: a contribution truly deserving of recognition.

**Cathal Mullan (National University of Ireland, Maynooth)**

### **Aspects of Conradin Kreutzer's Compositional Style in *Gesänge aus Goethes Faust***

My research thus far into underappreciated Lieder settings has centred on a particular research question – how have certain musical settings of Goethe's *Faust* managed to avoid musicological research to date? With that question in mind, there is perhaps no composer more unfortunate to have evaded scholars than Conradin Kreutzer (1780 – 1849). Kreutzer grew up in the heart of Swabia and received musical training at an early age from Ernest Weinbrauch (1730-1793) at the Benedictine monastery of Zwiefalten. After spending decades honing his compositional style throughout Europe, Kreutzer returned home in 1818 becoming Kapellmeister to Prince Carl Egon and it was during this time that he composed *Gesänge aus Goethes Faust*, which is comprised

of 22 unique settings, causing both Osman Durrani and Duncan Large to list him as being the most prolific composer of *Faust* Lieder. The sheer number of settings casts Kreutzer as an important figure in the history of the *Faust* myth in music and yet Kreutzer's *Faust* Lieder are overlooked in musicology.

The disregard for *Gesänge aus Goethes Faust* is easily explained. Although Kreutzer was evidently a talented musician, his Lieder were deliberately simplistic and that put him in the shadow of his most illustrious contemporary, Schubert. That is not to say his music lacks merit - we know Schubert approved of Kreutzer and held his *Wanderlieder* in high regard, admitting that he wished he had composed them himself. Susan Youens has noted that Kreutzer music is 'more conservative than Schubert's in every way, although he is capable of an occasional striking chromatic detail, of voice-leading with an unusual harmonic goal, of sensitive musical prosody and word-painting that is less pedestrian than most.' This paper intends to illustrate key features of Kreutzer's distinct compositional style with reference to his *Gesänge aus Goethes Faust* and in turn reveal the significance of both composer and work to modern scholarship.

### Session 3

**Linde van Heeswijk (University College Dublin)**

#### **Music Psychology: A New Perspective on Irish Traditional Music**

Research on Irish traditional music is mainly focused on its musical characteristics and its social and anthropological context and has not often been looked at from a psychological point of view. I believe that a psychological approach can benefit current research by bringing in a new perspective: the individual listener. From this perspective, what is studied is how Irish traditional music is perceived by different listeners, each with their own (musical) background, taste, motivation and attention span.

In this paper, I present a snippet of my own research, which is on the emotional effect of Irish traditional dance music on individual listeners. The framework for my exploration is a set of psychological processes whereby music is generally understood to elicit affective responses in listeners, including expectation, rhythmic entrainment, emotional contagion and episodic memory.

I will look at the structure, modal structure, melodic contour, implied harmony and rhythm of Irish traditional dance music – using one dance tune as a case study – in order to reveal how these influence listeners' physical and mental states in different ways (i.e. through the psychological processes). I will also briefly examine the influence of enculturation, attention and motivation on the listening experience.

**John Bridge (University College Cork)**

#### **9/11: Music and the Reification of the Real**

'Noise is violence...it interrupts the transmission of a message'. 'Music responds to the terror of noise, recreating differences between sounds and repressing the tragic dimension of lasting dissonance'. These words of Jacques Attali succinctly summarise the music heard in the aftermath of one of the worst Islamic terror attacks in modern times – September 11<sup>th</sup>, 2001.

One would think that the violence of 9/11 burned through to artistic outlets across America and the West in general, but this has not been the case. The crippling censorship that followed the attacks curtailed anything that might have caused emotional injury or outrage from both those who lost loved ones and those sympathetic to Islamic jihad. This paper looks at music that was widely broadcast in light of the attacks. In using Attali's philosophy on noise, I correlate noise and dissonance with Jacques Lacan's 'Real'; the 'traumatic, reality-destabilizing kernel' of human existence. My thesis relies mainly on the work of Slavoj Žižek who is one of Lacan's foremost modern disciples. Žižek suggests that, in a similar fashion to the Wachowski brothers' *The Matrix*, the citizens of New York got a glimpse of 'red pill' reality on 9/11. I have undertaken the task of investigating the music that pertains to September 11th in the following way: the blue pill represents the comforting, recognisable music that assumes Attali's aforementioned role of response to terror, and the red pill represents music that mirrors the screams of the victims, the shattering of glass, and the ear-splitting sound of jet engines at full throttle.

**Sheryl Lynch (University College Dublin)**

### **From *Bon House* to Rathcoole Baby Shower: A New Ritual is Created**

'The first point to understand about performativity is what it is not: identities are not made in a single moment in time. They are made again and again' (Judith Butler).

This paper outlines the centrality of music in constructing peculiarly feminine identities among Grassfielders in Ireland. I will focus on data collected at a baby shower while carrying out ethnographic research with a Women's Group from the Northwest province of Cameroon. Mark Slobin has observed that 'Music is central to the diasporic experience, linking homeland and here-land with an intricate network of sound'. It is this 'network of sound', this permeable [aural] boundary between what migrates and what one has migrated to, that I attempt to explicate in this paper. I highlight the decisions that singers and dancers make in relation to the perpetuation and transformation of traditional frameworks and repertoire. The themes emerging from this rite of passage are:

- Ritual Transformation in the context of Migrancy
- Performing Sorority, Grassfield Style

With the use of ethnographic examples and discussion of performativity theory, my paper aims to expatiate on these themes and shed light on this 'supportive rite' that is practiced by Cameroonians in Ireland

## **Session 4**

**Darach MacDonald (University of Ulster, Magee)**

### **'Proud to be Prod' – Music and Motivation in Ulster Loyalist Marching Bands**

In post-Agreement Northern Ireland, Loyalist marching bands have become the most vibrant and challenging manifestation of Ulster Protestant cultural identity. With almost 600 autonomous bands and an estimated 27,000 active participants, they proclaim pride in their locality and their heritage at thousands of formal and informal parades each year. So in an era of

political power-sharing, paramilitary decommissioning and social rapprochement, their martial music is the prime focus for Loyalist identity in the new shared future. While other loyal institutions falter and fail to halt decline by softening their public image, Loyalism stays in step with all the provocative swagger of Blood and Thunder flute and drum ensembles.

My paper lifts the veil on Ireland's largest organised youth musical movement, revealing what lies behind the thundering drums and raucous reputation of what are often called 'Kick the Pope' bands. Based on an ethnographic study of the Castlederg Young Loyalists Flute Band, I provide an outsider's 'inside view' of secular, working-class Ulster Loyalist identity in the 21<sup>st</sup> century and the musical score that drives it. I explore the motivation, the music, as well as the unique martial traditions and social conventions that draw young recruits to a packed schedule of band practices, parades and other social events. Though the power of music – much of it drawn from traditional Irish airs – I show that these bands impart skills, discipline, local pride and more to thousands of otherwise marginalised youth.

**Conor Ward (Dundalk Institute of Technology)**

### **The Quadrille in Irish Traditional Music**

While reels, jigs and hornpipes are the most common tune types in Irish traditional music and interest has been developed in more regionally popular forms such as slides and strathspeys, the quadrille has become an unfamiliar term in Irish music. In this paper the rapid progress of quadrilles from the ballrooms of French and English upper society to their assimilation into the rural folk tradition of Ireland is considered. Analysis will be conducted on the role dancing masters and folk musicians had in aiding this assimilation.

Emanating from research on the manuscript of Thomas Kernan (c1800 – c1870) from September 2011 to present day, and the various manuscripts of his pupils which date from the late 1800s to the mid-1900s, this paper has a particular local focus. The manuscripts are from the region of Longford and South Leitrim. Kernan's manuscript c.1844 contains eight sets of quadrille music, each containing no less than five tunes each, which may signify the number of figures in the dance. This constitutes approximately twenty per cent of the manuscript tune content which may suggest quadrilles had reached their peak in the mid nineteenth century.

The *Lancers*, which are an adaption of the quadrille, are one of the quadrille sets featured in Kernan's manuscript. Analysis will be conducted on the evolution of this set in the music making environment of Longford and South Leitrim, and in particular the role of Fr. John Quinn and his céilí band *Ceolus* in preserving these tunes for future generations. The prevalence of other quadrille adaptations like the *Caledonian*, *The Plain Set* and *Orange and Green* throughout Ireland will also be explored.

To conclude the research there will be analysis on how prevalent the quadrille is in today's music making environment. This will be done by studying music collections published since the beginning of the 1900s, recordings of contemporary musicians and also the present day set dancing environment. The challenges that exist in keeping this cultural relic relevant among current dancers and musicians will be explored and suggestions put forward to ensure its survival.

## **Maria Byrne (National University of Ireland, Maynooth)**

Harry Hardy (1828-1878), an eminent musician in the middle decades of nineteenth-century Ireland, has largely been forgotten by posterity. With his origins in the lower ranks of military service, this man rose from the anonymity of military bandsman to become the well-loved and acclaimed first bandmaster of the Royal Irish Constabulary band, the world's first large-scale military band-style police force band. The RIC band, an ensemble which brought a sense of national identity to the newly emerging Irish middle classes through the medium of music, was undoubtedly Hardy's most important musical achievement. In spite of this, the story of Hardy's rise and fall in an Irish society experiencing unprecedented flux and upheaval has, until now, remained untold.

Lost in the quagmire of political and social conflict, with a new Ireland attempting to create its own independent identity, the RIC and its band, with its connotations of empire and colonial rule, became the subject of a necessary collective amnesia in order to allow the emergence and consolidation of a new Irish state.

This paper details the contribution of Hardy and the RIC band to Irish music and society in the period from 1861 to 1872. Through an investigation of their work, this paper aims to open a further aspect of discussion on the interplay of Irish nationalism and music in the age of Home Rule, and to contribute to the ongoing process of building an inclusive and unbiased picture of Irish society and culture in the middle decades of nineteenth-century Ireland.

## **Session 5**

### **Kevin Barry (Trinity College Dublin)**

#### **Beethoven's 'Hammerklavier' Sonata and the Concept of Key Relation**

Music theorists have considered a wide variety of models to explain how best to relate musical keys to one another, from the well known 'Circle of Keys', to Schoenberg's 'Table of Relations', to more recent approaches arising from the revival of the work of the nineteenth-century German theorist, Hugo Riemann.

None of these approaches, however, adequately explains the unusual choice of key F# minor for the slow movement of Beethoven's Op. 106 piano sonata in B $\flat$  major, 'Hammerklavier'. By any traditional method of relating keys, F# minor is a 'distant' key in the context of B $\flat$  major.

By considering how Beethoven may have related these two keys this paper will discuss the concept of key distance and the relevance of traditional models for explaining distant keys. An analysis of the 'Hammerklavier' will show that models for relating chords, such as Richard Cohn's 'Hexatonic' systems, and Jack Douthett and Peter Steinbach's 'Cube Dance', not only show chord relations in the surface of the music, but also provide logical explanations for Beethoven's choices of key throughout the sonata.

I will argue that the case of the 'Hammerklavier' is not unique; that many other pieces' key structures can be elucidated by the use of a chord-based model, rather than a scale based model; and that this approach merits wider adoption in musical analysis.

**Sebastian Wedler (University of Oxford)**

**Traces of the Sonata Paradigm in Anton Webern's *Five Movements for String Quartet*, Op. 5**

Musical brevity is a characteristic of Anton Webern's 'aphoristic' instrumental music (ca.1909-1914). This striking feature is commonly associated with an apparent collapse of 'traditional' formal designs (as conceived by the traditional *Formenlehre*). And indeed, apart from the first movement of Op. 5 which may be referred to as a 'sonata form', all the other movements of this period do not, at first glance, seem to follow any 'traditional' formal designs at all. Rather, they can be understood merely in terms of 'expressive miniatures'. This view is implicitly corroborated by the commonplace according to which Webern saw himself unable to 'return' to traditional formal types until the dodecaphonic system had been developed.

In my paper I shall challenge this view. With reference to Julian Johnson's research, I will argue that Webern's so-called 'expressive miniatures' are not opposed or devoid of sonata thought but indeed, vice versa, have preserved its formal paradigm in the most condensed – and that is, rudimentary – way. Thus I consider that Webern never deviated from the path of traditional sonata thinking. I shall demonstrate this hypothesis on the basis of Webern's *Five Movements for String Quartet*, Op. 5, arguing that *all* these movements are in fact fundamentally pervaded by traces of sonata thought. In so doing I hope to demonstrate elements of Webern's formal thinking which might also be applicable to Webern's other instrumental works of that period.

**Ondrej Gima (The Centre for Russian Music, Goldsmiths College)**

**A critical understanding of Prokofiev's compositional process and working methods through the examination of his thematic notebooks**

Thematic ideas are the essential, cornerstone of every creative process. Prokofiev not only used thematic notebooks to preserve skeleton of musical ideas randomly emerging in his mind, but the thematic notebooks were used to preserve plans for further development of the thematic material, its orchestration and mark the purpose of their use at this very early stage of creative process. This astonishingly sophisticated and consistent practice enabled Prokofiev to extract extremely refined thematic material or even a complete set of melodies when needed without the need of extensive revisions to the sketched material preserved within the thematic notebook. The hidden key for understanding the role of the thematic notebook and Prokofiev's compositional process rests on consistent use of the precisely developed system of signs and symbols Prokofiev used throughout his career in order to help him with further development of the sketched ideas, concretely by the use of "piano score technique" and "the system of signs and symbols" in the process of transcription of the new melodic material into a physical form – the sketch, which will be discussed in this paper. This paper also explores the specific approach and working methods of Prokofiev and the role of the thematic notebooks in the compositional process. Additionally, in this paper I aim to reveal the relations between themes sketched in the thematic notebook and themes found in completed compositions shown through precise cross-referencing between individual themes to elucidate Prokofiev's working methods.

## Session 6

### **Richard Duckworth (National University of Ireland, Maynooth)** **Xenharmonic Music: Pure Data as a generator of tonalities for Bohlen-Pierce Scales**

The Bohlen-Pierce (B-P) scale was independently developed (or discovered) by Heinz Bohlen, Kees van Prooijen, and John R. Pierce; they published their findings over the period 1978-1984. The scale describes the division of the twelfth (an octave and a fifth), or tritave in B-P nomenclature, into thirteen divisions. This otherworldly scale functions quite well when played on instruments that have a manipulated spectrum or timbre. The outcome is the existence of what Pierce so elegantly called 'points of consonance', and these allow for an alternate harmonic system to be established, as the traditional concept of 'musical' consonance and dissonance are ported over to the new scale.

This paper sets out to trace the evolution of an implementation of a tonality generator or creator of microtonal works, which makes use of the Bohlen-Pierce (B-P) scale, and which uses the Pure Data realtime synthesis system to process and produce the electronic audio output. The system includes: a synthesis system for the realisation of the voices; tuning modules for the implementation of the various forms of the B-P scale; an algorithmic generator for the creation of the note events; and a 'harmonic analyser' which applies the voice-leading rules appropriate to this scale. The package includes a provision for the connection of external controllers, so that real-time performance in the B-P scale is possible.

### **Cibele Palopoli (University of São Paulo/King's College, London)** **The exploitation of virtuosity in *Sequenza I*, for solo flute, by Luciano Berio**

This paper discusses some of the elements that characterise *Sequenza I* by Luciano Berio (1925-2003) as a virtuosic work. After considering the composer's concept of virtuosity and based on his reports about the compositional reasoning employed in this piece (Berio & Dalmonte, 1988), I explore the four musical manipulated: temporal, dynamic, pitch and morphological (the way in which the sound is produced by the flute).

Focusing on the virtuosity, the first challenge that *Sequenza I* presents to the performer is within the temporal dimension – deciphering the notation, whether it being proportional (Suvini Zerboni edition, 1958), due to the lack of familiarity with this type of writing, or being traditional (Universal Editions edition, 1992), due to the large presence of complex rhythms. In reference to the dynamics, there is an extremely wide range from *ppppp* to *ff*, along with several indications of accurate nuances of *crescendi* and *decrescendi* in a very restricted temporal space, often going from intense to subtle dynamics abruptly. The pitches of *Sequenza I* exhibit a very wide range, using the full extension of the flute, including its extreme registers. There is also the utilisation of large and tense intervals, due to traces of a serial dodecaphonic practice. Finally, the morphological parameter explores timbristic possibilities of the flute by using extended techniques.

In conclusion, I explored the interpretative practices; investigating both idiomatic and virtuosic writing adopted by Berio and the inter-relationships between the temporal, dynamic, pitch and morphological dimensions.

## Session 7

**Brigitte Bark (National University of Ireland, Maynooth)**

**'Musical Dilettante? Anna Amalia of Saxe-Weimar-Eisenach (1739- 1807), Composer at the Weimar Court'**

Duchess Anna Amalia of Saxe-Weimar-Eisenach (1739-1807) played a pivotal role in the establishment and development of the Weimar Court as a centre of artistic activity, known as the 'Weimar Musenhof'. Introduced by Wachsmuth in 1844, the term describes a court where the pursuit of the arts is the primary form of courtly entertainment. While the period known as 'Weimar Classicism' is synonymous with literature, Anna Amalia's main interest, both personally and in relation to courtly life was in music. She was the first woman to compose German opera, and in close collaboration with Johann Wolfgang von Goethe and as patron for librettists and composers she furthered the development of music theatrical life during the late eighteenth century in Germany. During her lifetime Anna Amalia transcended musical and gender expectations; in line with the understanding of roles of women during the classical era, female musical artists were referred to as amateurs or 'dilettantes'.

This paper sets out to illuminate and contextualize Anna Amalia's influence on musical life at the Weimar Court with the aim to broaden her reception as a female musician of the late eighteenth century in present musicology. Anna Amalia has occupied a marginal position both as a composer and as subject of enquiry in music scholarship. Existing research by German music scholars, notably Gabriele Busch-Salmen and Tina Hartmann, validates further enquiry into Anna Amalia as musical figure of the eighteenth century and inclusion in international musicology. The paper explores Anna Amalia's influence on the German singspiel and opera, with the view to integrating these findings into the existing picture of Anna Amalia as pivotal figure at the 'Weimar Musenhof'. This paper offers new perspectives to music and gender studies and examines German language primary and secondary sources that may not have been available in translation to international musicology.

**Anja Bunzel (National University of Ireland, Maynooth)**

***Die Assassinen* by Johanna Kinkel: Political heroism under the disguise of Orientalism**

*Die Assassinen* is a German ballad opera composed by Johanna Kinkel (1810-1858) between 1841 and 1843. The words originate from Gottfried Kinkel (1815-1882) to whom Johanna got married in May 1843. When Johanna Kinkel introduced this composition to Felix Mendelssohn Bartholdy shortly before her marriage to Gottfried, Mendelssohn praised her piece for its fresh and light-hearted character. Leopold Kaufmann, a member of the *Bonner Gesangsverein* which was led by Johanna Kinkel since 1839, complimented on the piece for its highly poetical and singable words. *Die Assassinen* was brought to its first performance by the *Bonner Gesangsverein* on 27 July 1843 in Johanna and Gottfried Kinkel's private apartment in Poppelsdorf. It was received with big enthusiasm by the audience. The ballad opera seemed to be extraordinarily important for Johanna Kinkel as she chose to publish two of the pieces included in *Die Assassinen*, "Beduinen-Romanze" and "Durch Cathago's Trümmerhallen", separated from the rest of the work five years later in her Opus 19. Opus 19 includes six lieder, three of which are settings of Gottfried Kinkel's poems. All six pieces are concerned with the German political status quo of the nineteenth century. The opus was published in 1848, one of the most eventful years on the way from scattered regionalism to a united Germany.

This paper aims to take a closer look at the "Beduinen-Romanze" which tells the story of an oriental warrior who loses his life shortly after his victory against an enemy. Next to a musical



and contextual interpretation I would also like to use this paper to stress the role of orientalism within the context of political criticism and revolutionary agitation of the nineteenth century.

**Michael Lee (Queen's University, Belfast)**

**Opera, culture, adaptation and propaganda: the case of Pallavicino & Corradi's *La Gierusalemme Liberata***

Now largely forgotten, the performance of *La Gierusalemme Liberata* by Carlo Pallavicino and Giulio Cesare Corradi in Dresden in 1687 (just one month after its Venice premiere) in part recognised, and signified, the Venetian Republic's debt to Saxony as a military ally. The choice of Tasso's crusader epic as both source and subject for the opera consciously mirrored the ongoing conflict with the Ottoman Empire. Arguably it also promoted – and possibly exploited – the prestigious role of Italian culture north of the Alps. In presenting Tasso's ostensibly counter-reformation narrative in such a way as to honour a protestant Elector, however, the performance of this work enacted a deeply ironic cultural transfer. This paper will explore the modes of adaptation and appropriation embedded in *La Gierusalemme Liberata*, as well as the performance practices on which it drew.

**Session 8**

**Bernadette Dunphy (National University of Ireland, Maynooth)**

**A Postmodern Paradox: The Case of Lang Lang**

In recent years the presence and ascent of the Asian musician in the sphere of Western art music has attracted particular attention in Western media. This discourse signals, ostensibly, an engagement with a newly-diversified Western art music and Western perceptions of such. In actuality, however, it remains a site where tired Orientalist considerations of authenticity implicitly persist and a cycle of self-fulfilling stereotypes are sustained, positing the Asian musician as an anomaly in the public sphere. Of particular significance in this discussion is the career of celebrated Chinese pianist Lang Lang, whose unconventional approach towards the performance of Western art music, recognition in the Western musical establishment and worldwide success challenges the sense of implied essentialism which circulates in public discourse. Scholarly discussion upon Lang, however, suggests that engagement in practices of self-Orientalising, in capitalising upon stereotypical Western expectations of the Chinese pianist, have significantly contributed to Lang's success. In this sense the postmodern embrace of diverse voices seems conditional on Western recognition and Western influence upon their construction. This paper seeks to identify the forces informing the divisive Western reception of Lang stemming from the limitations of postmodernism which impinge upon the embrace, by postmodern standards, of this artist.

**Emma Higgins (National University of Ireland, Maynooth)**

**‘Not flighty, not a gorgon, not a star’: the French mezzo-soprano and scholarship**

Scholarship on the French mezzo-soprano is a problematic subject area, and it has been for a considerable period of time. Overly cautious scholars have placed many singers and their roles into soprano or contralto categories, and this has created a small and contradictory research area, with definitions varying from author to author. This paper aims to discuss the problematic nature of mezzo-soprano scholarship in relation to repertoire and singers in the Opéra and Opéra-Comique from 1870-1918. Contemporary and recent texts on the mezzo-soprano will form the basis of this discussion, but this paper will also suggest alternatives to previous scholarship. It will ask if modern definitions should be used in the context of this period, or if a wider reading is the only way to establish an accurate history of this voice-type. The paper also aims to make a case for a shared scholarship, as there is considerable crossover with the histories of the soprano and contralto, which I believe should not be avoided. This wider discussion of the mezzo-soprano will reveal how important this voice-type was in this time period, and how much more can be added to scholarship on this topic.

**Anselmo Mancini (University of São Paulo/King’s College, London)**

**The Musical Accompaniment in the Cinematographic Universe: the Dialogue and the Conflict of Generations**

This paper aims at discussing the tradition of musical accompaniment absorbed by the cinema from occidental dramatic art. Likewise, it also intends to indicate a reestablishment of this practice a century later into the ongoing audiovisual scenario.

As it is known, music was an indispensable language during the childhood of cinema. It had acted as an older relative, supporting it with its sound speech, accompanying it during its development and narrative consolidation. While production resources evolved, there is a solid union between both languages. However, it was necessary for music to resort to a language used in its past, relinquishing a contemporary speech in order to provide a feasible functionality, while cinema was being configured as a young and quickly maturing prodigy. As a person will never forget the language learnt during childhood, the music had passed to be crucial for the cinema, once it had had all of its learning on its upbringing linked to it. Furthermore, it is remarkable that nowadays there is a kind of rereading rescued from a century ago.

Nevertheless, in the past it was made owing to the principle of following a tradition, whereas currently it's much more an entertainment connected to the audiovisual language wherein the kind of accompaniment does not matter as significantly as the spectacle as a whole. This paper will be presented with a four-minute long silent film, accompanied by a modern improvised piano, characterizing this conflict of generations.

## Session 9

**Stephanie Ford (National University of Ireland, Maynooth)**

### **'Art is not a metier: The Schola Cantorum and the revival of religious music in France during the Third Republic**

'Art is not a metier: there is more to being a musician than merely playing a fugue or writing a cantata correctly'. Thus proclaimed Vincent d'Indy during a speech given at the opening of the new premises of the Schola Cantorum in Paris in 1900. Such idealism with regards to the true vocation of musicians was to inform all aspects of the Schola's work. Dedicated to reviving ecclesiastical traditions such as Gregorian chant and organ repertoire, the Schola had as its aim the revival of sacred music of the past, while concurrently aspiring to forge a path for the creation of a new modern religious music in France. As a result, it proved to have a significant impact on the musical culture of the time.

Over the years however, the importance of this institution has been neglected, due to an unfavourable reception history of its leading founder Vincent d'Indy, whose extreme right wing and anti-Semitic views have overshadowed the work of this institution, which has been largely ignored by Anglophone musicologists. This paper seeks to redress the current lack of scholarship in this area and, through a discussion of its involvement in Parisian society and its teaching methods, aims to show the significant influence that the Schola had on French musical culture. In doing so, it will attempt to demonstrate how this oft neglected institution contributed to the direction of music in France and that, contrary to popular opinion, was in fact a progressive force within French society.

**Dominic Fryers (Queen's University, Belfast)**

### **Thomas Moore: A Figure of Reconciliation**

*Moore's Irish melodies: Cultural Nationalism in a pro-union era* was completed in July 2012. The aim of this research was to evaluate Thomas Moore's declining reputation in Ireland with the specific intention of discussing its justification from a historical perspective. Initial inspiration for this research was derived from writer Ronan Kelly's assertion that history has been harsh to Thomas Moore, and that, when viewing this complex character in a proper historical context, one can appreciate his distinctly nationalist politics (modified to suit his era).

The many writings that deal with Moore's flailing reputation in Ireland focus more on the how, rather than the why; I wished to remedy this. Using all the resources available to me, I took on the task of gaining a basic understanding of nationalism and how, in Ireland, it evolved to both make and break Thomas Moore. I wished to answer the question of 'why' nationalists denounced a songwriter who was once deemed on side; while it is clear 'how' this came to be the case, asking why will allow serious discussion on the possible reinstatement of Ireland's national bard.

Assumptions made about the 'plastic' character and politics of Thomas Moore have certainly done the man a disservice, so assessing the validity of these claims has become the priority of my research. I have found Moore to be a product of his life and times, no more and no less. While he provided no service to the agenda of *fin-de-siècle* nationalists, he may yet prove a figure of reconciliation for posterity.

**David Scott (Dublin Institute of Technology, Conservatory of Music and Drama)**

### **Opera's Postmodern Transformations**

In an era of globalization and consumerism, opera can no longer rely on its traditional middle class audience to survive and is undergoing considerable change. To continue as an art form relevant to contemporary society, operas are being produced specifically to appeal to non-traditional audiences. While marketing campaigns will describe them as contemporary, innovative and scandalous, the melodramatic content bears considerable resemblance to the standard narratives of nineteenth century operas. However, opera is now operating according to the modes of production of late capitalism, with the opera house resembling a post-Fordist factory.

The social condition that has affected the arts over the last thirty years is known as Postmodernism. While the term 'post-modern' was first coined by architect Charles Jencks in 1975, its relevance as a social condition was defined by theorists such as Jean-François Lyotard and Michel Foucault. Jonathan D. Kramer specifically related it to music, finding that postmodern music embraces aspects of popular 'low' art and permitted a wide range of musical structures and references to musical characteristics of virtually any era. This style of postmodern composition has been attributed to composers such as John Adams ('Nixon in China', 'Doctor Atomic'), and Thomas Adès ('Powder Her Face', 'The Tempest').

This paper will discuss how the above operas have been constructed and if they are indicative of a new style of 'Postmodern Opera'. It will also examine recently composed operas (e.g. Mark Anthony Turnage's 'Anna Nicole') and investigate whether musical considerations have become a secondary function to cultural relevance.

### Keynote Address

Dr Suzanne Aspden (Lincoln College, University of Oxford)

'Imagining Musical Communities in Eighteenth-Century Britain'

SMI Council 2012 – 2015

Dr Kerry Houston (President) DIT Conservatory of Music and Drama

Dr Aidan Thomson (Honorary Secretary) Queen's University Belfast

Dr David Rhodes (Honorary Treasurer) Waterford Institute of Technology

Dr Paul Higgins (Honorary Membership Secretary) NUI Maynooth

Dr Lorraine Byrne Bodley NUI Maynooth

Dr Catherine Ferris DIT Conservatory of Music and Drama

Dr Anne Hyland Royal Holloway, University of London

Michael Lee (Student rep) Queen's University Belfast

Dr Maria McHale DIT Conservatory of Music and Drama

Dr Michael Murphy Mary Immaculate College, UL

Dr Denise Neary Royal Irish Academy of Music

Professor Fiona Palmer NUI Maynooth

Professor Jan Smaczny Queen's University Belfast

Professor Harry White, MRIA University College Dublin

Delegates

Brigitte Bark NUI Maynooth

Kevin Barry Trinity College Dublin

Majella Boland University College Dublin

John Bridge University College Cork

Anja Bunzel NUI Maynooth

Niamh Burns Queen's University Belfast

Maria Byrne NUI Maynooth

Dr Lorraine Byrne Bodley NUI Maynooth

Brian Casley Dundalk Institute of Technology

Yvette Connor NUI Maynooth

Natalie Doherty NUI Maynooth

Dr Martin Dowling Queen' University Belfast

Imelda Drumm Independent

Richard Duckworth NUI Maynooth  
Bernadette Dunphy NUI Maynooth  
Karishmeh Felfeli University College Dublin  
Dr Catherine Ferris DIT Conservatory of Music and Drama  
Jean Fischer Independent  
Dr Mark Fitzgerald DIT Conservatory of Music and Drama  
Stephanie Ford NUI Maynooth  
Dominic Fryers Queen's University Belfast  
Ondrej Gima Goldsmiths College  
Emma Higgins NUI Maynooth  
Dr Paul Higgins NUI Maynooth  
Professor Julian Horton University College Dublin  
Dr Kerry Houston DIT Conservatory of Music and Drama  
Dr Jaime Jones University College Dublin  
Dr Frank Lawrence University College Dublin  
Michael Lee Queen's University Belfast  
Timothy Love Louisiana State University and University College Dublin  
Sheryl Lynch University College Dublin  
Darach MacDonald University of Ulster  
Jennifer McCay University College Dublin and Royal Irish Academy of Music  
Shane McMahon University College Dublin  
Anselmo Mancini University of São Paulo and King's College, London  
Dr Wolfgang Marx University College Dublin  
Cathal Mullan NUI Maynooth  
Dr Gordon Munro DIT Conservatory of Music and Drama  
Linda Murray NUI Maynooth  
Dr Denise Neary Royal Irish Academy of Music  
Dr John O'Flynn St Patrick's College, Drumcondra  
Cibele Palopoli University of São Paulo and King's College, London  
Aisling Sammon NUI Maynooth

David Scott DIT Conservatory of Music and Drama  
Adrian Smith DIT Conservatory of Music and Drama  
Linde van Heeswijk University College Dublin  
Conor Ward Dundalk Institute of Technology  
Sebastian Wedler Oxford University  
Professor Harry White University College Dublin

Cover Design by Thomas Ivory

[thomas.p.ivory@gmail.com](mailto:thomas.p.ivory@gmail.com)