

SMI society for musicology in ireland
aontas ceoleolaíochta na héireann



IITH ANNUAL CONFERENCE OF THE
SOCIETY FOR MUSICOLOGY IN IRELAND



NUI MAYNOOTH
Ollscoil na hÉireann Má Nuad

Hosted by
NUI Maynooth Music Department
21–23 June 2013

Eleventh Annual Conference
of the
Society for Musicology in Ireland

National University of Ireland, Maynooth

21-23 June 2013



NUI MAYNOOTH
Ollscoil na hÉireann Má Nuad

WELCOME

On behalf of the National University of Ireland, Maynooth, I am delighted to welcome the President of the Society for Musicology in Ireland, Dr Kerry Houston, members of the Society, national and international delegates and guests. I also extend a warm welcome to the keynote speakers Professor Katharine Ellis from the University of Bristol and Professor Harry White from University College Dublin.

Ireland has a very rich tradition in music and our University has been steeped in the arts for many decades, investing significantly to ensure that our students enjoy the finest artistic education and support. Through hard work, talent and leadership our Music Department has gained recognition as one of the leading music departments in the country.

The first annual conference of the Society for Musicology in Ireland took place here at the National University of Ireland Maynooth in 2003, marking the formal inauguration of the Society for Musicology in Ireland under its newly-elected President, Professor Harry White. We are, therefore, particularly proud to welcome the Society back and to host its tenth-anniversary conference.

Warm regards,
Professor Philip Nolan
President
National University of Ireland, Maynooth

WELCOME

On behalf of the Music Department I would like to welcome you all and thank our distinguished guest speakers, Professor Katharine Ellis and Professor Harry White. Thank you also to Dr Adrian Scahill and the organising committee for coordinating the event.

The conference programme demonstrates the richness of musicology in Ireland and the many and varied disciplines that integrate with music research, evident in panels such as Performance as Research, Composition as Research, Music Pedagogy and Education, Philosophy, and Film Music.

It is particularly fitting that this conference should include a panel on Music and Theology. In 1966 St Patrick's College opened its doors to lay students and in 1997 the Faculties of Arts, Science, Celtic Studies and Philosophy were united in a newly-established constituent university of the National University of Ireland, independent of St Patrick's College. NUI Maynooth has always maintained a strong connection with St Patrick's College – one that has continued from its origins and flourished through shared experiences in teaching, research and creativity. This panel is testament to that relationship and provides a wonderful opportunity to celebrate our rich cultural heritage here in Maynooth.

Our choral tradition is one of which we are extremely proud, and there will be an opportunity to hear why in Saturday afternoon's concert in the College Chapel featuring our prestigious Chamber Choir under the musical direction of conductor Michael Dawson, with organist David Greal.

Thank you for coming. You are all very welcome and I hope that you enjoy the conference.

Dr Alison Hood
Acting Head of Department

CONFERENCE COMMITTEE

Adrian Scahill
 Brigitte Bark
 Anja Bunzel
 Emma Higgins
 Cathal Mullan
 Pat O'Connell

TECHNICAL SUPPORT

Paul Keegan

ACKNOWLEDGEMENTS

Maynooth Campus Conference & Accommodation
 Rt Rev. Monsignor Hugh Connolly
 Catering Department
 Campus Security
 Darina McCarthy
 Dr Aisling Kenny
 Martin Hanley
 Student Assistants

VENUES

BR: Bewerunge Room, Logic House
 OCR: O'Callaghan Room, Logic House
 NMR: New Music Room, Logic House

The conference committee would like to thank all the staff of the Music Department for their help and support during the organisation of this event.

CONFERENCE PROGRAMME

Friday 21 June

12:00 Registration (Logic House)

13:45 Welcome (Bewerunge Room)

14:00–15:30 Sessions 1–3

Session 1 (BR): Performance as research

Panel: What a performance!: research at the Royal Irish Academy of Music
 Chair: **Denise Neary** (Royal Irish Academy of Music)

- **Denise Neary**
Introduction: research at the Royal Irish Academy of Music
- **Annette Cleary** (Royal Irish Academy of Music)
Research and performance: a string player's perspective
- **Desmond Earley** (University College Dublin/Royal Irish Academy of Music)
Performance musicology: sound practice
- **Gavan Ring** (Royal Irish Academy of Music)
Considerations for a modern performance of the role of 'Áird-Rí na hÉireann' (High King of Ireland) in Robert O'Dwyer's *Eithne*

Session 2 (OCR): Philosophy and reception

Chair: **Wolfgang Marx** (University College Dublin)

- **Antonio Cascelli** (National University of Ireland, Maynooth)
Metaphor as experience: an example from Vincenzo Galilei's *Dialogo della Musica Antica e della Moderna*
- **Patrick Hinds** (University of Surrey)
Music and the explanatory gap
- **Bernadette Dunphy** (National University of Ireland, Maynooth)
Self-orientalism, post-orientalism: rethinking Lang Lang

Session 3 (NMR): Music pedagogy and education/Music and theology

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

- **Alison Hood** (National University of Ireland, Maynooth)
Whose responsibility is it?: encouraging student engagement in the learning process

- **Amy Lynne Engelsdorfer** (Luther College, Decorah, Iowa)
Chiroplasts and Musik-Wissenschaft: Johann Bernhard Logier's writings in early nineteenth-century England
- **Melanie Brown** (University of Limerick/Royal Irish Academy of Music)
The relationship between musical performance and the act of prayer in the practice of Orthodox Judaism in present-day Dublin

15:30–16:00: Coffee

16:00–17:30 Sessions 4–6

Session 4 (BR): Nineteenth-century music

Chair: **Nicole Grimes** (University of California, Irvine/University College Dublin)

- **Anja Bunzel** (National University of Ireland, Maynooth)
'But the teacher must not disregard the influence of marriage on all women's learning': Johanna Kinkel's pedagogical writings in the context of nineteenth-century musical education
- **Julian Horton** (University College Dublin)
Formal ambiguity in the finale of Brahms's Piano Concerto No. 2, Op. 83
- **Lorraine Byrne Bodley** (National University of Ireland, Maynooth)
Imagining Franz Schubert

Session 5 (OCR): Music pedagogy and education

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

- **Dorothy Conaghan** (University College Dublin)
Exploring specific aspects of string pedagogy that support best practice in the context of group string tuition in primary schools
- **Galina Crothers** (Queen's University, Belfast)
Problems of the development of independence in the process of training the pianist
- **Jennifer Hamilton** (DIT Conservatory of Music and Drama)
An investigation of the ethos and teaching of Frederic Cox

Session 6 (NMR): Approaches to musical sources and texts

Chair: **Catherine Ferris** (DIT Conservatory of Music and Drama)

- **Aylish Kerrigan** (Wuhan Conservatory of Music, China)
Performer versus researcher in the interpretation of *Aria* by John Cage
- **Róisín Frederica Rowley-Brooke** (Trinity College, Dublin)
Digital manuscript restoration: a case study

- **Triona O'Hanlon** (DIT Conservatory of Music and Drama)
'Sing we merrily unto God our strength': The Mercer's Hospital sources

17:45–18:45 (Renehan Hall): Plenary Session

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

Keynote Lecture I

Professor Harry White, MRIA (University College Dublin)

'Credences of Summer': An address to mark the tenth anniversary of the Society for Musicology in Ireland

18:45–19:30 (Renehan Hall): Plenary Session

Society for Musicology in Ireland: Annual General Meeting

19:30 (Pugin Hall): Reception

Saturday 22 June

9:00–11:00 Sessions 7–9

Session 7 (BR): Panel — Performance as research

Chair: **Helen Phelan** (Irish World Academy of Music and Dance, University of Limerick)

- **Helen Phelan**
How did we get here? An overview of the emergence of arts practice research in higher education institutions
- **Colin Quigley** (IWAMD, University of Limerick)
Ethnography and autoethnography in ethnomusicology and arts practice research: two fields separated by the same methodology?
- **Niall Keegan** (IWAMD, University of Limerick)
Arts practice and 'The Book': the assessment of arts practice research
- **Ferenc Szűcs** (IWAMD, University of Limerick)
The challenges and benefits of arts practice research in western art music

performance practice with reference to the journey of a professional cellist in multiple roles as artist-performer-researcher

- **Mattu Noone** (IWAMD, University of Limerick)
Hybridity and identity in inter-cultural music exchange: a phenomenological exploration of Indian and Irish music
- **David Bennis** (IWAMD, University of Limerick)
Classical guitar performance and the art of transcription
- **Sydney Freedman** (IWAMD, University of Limerick)
Bridegroom Matins: an exploration of embodied theology
- **Michelle Mulcahy** (IWAMD, University of Limerick)
Aistear: the journeying of performance practice

Session 8 (OCR): Music in Ireland

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

- **Hazel Farrell** (Waterford Institute of Technology)
Recycling the series: contextualisation in Eric Sweeney's *Ceol* (2011) and *The Invader* (2013)
- **Mark Fitzgerald** (DIT Conservatory of Music and Drama)
Pleasure too lived in Arcadia: reinterpreting *The Importance of Being Earnest*
- **Angela Goff** (Waterford Institute of Technology)
Fenian characters from early saga-literature portrayed in post-war composition
- **Adrian Smith** (DIT Conservatory of Music and Drama)
Brutalising the banal: Gerald Barry's reanimation of second-hand musical material

Session 9 (NMR): Music and theology

Chair: **John O'Keeffe** (Saint Patrick's College, Maynooth and National University of Ireland, Maynooth)

- **Kerry Houston** (DIT Conservatory of Music and Drama)
Handel's *Messiah*: Christology revisited
- **Marie Rowley-Brooke** (University of Wales, Lampeter)
Marian hymns in the Church of Ireland
- **Emer Nestor** (National University of Ireland, Maynooth)
'A Foule Evill Favoured Noyse': seventeenth-century Irish perspectives on the role of music within the Anglican Church
- **David Connolly** (DIT Conservatory of Music and Drama/National University of Ireland, Maynooth)
'Through the prism of his musical language': the use of chant in the organ music of Olivier Messiaen

11:00–11:30: **Coffee**

11:30–13:00 **Sessions 10–12**

Session 10 (BR): Roundtable — Composition as research

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

- **Gordon Delap** (National University of Ireland, Maynooth)
- **John Godfrey** (University College Cork)
- **Jesse Ronneau** (National University of Ireland, Maynooth)

Session 11 (OCR): Music in Ireland

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

- **Timothy Love** (Louisiana State University/University College Dublin)
The songs of Thomas Davis: songs fit for a nation
- **Antaine Ó Faracháin** (DIT Conservatory of Music and Drama)
Emotion and honesty in traditional song in Ireland
- **Darina McCarthy** (National University of Ireland, Maynooth)
Denigrating the Cecilian movement: a case study in anti-German nationalism

Session 12 (NMR): Music pedagogy and education

Chair: **Adèle Commins** (Dundalk Institute of Technology)

- **Lorraine O'Connell** (DIT Conservatory of Music and Drama)
Teaching Junior Certificate Music: current challenges and future possibilities
- **Jennifer O'Connor-Madsen** (St Patrick's Drumcondra/Royal Irish Academy of Music)
The contribution of the RIAM Local Centre Examination System to music education in Ireland, 1894-2013
- **Maura Thornton** (University of Lincoln)
In ainm an cheoil: the practice of Irish traditional music in the primary school

13:00–14:00 (Pugin Hall): **Lunch**

14:00–15:00 (College Chapel): **Concert**

NUI Maynooth Chamber Choir

Conductor: Michael Dawson
Contemporary choral works

15:00–16:30 Sessions 13–15**Session 13 (BR): Wagner Studies**

Chair: **Julian Horton** (University College Dublin)

- **Miriam Perandones Lozano** (University of Oviedo, Spain)
The use of Wagnerism in nation formation processes: (counter) discourses in Isaac Albéniz's opera *Pepita Jiménez*
- **Cathal Mullan** (National University of Ireland, Maynooth)
Exploring the relationship between text and music in Wagner's Faust settings
- **Matthew Werley** (University of Cambridge)
Reflecting Wagner's aesthetic state/stadt: the legacy of historicism in German opera after *Die Meistersinger von Nürnberg*

Session 14 (OCR): Music in Ireland

Chair: **Patrick Devine** (National University of Ireland, Maynooth)

- **Teresa O'Donnell** (Independent scholar)
A forgotten musical voice: W.A. Houston Collisson's popularisation of Irish music
- **Maria McHale** (DIT Conservatory of Music and Drama)
The musical life of the Abbey Theatre
- **Mary Louise O'Donnell** (University of Limerick)
Brian Boru's March: forging an Irish identity through myth and music

Session 15 (NMR): Music pedagogy and education

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

- **Marian McRory** (DIT Conservatory of Music and Drama)
Reflexivity in action research: how does it work in music education with adults?
- **Gwen Moore** (Mary Immaculate College, University of Limerick)
Musical value, the curriculum and higher music education: investigating student and lecturer conceptions of knowledge at undergraduate level
- **Anne-Marie O'Farrell and Lorraine O Connell** (DIT Conservatory of Music and Drama)
Educating composers in and for the community: the development of artistic connections between conservatory music students and primary school children

16:30–17:00 Coffee**17:00–18:30 Sessions 16-18****Session 16 (BR): Performance as research**

Chair: **Colin Quigley** (Irish World Academy of Music and Dance, University of Limerick)

- **Christopher J. Smith** (Vernacular Music Center, Texas Tech University)
Dancing at the crossroads: participatory creativity as emergent scholarship
- **Elizabeth Dyer** (Our Lady of the Lake University, San Antonio, Texas)
Symbiotic relationships between research and performance in the reconstruction of seventeenth- and eighteenth-century religious school theatre musical forces
- **Damian Evans** (DIT Conservatory of Music and Drama)
Rethinking jazz performance as a research method

Session 17 (OCR): Early music

Chair: **David Rhodes** (Waterford Institute of Technology)

- **Jennifer Halton** (National University of Ireland, Maynooth)
From bankruptcy to abundance: Florentine musical activity between the Medici exile of 1527 and the wedding festival of 1539
- **Frank Lawrence** (University College Dublin)
Between oral and written: music in late-medieval Ireland
- **Karen Desmond** (University College Cork)
Woman/Snake and the beasts of Machaut's Balades 27 and 38

Session 18 (NMR): Band music in Ireland

Chair: **Karol Mullaney-Dignam** (National University of Ireland, Maynooth)

- **Maria Byrne** (National University of Ireland, Maynooth)
Barracks, bandstand and ballroom: a profile of the performances of the Royal Irish Constabulary Band (1861-1872)
- **Ruth Stanley** (Independent scholar)
Cultural markers and local identity: the challenges of broadcasting accordion, flute, military, and pipe bands on BBC Northern Ireland from 1924 to 1939
- **Emma Williams** (University College Dublin)
Brass bands in twenty-first century Ireland

18:45–19:45 (Renehan Hall): Plenary Session

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

Keynote Lecture II

Professor Katharine Ellis (University of Bristol)

How to make Wagner normal: *Lohengrin*'s 'tour de France' of 1891/92

20:00 (Pugin Hall): Conference Dinner

Sunday 23 June

09:30–11:00 Sessions 19–21**Session 19 (BR): Nineteenth-century music**

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

- **Majella Boland** (University College Dublin)
John Field and the nocturne: a reappraisal
- **Adèle Commins** (Dundalk Institute of Technology)
From two hands to four hands: Stanford and the piano duet
- **Nicole Grimes** (University of California, Irvine/University College Dublin)
From Nietzsche's *Antichrist* to Brahms's secular religion

Session 20 (OCR): Film music

Chair: **Barbara Dignam** (National University of Ireland, Maynooth)

- **Laura Anderson** (Royal Holloway, University of London)
The significance of silence in Jean Cocteau's *La Belle et la Bête*
- **James Millea** (University College Cork)
Inglorious intertextuality: music and meaning in the soundtrack of Quentin Tarantino's *Inglourious Basterds*

Session 21 (NMR): Opera

Chair: **Aisling Kenny** (Dundalk Institute of Technology)

- **Stephanie Ford** (National University of Ireland, Maynooth)
'Liberté, Egalité, Fraternité': the interpretation of Monteverdi's operas during the Third Republic

- **Gloria Rodríguez Lorenzo** (University of Oviedo, Spain)
The reception of *Macbeth* in Spain
- **Emma Higgins** (National University of Ireland, Maynooth)
Of queens, country girls and *Carmen*: the life and career of Célestine Galli-Marié

11:00–11:30: Coffee**11:30–13:00 Sessions 22–24****Session 22 (BR): Panel — Consumer expectations and Irish traditional music**

Chair: **Helen Lawlor** (Dundalk Institute of Technology)

- **Daithí Kearney** (Dundalk Institute of Technology)
Seeing Frankenstein in the west of Ireland (?): presenting Irish culture to tourist audiences
- **Helen Lawlor** (Dundalk Institute of Technology)
The presentation of the harp in contemporary printed sources
- **Seán Keegan** (Dundalk Institute of Technology)
The traditional Irish musician as a consumer of digital audio recording
- **Aidan O'Donnell** (University of Ulster, Magee)
A performer's perspective: ironing out discrepancy and consumer expectations on the professional Irish traditional performer

Session 23 (OCR): Composition as research

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

- **Brian Connolly** (National University of Ireland, Maynooth)
Six Studies for Fixed Media: an exploration of psychoacoustics
- **Aisling Kenny** (Dundalk Institute of Technology)
Towards an aesthetics of choral music: the wordless choir as a compositional device
- **Barbara Dignam** (National University of Ireland, Maynooth) and **Gráinne Mulvey** (DIT Conservatory of Music and Drama)
Sonic symbiosis: the relationship between composer and musicologist

Session 24 (NMR): Twentieth-century music

Chair: **Ann-Marie Hanlon** (Newcastle University)

- **Jonathan Tobutt** (University of Leeds)
Beyond musical text: precision or licence
- **David Mooney** (DIT Conservatory of Music and Drama)
Poldowski and 'la libre esthétique'

ABSTRACTS

Session 1

Panel: What a performance!: research at the Royal Irish Academy of Music

Denise Neary (Royal Irish Academy of Music)

Introduction

This presentation will explore the concept of performance as research in the context of the Royal Irish Academy of Music and, specifically, its Doctor of Music Performance programme. Until relatively recently, research in music institutions focused on musicology or music theory. Research is now increasingly associated with, and undertaken through, musical practice. The development of doctoral programmes in the field of music is a subject that is currently high on the agenda of many institutions all over Europe.

Satisfactory definitions of performance research are hard to come by. Typically, terminology such as 'practice-based research', 'practice-led research', 'practice-driven research', 'research through practice', 'performance research', 'practice research' and 'artistic research' is used. Whatever the terminology, the need for shared knowledge, exchange of ideas and consensus and collaboration has led to the foundation of groups such as the European Platform for Artistic Research in Music (EPARM). EPARM was set up by the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) in 2010 to serve the community of European conservatoires as they adapt to the phenomenon of artistic research in music in the context of their own institutions.

This panel presentation will look at the Royal Irish Academy of Music in this European context and explore this leading Irish model for performance research.

Annette Cleary (Royal Irish Academy of Music)

Research and performance: a string player's perspective

The concept of performance as research is an exciting and thriving area particularly for string players. From the earliest years of studying a string instrument, most players are taught to use a variety of 'research' tools, usually informally. A vital part of a performer's development is the ability to communicate this practice-based research. An interpretation of a work needs to be 'communicated' to an audience through performance. An ability to impart musical concepts verbally is an essential tool for all performers who teach, perform chamber music or collaborate with composers in new works.

The doctorate course in the Royal Irish Academy of Music challenges the performer to combine performance skills with academic research. This leads to more interesting and informed performances. Live performance is a form of practice-based research where new ideas often emerge which can be incorporated in future performances.

This paper will examine how the RIAM doctorate enables performers to improve their ability to communicate musical ideas and provides a useful framework for future projects.

Desmond Earley (University College Dublin and Royal Irish Academy of Music)

Performance Musicology: Sound Practice

From the earliest days of their training, musicians are engaged in some manner of natural research activity, whether it is finding out how to interpret a particular ornament symbol or deciding what a composer meant by a particular tempo marking. Reflection, exploration and scrutiny are traits required of any serious student. This 'unbuttoned' approach to performance-practice research gains structure as a musician's training becomes more vocational, so that by third-level it has a definite structure. A fourth-level performance practice degree combines research, musicianship and musical instinct in concentrated form.

For the early-music performer notation sometimes indicates one thing but expects another. It would be difficult to play the harpsichord professionally without engaging in theoretical and practical research. Quality research enables a faithful interpretation of a composer's work.

This paper will consider how the RIAM doctorate facilitates an informed approach to the performance of period music, how knowledge of performance practice in primary sources offers valuable insight into performance, and considers the benefits of a critical practice-based experimental approach.

Gavan Ring (Royal Irish Academy of Music)

Considerations for a modern performance of the role of 'Áird-Rí na hÉireann' (High King of Ireland) in Robert O'Dwyer's *Eithne*

Composed in 1909 by Robert O'Dwyer, *Eithne* is a full-scale late romantic opera in three acts set to an Irish Gaelic libretto by Fr Tomás Ó Ceallaigh. The opera was first performed at the Rotunda in Dublin on 2 August 1909 for the Oireachtas na Gaeilge Festival and then later produced by the O'Mara Opera Company from 16–21 May 1910 at Dublin's Gaiety Theatre.

The opera has not been performed since nor has any significant recording of the work been made even though multiple vocal scores, the original orchestral manuscript and libretto are extant. Rather than for reasons of artistic ineptitude, the neglect of this work appears to be rooted in a complex cultural context in which the merits of Irish art music have largely been determined according to political loyalties. As this appraisal criterion becomes ever more obsolete within the cultural context of modern Ireland, there have been fresh calls for the work to be re-evaluated, in particular through performance. This paper will explore the process of preparing the lead baritone role of 'Áird-Rí na hÉireann' in *Eithne* that is both guided and enlightened by thorough analysis of the role through the processes of modern operatic role preparation coupled with a comprehensive understanding of the cultural environment surrounding its composition and performances.

Session 2

Antonio Cascelli (National University of Ireland, Maynooth)

Metaphor as experience: an example from Vincenzo Galilei's *Dialogo della Musica Antica e della Moderna*

In his book on *Metaphor and Musical Thought*, Michael Spitzer writes that 'Calling discourse about music "metaphorical" inevitably suggests that there is a more literal mode of engagement, one generally associated with technical music theory'. Nonetheless, the divide between poetic descriptions and the allegedly more technical music treatises is not as wide as one would think. Beyond this imaginary dimension, the question I would like to address here, with James Grant, is 'what metaphor enables critics [and theorists] to achieve'. For Grant, metaphors provide 'a certain experience, or elicit a certain response', forcing the recipient to look again at the subject of the metaphor in the light of the response that the metaphor is eliciting.

In comparing music to other arts, either through a metaphor proper or through a similitude or an analogy, the theorist brings together different senses, and as such she establishes a body and a subjectivity that experiences the music object as a locus for a powerful identification and projection and puts both theorist and reader/listener in wider contact with the musical object.

In this paper I will explore the body and subjectivity across aural and visual perspectives in a metaphorical parallel that Vincenzo Galilei establishes between contrapuntal writing and a column. The example will exemplify how the use of metaphor and analogy reflects the way in which the author sees things, and how something so apparently simple as a metaphor/analogy might reveal changing cultural traits and visions, different world visions or world hearings in early modern European culture.

Patrick Hinds (University of Surrey)

Music and the explanatory gap

Many philosophers believe in qualia – understood as the character of subjective experience that is left out of physicalist and functionalist (broadly, *materialist*) accounts of perception and cognition. Qualia are often rendered with the useful, if somewhat tired phrase *something it is like* to experience. While many find compelling the argument that there is something in, say, the visual experience of red that is not captured by the functional explanation of the experience, the heart of this argument is nonetheless an *intuition*. This reliance on intuition may limit explanatory gap arguments to *epistemic* matters, making the jump into *metaphysical* possibility appear daunting (Levine, Chalmers.) I suggest that music, as an example of the aesthetic generally, might be felicitous for the qualia-friendly philosopher as an example of experience that outstrips functional explanation. Music offers a wealth of experience, and a rich culture has built up around it; if the claim that this experience is not reducible to the sum of its functional components is defensible we could point to music as a case where experience is not captured by functional

explanation, and one where the fact of the experience seems very secure. There is a tradition that emphatically engages with the notion of a music that cannot be functionally reduced, namely the non-realist view of musical experience that is often attached to conceptions of musical autonomy (Hanslick, Scruton). In this paper, I sketch some of these arguments for music's irreducibly mental nature.

Bernadette Dunphy (National University of Ireland, Maynooth)

Self-orientalism, post-orientalism: rethinking Lang Lang

In examining Western representation of the 'Orient', the publication of Edward Said's landmark thesis, *Orientalism*, expounds the exertion of Western hegemonic forces in representations of the Orient and the Oriental, extended furthermore by Said, and others, to the field of music. In this the portrayal of the Orient is affiliated with the forces of Western colonialism and entangled in the framework of power relations evident today in the proliferation of Orientalist representation, ubiquitous in the discourse of Western media, in which the affiliation of Western reception of Eastern ethnicity and the exertion of Western power is further compounded. By engaging in practices of self-Orientalising, renowned Chinese pianist Lang Lang, whose widespread acclaim both within the Western music establishment and its wider audience problematizes the traditional ascriptions of power associated with the expression of ethnicity and the Western audience warranting the reconsideration of Eastern representation and its implications in light of a compromising Western cultural inheritance, with which he must grapple.

Building upon the work of Eric Hung, examining Lang's efforts in establishing a Chinese school of music, encompassing the fusion of Western and Chinese musical elements, this paper seeks to consider a post-oriental ideology. Stemming from the writings of Arif Dirlik, it will examine the possibility of liberation and legitimisation in the act of self-Orientalising and the extent to which such activities stand to destabilise or negate the consolidation of Western power traditionally attributed to Orientalist representation.

Session 3

Alison Hood (National University of Ireland, Maynooth)

Whose responsibility is it?: encouraging student engagement in the learning process

This action research explores how to give students more sense of control and responsibility over their own learning by engaging them more fully in assessment and helping them to understand the principles behind assessment criteria. The course is a second-year music module in 16th-century counterpoint writing, with approx. 85 students.

I began with a normal weekly assessment to gather data on the basic standard of the class. Then I formed the class into groups to grade model answers and compile a

list of what they believed the assessment criteria should be based on this experience. I then used this list to compile a self-assessment criteria sheet, which the students filled out themselves and attached with each subsequent assessment. When I completed my analysis of data from the first cycle of action research, I implemented the learning from that cycle into a second and third cycle of action. This involved re-evaluating my initial plans in light of my findings; building on what was successful and changing what wasn't, and refocusing my research.

I am committed to bringing about an improvement in my students' engagement with their music studies because I believe that all of my students have the inherent potential to do well, and that it is my responsibility to try to connect with students with different levels of learning ability. In my experience positive feedback and encouragement improves their self confidence and permeates through every aspect of their professional and personal development. I believe that involving them in assessment goes some way towards creating an environment where the students feel that they have some level of input and power over their own learning; becoming less passive and improving their sense of confidence and engagement with the subject.

Amy Lynne Engelsdorfer (Luther College, Decorah, Iowa)
Chiroplasts and Musik-Wissenschaft: Johann Bernhard Logier's writings in early nineteenth-century England

Johann Bernhard Logier (1777–1846) is hardly a well-known name in modern musicological circles; nonetheless, he was quite celebrated in the early nineteenth century. Born in Germany, he immigrated to Ireland as a youth, and ran a very successful music shop in Dublin. During this time he invented the chiroplast, a device used to teach proper hand position at the piano. Logier wrote a number of treatises and pamphlets designed initially to aid in teaching students as quickly as possible with the aid of the chiroplast. By 1810 he had established a 'Logier Academy' in Dublin, and both his invention and his writings flourished, not just in Ireland but throughout Europe.

His System of the Science of Music and Practical Composition marks the earliest known use of the now standard German word for musicology, 'Musik-Wissenschaft.' In addition to more practical matters, such as accompanying melodies and improvisation, Logier introduces the student to the science of music, explaining concepts through not only more traditional methods, such as thoroughbass practice, but showing how these customary practices are rooted in the overtone series and other scientific phenomena. Furthermore, Logier presents a number of concepts that seem to foreshadow theories presented by later theoretical figures; for example, Logier's explanation of and demonstration of melodic accompaniment and harmonic progression are startlingly similar to those of a Schenkerian graph.

In this paper I trace the early history of Logier's career, focusing on the teaching methods he developed and how the System of Science in particular enhanced them.

Melanie Brown (University of Limerick/Royal Irish Academy of Music)
The relationship between musical performance and the act of prayer in the practice of Orthodox Judaism in present-day Dublin

In Orthodox Judaism, there is an inextricable link between music and prayer. All acts of reverence take place in the presence of music, whether in a ritual setting (such as a synagogue), or in the home. In Jewish tradition, music is held to be a spiritually higher form of expression than verbal language; therefore it is a more fitting medium through which to communicate with the Almighty, than with words alone.

This paper begins by exploring ways in which music and prayer are associated in the Old Testament, and outlines reasons why musical instruments were eventually discarded during the act of Jewish religious worship from the first century C.E. onwards. It then describes certain Jewish ritual practices with particular reference to the modern Orthodox Jewish community of Dublin. Illustrations to this are provided in the form of musical examples from Jewish prayers heard in both synagogue and domestic environments in Dublin. Many of these excerpts derive from portions of the four-hour Saturday morning Sabbath service, and all are sung by members of the Dublin Jewish community. The recordings and transcriptions were made through the means of ethnographic fieldwork conducted among the Dublin Jewish community, ongoing since 2006.

It is concluded that the Orthodox Jewish liturgy is inseparable from its various musical settings. It is also seen that liturgical music, whether in the act of performance or in the process of transmission between generations, plays a significant role in framing the religious and cultural identity of Jews in Dublin.

Session 4

Anja Bunzel (National University of Ireland, Maynooth)
'But the teacher must not disregard the influence of marriage on all women's learning': Johanna Kinkel's pedagogical writings in the context of nineteenth-century musical education

Johanna Kinkel (1810–1858), wife of the German revolutionary Gottfried Kinkel (1850–1882), stands out as an extraordinary woman of the nineteenth century. Her ordeal of getting divorced from a Catholic tyrant and of converting to the Protestant faith to marry the Protestant theologian, Gottfried Kinkel, has been documented by many scholars. Kinkel's role as the wife of a like-minded revolutionary and a mother of four children has been discussed just as much as her aversion to the household and domestic activities such as needlework and cooking. However, her life as an artist seems to be almost untouched even though she produced more than 90 compositions. Although the major part of Kinkel's compositional oeuvre was performed and published in her lifetime, she was not able to make a living from it. Untypically, however, it was herself rather than her husband who looked after

the money over a long period of the Kinkels' joint life. Musical teaching and piano lessons seemed to be the main source of capital, the number of students depending on the composer's reputation, influenced by her own and her husband's political activities. This paper aims to introduce Johanna Kinkel's pedagogic ideas expressed through different media such as her compositions, namely the instructive exercises *Songs for little children* (Opus 20) and *Tonleitern und Solfeggien* (Opus 22), her partly autobiographical novel *Musikalische Orthodoxie* as well as her theoretical writings *Notizen zum Klavier- und Gesangsunterricht sowie zur Ästhetik der Musik* and *Acht Briefe an eine Freundin über Clavier-Unterricht*.

Julian Horton (University College Dublin)

Formal ambiguity in the finale of Brahms's Piano Concerto No. 2, Op. 83

Several commentators have noted Brahms's occasional habit of omitting the exposition repeat in his first-movement sonata forms (Pascall 1974; Hepokoski 1993, who refers to the practice specifically as the 'Brahmsian deformation'). In some instances, this practice is linked to a blurring of the distinction between sonata and rondo forms: the first movements of the Fourth Symphony, the First Violin Sonata, the First Piano Quartet and the Second Piano Trio all commence their development sections with a tonic presentation of the first theme, thereby encouraging an ambiguity of repetition and continuation (through the implication of an exposition repeat that is discarded), and of sonata and rondo (because the opening of the development potentially functions as an A1 refrain). Comparable ambiguities in Brahms's finales have however provoked a more muted response. In such situations, the hierarchy of competing forms lends more weight to the rondo, a recalibration that has implications for how the underlying dichotomy of recurrence and continuity should be construed.

This paper investigates these strategies in the Finale of the Piano Concerto No. 2, Op. 83, a movement in which sonata-rondo ambiguities are handled with particular subtlety. I pay close attention to two devices: the parenthetical enclosure of the development within the A theme's intra-thematic design; and the elision of the A3 refrain and the coda. Ultimately, I consider the implications of Brahms's formal choices for the work's cyclical design, and trace precedents both in his oeuvre (the First Symphony) and in earlier music (Mendelssohn's Octet).

Lorraine Byrne Bodley (National University of Ireland, Maynooth)

Imagining Franz Schubert

Since the 19th century Schubert has been subjected to considerable invention on the part of his biographers, acolytes and friends. Memoirs from some of Schubert's friends and contemporaries labeled him as a kind of cherubic idiot savant – a 'guileless child romping among giants', as Robert Schumann famously remarked, a modest, relatively untutored *Schwammerl* (little mushroom) who frequented coffee houses and effortlessly improvised dance tunes for a coterie of friends but who was unlucky in love, who died young impoverished and ignored. This highly-sentimentalised image was reinforced by Schubert's first biographer, Heinrich Kreissle von Hellborn

in 1865 and was embroidered with colourful detail by George Grove in 1882. While Maynard Solomon's 1989 article, 'Schubert and the Peacocks of Benvenuto Cellini', attempted to dispel this sentimental image of Schubert – which, as Scott Messing has cogently shown, permeated much of the nineteenth century – in another sense it has been replaced by another aspect of the myth: that of a hedonistic artist, opposed to bourgeois culture and living on the edge of society. Lifting the veils of music history uncovers the sources of these dichotomous images, yet it also leaves us asking 'Who is Franz Schubert?'

While Schubert's music has attracted a wide audience, much of his private life remains shrouded in mystery. This paper will trace the composer's vacillating reception history and re-examine one aspect of the composer's life: his harrowing battle with syphilis. Drawing on recently-discovered source materials, this paper will offer new insights into the composer's life, his astounding courage and infallible commitment to music.

Session 5

Dorothy Conaghan (University College Dublin)

Exploring specific aspects of string pedagogy that support best practice in the context of group string tuition in primary schools

This paper is the third part of a study that grew out of a need to investigate the growing popularity of group instrumental tuition in primary schools in Ireland. The first paper investigated the logistics of setting up such a programme, and found that the key players were the school principal and a trained string teacher. The relationship between the class teacher and the visiting music teacher was explored in a second paper, which concluded that the value of collaboration was not to be underestimated.

The essence of music lies not only in musical works, but in participation in performance. Fortunately music education has been the subject of countless scientific studies showing its value to children as part of their total education. But how do we equip students with the skills to produce sounds, and to perform on a given instrument?

This paper explores initial instruction on bowed string instruments. While looking at the process of actual instruction, it examines the sourcing and commissioning of appropriate repertoire for beginners and improvers, along with the associated teaching methods and approaches needed to equip students with the skills to perform this repertoire. The conceptualization behind this development is the result of over 30 years teaching experience in the area of group string pedagogy, while taking account of best practice as reported in appropriate journals. Findings will be discussed in relation to extant literature, and in the possible implications for teacher training.

Galina Crothers (Queen's University, Belfast)

Problems of the development of independence in the process of training the pianist

The development of creative independence in young musicians has always been seen as the main aim of the musical pedagogy. However, the questions of the ways of development of independence in pianists are not frequently discussed. The necessity of the possession of this skill is determined by two main reasons. First: when acquiring this skill, the student pianist has a capacity to work more efficiently on the work of music. Second: when promoting in the student that independent thinking, method of work and the ability to reach their goals, they approach the stage when they no longer need the teacher. The latter is especially important since the creative development of the musicians continues throughout their musical careers, whether it is in performance or teaching.

A long time observations revealed that the students when preparing a piece of music for performance are often unable to identify the main tasks and goals of their work. As a result their work lacks effectiveness. In this case the role of the teacher is essential as the teacher not only provides the guidance, but also shows different methods of approach, awakening a thinking process in the student. The development of creative independence is a complex task and it includes many aspects. B. Kremenstein (1966, 1987, 1990) identified two main aspects: the development in the student 'musical thinking' (Neuhaus) and, since music is a tonal art, the all-embracing way of developing the ear of the musician. These aspects will be examined and some examples will be provided.

Jennifer Hamilton (DIT Conservatory of Music and Drama)

An investigation of the ethos and teaching of Frederic Cox

The aim of this presentation is to discuss the vocal teaching methods and philosophy of Frederic R. Cox OBE. It also aims to trace the factors in his own formative training and interests which may have influenced his work as a teacher and to place these in context with established strands of vocal pedagogy. The primary research consisted of interviews, carried out with four Cox students who were each presented with an identical set of questions. The research was supported by discussions with several other teachers and performers who studied or worked with Cox, and whose careers have followed different paths.

The purpose of the investigation has been to explore and identify Cox's teaching methods and to highlight the main themes in his pedagogical ethos, with particular emphasis on the use of vocal exercises in Received Pronunciation of Standard English. I have endeavoured to analyse why Cox chose to devise these, how much they were used and whether their efficacy was due to the fact that students were singing in their native tongue and/or the possibility that the intrinsic nature of the vowels played any part in the muscular process of vocal development.

In conclusion, I identify further factors which may have influenced Cox's ethos, deduce what may have contributed most to his teaching success and assess how much was due to his techniques and methodology and/or his persona, charisma and philosophical outlook.

Session 6

Aylish Kerrigan (Wuhan Conservatory of Music, China)

Performer versus researcher in the interpretation of *Aria* by John Cage

In musicological circles music performance is sometimes viewed as a wayward stepchild of inferior academic status. Although the value of performance-based research has received increased acknowledgement in many areas a certain suspicion lingers among performer/researchers that they are placed on a lower level of peer acceptance. In this paper the dichotomy between performance and research is considered in the context of *Aria* by John Cage, a graphic work which uses colours as an intrinsic part of the score. The challenges of performance research are highlighted in the musical outcome despite any inherent mistrust of the process.

Róisín Frederica Rowley-Brooke (Trinity College, Dublin)

Digital manuscript restoration: a case study

Original manuscript sources are often the first point of reference for researchers in musicology and editors, however reduction in legibility due to progressive degradation can often be encountered. Many libraries host large collections which are vulnerable to such degradations due to the fragile nature of the writing media, and though recently there has been an increasing trend towards digitisation of these collections to make them accessible to a wider audience, restoration is often not performed. Physical restoration of degraded documents is an expensive and time intensive process that could also negatively affect the integrity of the original. In contrast, restoration using automatic image processing techniques is relatively cheap and quick, and has the advantage of being able to make any number of alterations to the degraded document appearance whilst leaving the original intact. A case study of manuscript restoration on an eighteenth century organ book from Saint Patrick's Cathedral Dublin using state of the art digital restoration techniques will be presented to highlight the improvements in appearance that can be obtained through digitisation and restoration, and suggests that these techniques could garner fresh insights in many other primary sources which have layers of information that have been obscured by decay.

Triona O'Hanlon (DIT Conservatory of Music and Drama)

'Sing we merrily unto God our strength': The Mercer's Hospital Sources

The orchestral anthem *Sing we merrily unto God our strength* was composed in 1740 by Maurice Greene. Forty-one manuscript parts for the anthem, which date from c.1740 to the 1760s, are contained in the Mercer's Hospital Music Collection, currently on deposit at the Manuscripts and Archives Research Library, Trinity College Dublin. When compared with sources for the work present in British collections (namely *GB-Ob* Ms Mus.D.49, *GB-Ob* Ms Mus.D.42 and *GB-Lbl* Add. 31694) it becomes evident that *Sing we merrily* was revised. The Mercer's sources, both vocal and instrumental, appear to be the earliest surviving copies of

the anthem pre-revision, apart from the autograph (*GB–Ob* Ms Mus.D.49) and are the only known surviving Irish sources for this work. The only known Irish performances of Greene's anthem took place at the Mercer's Hospital benefit concerts, which occurred annually and biannually between 1736 and 1780. The benefit concerts consisted of a church service which included a charity sermon and the performance of sacred musical works. This paper proposes to provide a detailed analysis of the Mercer's Hospital sources for Greene's anthem (*Sing we merrily unto God our strength*), focusing on identified adaptations, provenance and copyists, thus revealing significant information in terms of source studies, performance practice in eighteenth-century Dublin and how sources for Greene's anthem were transmitted to Ireland during the eighteenth century. Various revisions made to the anthem highlight the different settings performed at venues in both Britain and Ireland. Comparison of the Mercer's sources with manuscript sources extant in British Collections will also be discussed.

Session 7

Panel: Performance as Research

Introduction

Arts Practice Research is a growing area of interest in Irish Higher Education, indicated by the increased opportunities to pursue arts practice doctoral research in Ireland, as well as the growing number of academics pursuing arts practice related research activities. The Irish World Academy of Music and Dance, University of Limerick has been engaged in Arts Practice Research since the formation of its structured PhD in Arts Practice in 2009. During this time, it has experienced many of the challenges and opportunities involved in conducting arts practice research. 'Good Practice in the Quality Assurance of Arts Research Programmes by Practice' (2010), produced by the working group on practice-based research in the arts established by HETAC with support from the IUQB, provides a helpful set of guidelines for the pursuit of arts practice doctoral research but to date, no guidelines exist on several pertinent issues including key performance indicators for the evaluation of arts practice research, institutional recognition of arts practice research outcomes, as well as the examination and evaluation of arts practice research. This panel proposes to investigate these issues from a number of perspectives in the first half of the panel presentation and then to offer four case studies of arts practice doctoral work from students in the first, second, third and fourth year of the Arts Practice PhD programme at the Irish World Academy.

Helen Phelan (IWAMD, University of Limerick)

How did we get here? An overview of the emergence of arts practice research in higher education institutions

Beginning with the landmark document, *Practice-based Doctorates in the Creative and Performing Arts and Design* published by the UK Council for Graduate

Education in 1997, this paper traces the emergence of arts practice research in Higher Education Institutes in the UK, Ireland and Northern Europe through a number of key documents on the nature of 'doctoralness', conducting arts practice research, evaluating arts practice research outcomes and indications of prestige, in this still contentious approach to research in the performing arts. It will conclude with a proposal concerning the key emerging issues and suggest how these might be addressed in the Irish context.

Colin Quigley (IWAMD, University of Limerick)

Ethnography and autoethnography in ethnomusicology and arts practice research: two fields separated by the same methodology?

A key problem in Arts Practice Research is just how to access the 'practice' with which one is concerned; usually a practice of one's own, but importantly not a practice isolated from the cultural, social, ideological, economic worlds and so on, of which it is a part. Arts Practice methodology borrows from the anthropological tradition of ethnography, itself rather diverse, by drawing, not surprisingly, on cultural anthropology methods as elaborated for use with a focus on expressive behaviors in such fields as ethnomusicology, ethnochoreology and performance studies. The term 'auto-ethnography' originates from this disciplinary context and is utilized by many arts practice researchers to characterize their methodology. This presentation will examine contemporary ethnomusicological ethnographic methodology and methods alongside those of auto-ethnography in arts practice to generate insight into the commonalities and distinctions between these two fields.

Niall Keegan (IWAMD, University of Limerick)

Arts practice and 'The Book': the assessment of arts practice research

This paper will examine issues that are evident in the assessment of arts practice research. The traditional doctoral submission is a model that took its form in the early nineteenth century and is, as we all know well, extremely object focused, striving for originality. Of course, in a performing arts context, the easiest fit for this has historically been composition in the western art music tradition. However, the removal of the 'object' thesis as the principal research outcome, and its replacement with more processually focused artistic outcomes, presents challenges, particularly in the assessment of such research. Such problems further challenge the definition of research itself, as well as the production of originality and innovation, especially in contexts outside of what can be perceived as elite western art practices.

Ferenc Szűcs (IWAMD, University of Limerick)

The challenges and benefits of arts practice research in western art music performance practice with reference to the journey of a professional cellist in multiple roles as artist-performer-researcher

Artistic Research or Arts Practice Research is an emerging field of practice-based enquiry where the research is conducted by the artist-performer-researcher. Arts Practice Research as a meta-practice is different from the artistic practice itself,

both in terms of its purpose and its methods. It examines the process of creativity rather than its outcome and aims to provide insight into the (often hidden) creative processes taking place inside art-making practices. Arguably, such creative processes pursued within expert-professional performance practice already incorporate and are indeed driven by on-going, perhaps life-long research imperatives, as well as professional, creative and philosophical imperatives. Expert professional classical music performance practice rests on a significant and complex knowledge-base, as do more conventional notions of research, but in the case of music performance a large part of this knowledge can be identified as somatic, involving psychophysical activity as much as material actions and that it tends to be oral and dialogue-based rather than primarily literate. The central question is how can we write, demonstrate, transfer or validate performance knowledge in the research context acceptable within academia? This presentation aims to highlight the benefits and challenges of Arts Practice Research as experienced by the performer-researcher.

Mattu Noone (IWAMD, University of Limerick)

Hybridity and identity in inter-cultural music exchange: a phenomenological exploration of Indian and Irish music

This submission is part of a PhD Arts Practice research into the issues of inter-cultural music exchange. Broad concepts of interest relate to the formation of musical hybrids and how this creates or reflects cultural and personal identities. In particular, due to the author's unique background, this research uses collaborative explorations engaging Irish and Indian music as a basis for reflection, analysis and interpretation. As much of the previous research into intercultural music, and also of Irish-Indian links, has been traditionally academic, this research seeks to explore these issues using musical practice as the field of inquiry. An attempt will be made to situate existing scholarly discourse related to hybrid musics and also the mainly literary exploration of Irish Orientalism, against the non-discursive form of actual music making. Examples of past and present Indian-Irish musical hybrids will be compared with the author's own experience of engagement with Irish music through the lens of an Indian Classical music background.

David Bennis (IWAMD, University of Limerick)

The art of transcription

This paper demonstrates my pursuit of research into the 'art' of transcription, through practice, in order to deepen my understanding of the creative process involved in the act of transcribing music for the classical guitar and to generate new knowledge within this field of process. Consideration of the possibilities for transcription beyond conventional understandings of what a transcription is, are being investigated within studio based experiments framed initially by the ideals of Franz Liszt, his influences as taken from society, the fine arts and the literary mirror of Enlightenment's Nineteenth century philosophical thought on translation which inspired the incorporation of a powerful phenomenological component into his new visions for transcription as the embodiment of experience. The subjects of virtuosity, the iconicization of past composers, social commentary, the capacity for propaganda,

critical commentary, symbolism, auto-biography, self-stylization and identity, nationalism, social and political commentary, permeated Liszt's transcription work and show how it can be a very powerful and provocative tool. Transcription today has evolved to become an art form genre unto itself, with a potential for creative expression which is bounded only by the imagination, as demonstrated in its continued flourishing with Gould's kenotic Wagner transcriptions, Cage's indeterminate renderings and Sorabji's pastiches, principally because of its unique capacity as a provocative species of critical commentary on source works and their composers. If the guitar is to deal successfully with larger scale transcription works, framed by contemporary literary mirrors, 'should it' or more practically, 'can it' assimilate the same such layered approaches into its transcriptive designs?

Sydney Freedman (IWAMD, University of Limerick)

Bridegroom Matins: an exploration of embodied theology

My research explores how chant of the Eastern Orthodox Church embodies theology and how it helps worshippers to do the same. The service of bridegroom matins, sung on the first three days of Holy Week, is one of two focal points, the other being chant repertoire from the Georgian tradition. My approach is practice-based and cross-disciplinary, including historical studies, ethnomusicology, theology, and performance. The methodology includes liturgical and musicological analysis; theological inquiry; auto-ethnographic fieldwork in several communities in Ireland, Georgia, and elsewhere; creative, reflective writing with an emphasis on poetry; and performance. The work will culminate in a dissertation and two performances with my chant schola, Ensemble Terirem. The performances should demonstrate and shed light on aspects of embodiment and on chant as an intangible, performative agent, and the writing, especially the poetic material, is also understood as a performative activity.

Michelle Mulcahy (IWAMD, University of Limerick)

Aistear: the journeying of performance practice

This paper will explore a relatively new methodological genre, which has emerged within the qualitative paradigm: performance as research. Within performance lies not only method but also a theoretical voice where different registers of articulation reside. Exploring philosophical questions relating to the dimension of harp practice and performance requires an interface between conceptual practice and embodied theory where the 'practice', 'performance' or the 'body' represents a knowledge producing site. At the core of my research investigation titled: 'Symbol, Affect and Performance: a phenomenological and performative investigation of the Irish and Burmese ethnic harping traditions' lies the need to connect and unite the intellectual explorer with the artistic explorer of which performance is a key component. This paper will focus on the artistic and creative processes of a performing practitioner as an Irish harpist. In particular, within that examination of the creative process I will focus on interconnected experiences, which directly impact the artistic process and performance practice itself. A significant moment in that creative process involves an encounter with the Karen and the Burmese musical harping tradition, one of

the oldest traditions in South East Asia. The shared cultural and musical exchanges and impact/engagement of that encounter served to enrich my own performance practice in response to an intercultural exchange between Ireland and Burma where my primary response to their profound human predicament in Burma was through the creation and composing of new work. Though performance is regarded as a knowledge-generating event, which captures a particular lived experience or moment within the creative process, this investigation also captures a glimpse into a relatively unknown harping tradition in South East Asia.

Session 8

Hazel Farrell (Waterford Institute of Technology)

Recycling the series: contextualisation in Eric Sweeney's *Ceol* (2011) and *The Invader* (2013)

The process of composing a substantial work where most of the material derives from one harmonic series was embraced by Eric Sweeney in 2011 with his *Violin Concerto* and also in his triple concerto *Ceol* of the same year. This concept of self-imposed restriction, in keeping with the minimalist ideal, continues to be a focus for Sweeney and indeed his opera *The Invader* (2013) was conceived in the same manner, it is notable however that it is based on the same harmonic series as *Ceol*. The series itself is constructed from several chords that share one common pitch. The idea of using 'modal shifts' revolving around one pivot note particularly appealed to Sweeney as it allowed him a significant degree of flexibility. The melodic and rhythmic themes layered above the harmonic series are presented in very different contexts in both works ranging from the 'Suantraí' of the triple concerto to the scenes of murder in the opera. This paper examines Sweeney's recycling of the harmonic series and the techniques he uses to facilitate its varied contextualisation.

Mark Fitzgerald (DIT Conservatory of Music and Drama)

Pleasure too lived in Arcadia: reinterpreting *The Importance of Being Earnest*

Oscar Wilde's final play *The Importance of Being Earnest* is a dazzling display of wit that breaks apart the Victorian concept of drama and consolidates Wilde's position as a pioneering modernist in the English language. In 2011 Gerald Barry's operatic version commissioned by the Los Angeles Philharmonic Association and the Barbican Centre, London was premiered. Faced with the 'fantastic artificiality' of Wilde's text Barry decided that a straightforward setting of the text was not possible. First he cut two thirds of the play. Due to the strength of Wilde's structure, the remaining third still works, with the composer commenting that 'if you'd never read the play before, and read my remaining third, you wouldn't know anything was missing.' However it does result in an accentuation of the disorienting strangeness of the enclosed world of the text. Barry also decided that Wilde's artificiality (in both life and work) had to be matched by a similarly 'fake' approach in the music: profound and original

music made the text heartfelt and mawkish. This paper examines the result of the compression of Wilde's text with particular emphasis on manifestations of pleasure.

Angela Goff (Waterford Institute of Technology)

Fenian characters from early saga-literature portrayed in post-war composition

Three prominent characters from Fenian literature; Finn mac Cumail, his son Oisín, and Níamh of the Golden Hair, have emerged in the repertoire of Irish composers within the past forty years. Eric Sweeney's choral work *Níamh of the Golden Hair* (2004) evokes the adventures of Níamh and Oisín in *Tír na nÓg*, the fabled land of youth which is said to be the Irish equivalent of the Greek *Elysium* and the Norse *Valhalla*. Elaine Agnew, Philip Hammond, Ciarán Hope and Mary Kelly have also written pieces with references to *Tír na nÓg*. Peadar Townsend has composed a series of works based on the exploits of the mythical figure Finn mac Cumail while Declan Townsend's piece for elementary string orchestra bears the title *Foinn Fiannaíochta* (1993). The selected works represent a diverse range of compositional languages and are written for a variety of media, both with and without text. Regardless of whether text is used or not, each tale penetrates the respective compositions to varying extents ensuing in a myriad of interpretations. This collection of works displays an intriguing degree of creativity and individuality on the part of the composers culminating in a distinct collection of post-war works inspired by Fenian literature.

Adrian Smith (DIT Conservatory of Music and Drama)

Brutalising the banal: Gerald Barry's reanimation of second-hand musical material

Since he came to prominence in the early 1980s, the music of Gerald Barry has won many admirers for its refreshing clarity, its humour and above all its relentless energy, qualities perceived to stand in stark contrast to the introspective theoretical abstractions of the previous generation. However several commentators have also been quick to discern another side to Barry's music, an aspect variously described as violent, frenetic, obsessive and even shocking. After more than a century of modernist experimentation, sincere pronouncements of shock are something of a rarity and one would think that contemporary music audiences have, by this stage, assimilated the worst the avant-garde has thrown at them. What is especially intriguing in Barry's case is that he has managed to achieve such effects with a musical language that is often surprisingly traditional. Throughout his work melody is prioritised, pulse is restored, his orchestration remains unvarnished and at times large quantities of the actual material itself seems to border on the outright banal. By referencing several examples from Barry's work, this paper will attempt to argue that much of the radical character of his music lies precisely in his ability to recycle familiar worn-out elements, and that whatever degree of shock the music can reasonably claim to possess can be attributed to his brutalisation of such familiar objects, carried out with a characteristically reckless abandon.

Session 9

Kerry Houston (DIT Conservatory of Music and Drama)

Handel's *Messiah*: Christology revisited

While theological interpretations of J.S. Bach's music have been extensively investigated, much less theological attention has been applied to the music of Handel. The *premiere* of Handel's oratorio *Messiah* in the Music Hall on Fishamble Street in Dublin remains one of the red letter days of Irish musical history although details surrounding the selection of the texts, the composition of the music itself and the first performance of the work are not entirely clear. While Handel's reputation in London was mainly founded on his Italian operas in his early years there, he engaged with oratorio also, if in a less systematic way. The oratorios that pre-date *Messiah* are mainly focused on Old Testament themes such as *Esther*, *Deborah*, *Saul* and *Israel in Egypt*. The texts of these works were primarily narrative and biographical. When Handel chose to compose an oratorio on Messiah one might expect similar treatment but it is quite different. One would expect to find the birth narrative, earthly ministry, passion, resurrection and ascension narratives but these are noticeable by their absence and are referred to by implication rather than being explicitly stated. A very large proportion of the texts for *Messiah* come from the Old rather than the New Testament. This paper explores the Christology of the texts chosen by the librettist Charles Jennens for *Messiah* concentrating on part one of the oratorio with its strong representation of prophetic texts (mainly from Isaiah). Possible social and political reasons for the particular Christology used in part one (and indeed throughout the whole oratorio) will be discussed but the main purpose of this paper is to consider what type of Messiah is presented in this oratorio.

Marie Rowley-Brooke (University of Wales, Lampeter)

Marian hymns in the Church of Ireland

This paper will offer an exploration of Marian hymns in the Church of Ireland, using as source documents four of the five editions of the (Irish) *Church Hymnal*. The paper will begin with a description of the source of the hymns that the Church inherited on its disestablishment and the rationale behind the production of the five editions of the *Church Hymnal*. This will be followed by an overview of what might constitute a 'Marian' hymn, and a consideration of the hymns (and carols) that refer to Mary in the editions. Development of this overview will include a critique of one of the current Marian hymns in use to demonstrate that alterations of original words are used to ensure conformity of belief and attitudes about Mary within a conservative Anglican Province; that is, the Church of Ireland. There will be some suggestions on the possible future development of Marian hymns within the Church of Ireland, particularly when set against the development of hymns that use the imagery of the Holy Spirit as female, along with the gender inclusivisation of hymns that might also mitigate against the need for the female to be found only in Marian hymns.

Emer Nestor (National University of Ireland, Maynooth)

'A Foule Evill Favoured Noyse': seventeenth-century Irish perspectives on the role of music within the Anglican Church

Edward Wetenhall's treatise, *Of Gifts and Offices in the Publick Worship of God* (1678), is a watershed in seventeenth-century perceptions of music within the Anglican Church. Set against the backdrop of post-Restoration recovery, and written during his time as precentor at Christ Church Cathedral, Wetenhall's tripartite work invited much debate on the role of music within worship in both the established and dissenting churches. From 1694–1700 the Irish dispute was played out in the writings of William King (1694, 1696), Joseph Boyse (1694, 1695), Robert Craghead (1694), John Newte (1698, 1700) and Henry Dodwell (1700), respectively. This paper elucidates the central arguments of these clergymen within the dichotomous political and religious climates of both Britain and Ireland at the end of the seventeenth century.

David Connolly (National University of Ireland, Maynooth)

'Through the prism of his musical language': the use of chant in the organ music of Olivier Messiaen

One of the giants of twentieth-century composition, Olivier Messiaen's vast output encompasses works for almost all media. He was also an organist, holding the position of *titulaire* at *L'Église de la Sainte-Trinité* in Paris for sixty years and leaving a significant contribution to the repertoire of this instrument. As with all of his works, these organ pieces, many of which are in collections or suites, incorporate Messiaen's usual 'ingredients', among them Hindu rhythms, birdsong and plainchant. Many are also imbued with symbolism, reflecting Messiaen's religious and theological preoccupations.

This paper will examine the place of plainchant in Messiaen's organ music, exploring the reasons for its presence and discussing how the ancient melodies are integrated into the unique musical language of this innovative composer.

Session 10

Roundtable: Composition as research

Victor Lazzarini (National University of Ireland, Maynooth)

Gordon Delap (National University of Ireland, Maynooth)

John Godfrey (University College Cork)

Jesse Ronneau (National University of Ireland, Maynooth)

Composition as a mainstay of the academic subject of Music has been gaining support in various departments throughout the country. Increasingly, we observe the development of new programmes of study and research which place the area at

their focal centre. Unfortunately, the understanding of how Composition can be regarded as a research activity is not that well developed in Ireland. This has negative implications for funding, and for the establishment of the area in the Irish academic environment. This panel will reflect on the prospects for the further development of Composition in Ireland, drawing from the experiences of composers involved in Irish Higher Education.

Session 11

Timothy Love (Louisiana State University/University College Dublin)

The songs of Thomas Davis: songs fit for a nation

Thomas Davis was a powerful force behind the wave of cultural nationalism that swept Ireland in the mid-nineteenth century. A cofounder of the influential Irish weekly the *Nation*, Davis used the journal as a platform to promote a brand of Irish nationalism distinctive for its nonsectarian appeal. Fiery editorial prose, as well as poetry and song, carried his message to the public. 'Young Ireland,' as Davis and his followers became known, focused their attention especially upon the traditional Irish ballad, celebrating the genre as an exemplar of their cultural heritage while harnessing its emotional power to strengthen their political cause.

The ballads printed in the *Nation* – most of them chosen by Davis, and many of them outfitted with newly penned, topical texts of his own making – quickly became one of the journal's most popular features. Yet despite the widespread influence of Davis's songs, the method by which he paired his texts with traditional Irish tunes has been largely ignored. My paper seeks to remedy this by a careful analysis of Davis's lyrics in the context of nationalist politics and an examination of his song tunes within the context of Irish folklore. I will also explore his relationship with colleagues such as William Elliot Hudson and John Edward Pigot, figures known to have provided him with song tunes. In so doing, my paper will allow for a more complete understanding of Davis's approach to generating the songs that defined Irish native musical culture for the better part of the nineteenth century.

Antaine Ó Faracháin (DIT Conservatory of Music and Drama)

Emotion and honesty in traditional song in Ireland

Folklore Studies now sees it as important that the perspective of a community being studied should be sought in order to come to a fuller understanding of it. Traditional singing has its own communities, its own disciplines and its own aesthetics, however much of the commentary about it has so far been produced from outside these parameters.

The author of this paper is of the opinion that not enough evidence has as yet been gathered from within the culture/s in question and especially in this case from the mouths of traditional singers themselves. It is in an attempt to contribute towards

the filling of that gap and to identify an alternative approach that this paper is being presented.

The aim of this paper then is to broaden and develop our understanding of the place of emotion and honesty 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 ideas which are relevant to an understanding of the concepts of emotion and honesty within the context of traditional song will be teased out and several ways of looking at the interaction of emotion, honesty, imagination and drama will be examined.

Darina McCarthy (National University of Ireland, Maynooth)

Denigrating the Cecilian movement: a case study in anti-German nationalism

The *Musical Times* of August 1915 contained an article entitled 'Sidelights on German Art: The Great Church-Music Imposture'. The author was Richard R. Terry (1865–1938), organist and director of music at Westminster Cathedral, London. The article constituted a diatribe against German Cecilianism on a variety of grounds: the poor quality of Cecilian music, its widespread publication, its influence in obtaining Roman authority for a continuing monopoly on Ratisbon plainchant books, and the unreliability of German Cecilian music scholarship.

Terry singled out for particular vilification Franz Haberl (1840–1910), founder of the Palestrina Society and the Regensburg School of Church Music, and Heinrich Bewerunge (1862–1923), Professor of Church Chant and Organ at St Patrick's College, Maynooth. Terry's article generated a newspaper and journal debate which continued intermittently for fifteen months. Much of the attention focused on Haberl and controversies attendant on late 19th century plainchant editions. However, one of the contributors was historian and composer W.H. Grattan Flood (1859–1928), who commented adversely on Cecilianism in Ireland and on Bewerunge.

Anti-Cecilian attacks in late 19th- and early 20th-century print media were certainly not a novelty, but the additional impetus given by World War I was significant. This paper examines 'The Great Church-Music Imposture' debate and also investigates some possible underlying personal motives for Terry's and Flood's attacks on Bewerunge.

Session 12

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

Teaching Junior Certificate Music: current challenges and future possibilities

This paper reports on some important findings which have emerged from a collaborative action research project, highlighting the challenges experienced in teaching Junior Certificate Music and suggesting possibilities for curriculum development.

When first introduced in 1991, the Junior Certificate syllabus heralded significant changes within formal music education in Ireland. However, the syllabus has remained largely unchanged and there has been little research into teachers' experiences of teaching the course.

The first part of this paper focuses on data collected from seven teachers (group meetings and semi-structured interviews) regarding their experiences and perceptions of teaching Junior Certificate Music. Challenges to emerge include: the teaching of a prescribed examination syllabus; the emphasis placed on skills development particularly in relation to the teaching and assessment of literacy, aural skills and composing; the teaching of Irish traditional, popular and world musics within a western classical framework; the prescribed listening material; the structure of the syllabus. These issues would appear to be compounded by the fact that many students enter secondary school with very little formal music education.

These findings have particular relevance within the current educational climate in Ireland as the complete Junior Certificate cycle is in the process of undergoing a radical and systemic review. The second part of this paper will explore the implications of the above challenges for the development of any new syllabus, making suggestions for changes with regard to content, structure and assessment. Implications for initial teacher training and continued professional development will also be considered.

Jennifer O'Connor-Madsen (St Patrick's Drumcondra/RIAM)

The contribution of the RIAM Local Centre Examination System to music education in Ireland, 1894–2013

The RIAM Local Centre examinations were first suggested to the Board of Governors in 1892, as a means for the RIAM to be more involved in primary school education. The first exams took place in 1894 with just 73 candidates in 4 locations, one of which was the RIAM. In their early years the examination system developed mainly due to the tireless work of Michele Esposito. They continued to grow throughout the 20th century in the numbers of students they examined, the areas they covered and the instruments that were offered for examination. As a result, 119 years later, the Local Centre examinations examine approximately 42,000 candidates every year, with exam centres in every county in Ireland.

Since their conception in the late 19th century, the Local Centre examinations have become an important strand in music education in Ireland, with many students using

them to support other forms of music education, particularly Junior and Leaving Certificate examinations. This paper will assess the development of the examinations and their contribution to music education. It will evaluate the position of the Local Centre examinations in the 21st century, and how they work with other developments in music education, such as those made through Music Generation. Finally, it will discuss how the Local Centre examinations will continue to contribute, particularly through new developments such as the group exam syllabi and the RIAM Teaching Network, which will launch in autumn 2013.

Maura Thornton (University of Lincoln)

In ainm an cheoil: The practice of Irish traditional music in the primary school

This research grew out of an awareness that music education is inherently philosophical, and the political ideologies that have informed our various music curricula have profound effects on our national identity. It is thus, in this postmodern research a historiography of traditional Irish music in the primary school based on the exercise of power as achieved through ideology is undertaken. Historiography allows for a comprehensive understanding of the musical past; since every phenomenon has a history, the present structure of the primary school music curriculum cannot be understood without understanding its genesis. The historiography in this research does not seek to deliver a linear or chronological factual journey but seeks instead to reveal the symbolic power of Irish traditional music and debate the political ideologies that have affected the definition and transmission of traditional music in the Irish primary school. The research will then bring the historiography up to the present time by using teachers' perceptions of how traditional music relates to Irish identity in the twenty-first century as the central part of its findings. My coming to this research topic may be best described as a 'lived ethnography' spanning over four decades of immersion in education and traditional Irish music. It is intended that this research will put the very significant matter of Irish traditional music back in the education debate in Ireland.

Session 13

Miriam Perandones Lozano (University of Oviedo, Spain)

The use of Wagnerism in nation formation processes: (counter) discourses in Isaac Albéniz's opera *Pepita Jiménez*

In Spain, the musical society was divided in two musical trends, for and against Wagnerism, since 1870s decade. Young composers, as Enrique Granados or Isaac Albéniz, followed Felipe Pedrell's national theory uniting musical Wagnerian forms and folk-music. Albéniz used the Wagnerian techniques and the Andalusian popular music, perpetuating the Andalusian image as Spanish metonymy in *Pepita Jiménez*. As W.A. Clark indicates (1999), Albéniz was an 'Imperfect Wagnerite' who not only looked for a Spanish national lyric theatre, but also an English national opera

through the unfinished trilogy based on Arthurian Legends (Merlin, Lancelot, Guinevere).

Pepita Jiménez was premiered in a cultural context that generated contradictory discourses. First, this national Spanish opera was written on the Francis Money-Coutts' English libretto but it was premiered in Italian language due to the strong Italian musical tradition in Barcelona, the city where it was played (1896). Secondly, Catalonia was already immersed in its own nationalistic political movement, and its musical expression was identified with Wagnerism; that is one of the reasons why Albéniz's music is accepted despite his Spanishness. In this paper I will analyse the historical and cultural context through the critical reception of *Pepita Jiménez* and Albéniz in Catalonia.

Cathal Mullan (National University of Ireland, Maynooth)

Exploring the relationship between text and music in Wagner's Faust settings

In 'A Communication to my Friends' of 1851, Wagner stated that his opera, *Der fliegende Holländer*, represented a fresh start for the composer with his famous words, 'from here begins my career as a poet, and my farewell to the mere concoctor of opera texts.' Similarly, at the bicentenary of Wagner's birth, Wagnerian scholarship is in search of its own fresh start. It seems that the beginning of Wagner's journey as a poet outlined the path that Wagnerian scholarship has followed since. Wagner, as a composer and dramatist carved out a reputation for himself with his operatic works and naturally, these compositions have been at the centre of scholarly research. However, that does not deem his early, formative works as being any less valid. His Faust Lieder is a case in point. It seems an injustice that, to date, few musicologists have investigated into the musical marriage between the canonical Wagner and Germany's seminal poet in Goethe. Wagner's *Sieben Kompositionen zu Goethes Faust* have been overlooked to the point where they could be regarded as impertinent.

This paper intends to illustrate the need for further research into Wagner's Lieder repertoire. A survey of Wagner's contribution to the Lieder genre will be given with particular emphasis placed upon his engagement with Goethe in his *Sieben Kompositionen zu Goethes Faust*. This paper will show how his youthful Lieder preempt the musical genius that emerged later as well as demonstrating the role this research could play in future scholarship.

Matthew Werley (University of Cambridge)

Reflecting Wagner's aesthetic state/stadt: the legacy of historicism in German opera after *Die Meistersinger von Nürnberg*

The call for critical reflection during anniversary years regularly provides scholars with occasions for thinking about the past and present significance of a subject. The practice of historical reflection not only characterises the academic engagement with Richard Wagner in 2013, it also reflects a similar 'double perspective' residing at the core of the composer's historicist opera, *Die Meistersinger von Nürnberg*. As Arthur Groos and others have argued, Wagner appropriated historical themes and employed historicist compositional techniques to construct an ideological vision of

German cultural politics for the (then) present. Whilst these aspects of *Meistersinger* have long been obvious to critics, it is not clear what impact they had on subsequent composers who sought to engage constructively with historical subjects on the operatic stage.

A generation of post-Wagnerian opera composers faced a variety of paradoxical aesthetic positions on the appropriate artistic uses of 'History'. This paper makes the first critical investigation into the legacy of historicism in German opera after *Die Meistersinger*. Despite Wagner's infamous critique of musical historicism, this approach toward composition and dramatic subject matter became a highly-productive (yet contested) ground for composers to promote a sense of historical awareness within contemporary Germany. For those who sought to move beyond Wagner, at least three modes of response can be identified. By tracing *Meistersinger*-reception history in operas by Strauss, Busoni and Pfitzner, I will demonstrate how some concepts in Wagner's artistic project remain insufficiently explained, particularly when seen against the wider backdrop of nineteenth-century historicism and the practice of memorialization.

Session 14

Teresa O'Donnell (Independent scholar)

A forgotten musical voice: W.A. Houston Collisson's popularisation of Irish music

William Alexander Houston Collisson was born in Dublin in 1865. He was an organist, composer, academic, accompanist, arranger, concert organiser, Church of Ireland minister, philanthropist and Irish nationalist. In 1891, Dr. W.A. Houston Collisson collaborated with fellow Trinity College, Dublin graduate, William Percy French (1854–1920) to produce *The Knight of the Road/The Irish Girl*, described as Ireland's first musical comedy. This collaboration was the first of many collaborations between Houston Collisson and French which culminated in some of Ireland's greatest popular/humorous songs; *The Mountains of Mourne*, *Are ye Right there Michael?* and *The Pride of Petravore/Eileen Oge*. As a supporter of the Gaelic League and Home Rule, Collisson regarded his musical oeuvre as contributing to contemporary cultural nationalism. However, contemporary Irish-Ireland movements were critical of his music, describing his music as unpatriotic, 'mawkish' and condescending. This paper explores Collisson's contribution to sacred and secular music in Ireland and his promotion of Irish music and culture amongst the diaspora at the turn of the twentieth century. It also attempts to lift the veil on negative criticism levelled against him which has impacted on his musical legacy.

Maria McHale (DIT Conservatory of Music and Drama)

The musical life of the Abbey Theatre

While the National Theatre of Ireland's dramatic, literary, cultural and political history have been the subject of numerous studies, the musical life of the Abbey

Theatre is virtually unknown. However, a study of programmes from the earliest years through to the 1960s reveals the theatre to have been a thriving musical venue. As early as 1906, a small orchestra was formed under G.R. Hillis; by 1908, it was under the direction of the composer John F. Larchet who held the position for 26 years. His role involved writing incidental music for plays and ballets, in addition to directing music for the intervals. Almost every night at the Abbey saw a programme comprising overtures, individual symphonic movements and selections from operas: music that reflected popular concert and operatic musical culture in Dublin. Larchet was followed as Musical Director by composers Frederick May, Eamon Ó Gallchobhair and Seán Ó Riada, all of whom who retained the eclectic programming of their predecessor combining art music and Irish traditional airs in nightly performances. Using the recently developed database www.abbeytheatremusic.ie this paper seeks to demonstrate the vast musical life of the Abbey with a particular focus on the early years. It will assess the theatre's contribution to Irish cultural history beyond literary and dramatic considerations. Furthermore, it will pose the question as to how far, if at all, music consolidated or rejected the ideological concerns of the theatre thus providing a more nuanced history of the Abbey.

Mary Louise O'Donnell (University of Limerick)

Brian Boru's March: forging an Irish identity through myth and music

The cultural revival of the 1830s in Ireland established the 'Brian Boru', or Trinity College harp as a potent and pervasive influence in contemporary cultural and political discourses. The instrument, the oldest extant Irish harp, which was believed to date from a period preceding the Battle of Clontarf (1014), had the potential to be a unifying icon for all Irish people. In an essay in *Collectanea de Rebus Hibernicis*, Charles Vallancey recounted the supposed provenance of the instrument in the immediate aftermath of the Battle of Clontarf, its presentation to the Pope, and later to Henry VIII. Although scholars, including Joseph Cooper Walker and Edward Ledwich, questioned the origin of the instrument in *Historical Memoirs of the Irish Bards* (1786), and a possible provenance was posited in Edward Bunting's *A General Collection of the Ancient Music of Ireland* (1809), the instrument's musical significance was usurped by its importance as a national symbol in the post-Union period. This paper explores the employment of the Brian Boru harp in the contentious debates over the Scythic or Phoenician origin of the Celts in the late eighteenth century, and its central role in the construction of Irish identity in the early nineteenth century.

Session 15

Marian McRory (DIT Conservatory of Music and Drama)

Reflexivity in action research: does it work well in music education with adults?

The paper is concerned with the value of music education for the adult learner. The value of the adult's life experience and their personal creativity can be further

developed in the music education environment. The paper aims to describe the findings of the reflective observations of the practitioner.

In response to recognising a need for a more holistic approach to adults' musical learning the researcher has created two new courses, *Allegro for Adults*, which are currently running in the DIT Conservatory of Music and Drama. The courses are at Level 6 on the National Qualifications Framework and have 5 ECTS (European Credits Transfer System). The methodology employed is action research and is still in progress. The data collection includes questionnaires, interviews and some reflective pieces from the course participants.

The conceptual framework draws on theories and models of two strands of educational research – music education and adult education. The philosophical underpinnings include the models of music education of Swanwick, Elliott and Kodaly. Experiential learning through the perspectives of Dewey, Knowles, Kolb, Mezirow, Schone, Freir and Boud informs the reflective perspectives of this research. The literature of Tennant, Jarvis Illeris, Vygotsky, Merriam and Caffarella partially informs the psychology of adult teaching and learning. The paper will include some of the above as more in-depth research is essential at this point.

The study will be concerned with the combination of adult learning theories, the psychology of adult learning and the philosophy of music education and particularly the relevance and value of music education in the life of the adult learner. The paper will argue that through reflective practice these areas can be researched and promoted, thus bringing the role of music education in adult learning to public awareness.

Gwen Moore (Mary Immaculate College, University of Limerick)

Musical value, the curriculum and higher music education: investigating student and lecturer conceptions of knowledge at undergraduate level

The topic of musical knowledge and its relationship to the idea of curriculum has been a topic of inquiry among musicologists and music educators for many years. The study of music in higher education presents a myriad of challenges for both teacher and learner whose expectations and beliefs are often incongruous with their musical backgrounds, prior music education and experiences in higher education. Moreover, social and pedagogical experiences in the Academy are entwined in a complex web of political, economical and cultural matrices. In the broader higher education arena, issues of widening participation and student numbers would appear to be constructed without consideration of subjects normally requiring prior training and experience such as music. This paper considers the ways in which higher music education curricula are shaped by student and teacher and how assumptions of musical value and knowledge impact on teaching and learning experiences.

Employing a mixed methods approach, data collection began with documentary analysis and a survey of students (N=406) and lecturers (N=35) from eleven higher education institutions in the republic of Ireland. From repeated scrutiny of the initial list of codes, a set of themes emerged from the survey that informed the purposive sampling for follow-up interviews. Using a grounded theory approach,

in-depth interviews with students (18) and lecturers (12) were conducted and analysed concurrently. Findings revealed that while student and lecturer musical backgrounds and prior music education are inextricably linked with teaching and learning experiences in higher education, they are also informed by both the micro-context of the music department and the macro-context of higher education policy and practice. Furthermore, current power structures within the macro-context of higher education would seem to shape current discourse on musical value and the problem of knowledge within music departments. To conclude, the paper proposes applying a social realist conception of knowledge to the Irish context and considers ways in which this might be relevant to a truly higher music education.

Anne-Marie O'Farrell and Lorraine O Connell (DIT Conservatory of Music and Drama)

Educating composers in and for the community: the development of artistic connections between conservatory music students and primary school children

Today's ever-changing contexts of music and music education demand that composers are increasingly required to be an artistic voice for the communities in which they live and work. This is particularly pertinent with the increasing importance of community music programmes and the recent establishment of Music Generation which emphasise the need for composers to have a dimension of 'outreach' to their work and the skills to work in community-based projects. Yet much teaching of composing in third-level institutions in Ireland, while developing a high level of musical craftsmanship, often fails to promote the vital connection between those artistic skills and the social and civic contexts in which many composers find themselves. Recognising the 'child as artist' rather than the 'child as consumer of the arts' (Small, 1977), this paper reports on a current practice- and research-based project in which conservatory students have facilitated participatory composition workshops for children, and have composed works appropriate for junior performance groups. Working within a qualitative research paradigm, with a focus on reflective practice, data collection has included questionnaires, semi-structured interviews and reflective journals. Projected outcomes include: development of the composers' critical reflection on the nature, purpose and social responsibility of their creative work; a growing awareness of the importance of composition processes in the emerging artistry of children; building children's confidence through the opportunity for musical expression, problem-solving and decision-making. The study also has wider implications for music curriculum development – especially at primary level, conservatory training of composers, and the role of arts in the community.

Session 16

Christopher J. Smith (Vernacular Music Center, Texas Tech University)

Dancing at the crossroads: participatory creativity as emergent scholarship

This paper develops a model for theorizing participatory arts performance as a topic for emergent scholarship. It investigates the creation of a multi-media theatrical property, *Dancing at the Crossroads: Magic, Myths, and Transformation* (2013) whose narrative is the meetings between European and African traditions that lie at the historical roots of American popular culture. Its expressive language(s) of music, song, and movement are based in the creole traditions of the New World and in the subaltern community identities from which those traditions emerged.

In *Dancing at the Crossroads*, practitioners and audiences engage in the participatory processes of creating and sharing vernacular performance which embodies community knowledge and values. I seek an engaged and emergent scholarship which reflects the dynamics of the creative process, and investigates the mechanics and the philosophical implications of communities' creative work.

My analysis of this process echoes the principles of Devised Theatre, which investigates interdisciplinarity between the various performative and visual arts in order to 'devise' new works. In my application of Devised Theatre's principles, the 'Crossroads' topic is examined semiotically and 'mined' for both the inspiration and organizing principles it provides for mythic narrative.

Drawing upon ethnomusicology, folklore, music pedagogy, historiography, and performance analysis, and documenting the process of composition, arrangement, casting, rehearsal and production—the artistic dialogues that articulate expressive goals and the strategies and tactics which bring them to life—I develop a model, philosophical basis, and set of practical strategies for communities' collaborative performances that can be replicated and implemented elsewhere.

Elizabeth Dyer (Our Lady of the Lake University, San Antonio, Texas)

Symbiotic relationships between research and performance in the re-construction of seventeenth- and eighteenth-century religious school theatre musical forces

Performance is an indispensable aspect of musicological research, especially for musical genres whose performance practices have received little or limited previous scholarly study. For example, seventeenth- and eighteenth-century religious school theatre music-dramas have only recently begun to receive musicological attention. To stage performances of this type of music-dramas, such as *Mors Saūlis* (2005), *Daphnis, Pastorale* (2008) and *David Cadens et Resurgens* (2010), and *Sub Olea Pacis* (in progress), creating not implausible solutions to missing information is required. This paper focuses upon a proposed symbiotic relationship between research and performance in addressing issues of musical performance forces. While vocal and instrument ranges for solo characters and instruments can usually be derived from the source manuscript, specific orchestration and the number and vocal classification of the chorus(es) often cannot be ascertained from the manuscript.

Thus, an investigation of the musical forces in religious school theatre music-drama is necessarily related to the development of the religious school theatrical programme as it evolved during the seventeenth and eighteenth centuries. A study of programmes results in an informed creation of musical forces for modern performances of select religious school theatre music-dramas; the performances yield in their turn data not otherwise obtainable to guide and inform future research.

Damian Evans (DIT Conservatory of Music and Drama)
Rethinking jazz performance as a research method

This paper addresses the development of methods by which to use jazz performance as an additional tool into a primarily ethnographic investigation. It reports on a study that uses practice as a method within ethnographic methods. In 1960, Mantle Hood made a call for ethnomusicologists to attain a basic degree of musicality or 'bi-musicality', in order to theorize about music. The call has continued to be made by scholars such as John Baily, Norman Denzin and Deborah Wong; the latter writers make a case for the inclusion of performative ethnography as a tool for social and political change.

While recent studies engage with the ways in which jazz practice creates, reflects and shapes culture, they do so primarily from the perspective of the participant observer: the role of whom has been the primary ethnographic viewpoint of the last century and postulates that insight into a culture can be gained through participant observation. In this paper, I make the argument that the professional jazz musician can use his or her skills in order to understand aspects of jazz performance that are not necessarily available to the non-performing participant observer. I argue that ethnographic enquiries undertaken while actively engaged in a professional culture will uncover motivation behind participant behaviour that may not be gained any other way. Pre-gig banter, in-between tune utterances, gesture during performance and the post-gig autopsy are all locations where meaning is created and yet may not be accessible to the participant observer not active in the interaction.

Session 17

Jennifer Halton (National University of Ireland, Maynooth)
From bankruptcy to abundance: Florentine musical activity between the Medici exile of 1527 and the wedding festival of 1539

In the early sixteenth century, cultural life in Florence was greatly affected by the identity conflict between oligarchic and Republican sentimentality. This paper investigates the period between the Medici exile in 1527 and Cosimo I's marriage to Eleonora di Toledo in 1539. Pertinent questions to be considered include: What was the context of musical activity within the city during this time? Furthermore, what type of musical practices occurred in the lead up to and during the wedding festivities? Who were the musicians involved? This paper reveals how cultural

activity declined in the city as an affect of the republican uprisings and subsequent political conditions, bringing a once culturally and economically rich Tuscan state into a period that witnessed the absence of public festivals and the suspension of polyphonic singing within its churches. It highlights the significance of the 1539 festival as an important step in the return to courtly abundance, and of Cosimo's objective to bring his 'Flora' back into the golden age of his ancestors.

Frank Lawrence (University College Dublin)
Between oral and written: music in late-medieval Ireland

This paper will offer a broad overview of the musical culture of medieval Ireland from the twelfth century to the end of the sixteenth century, while striving to highlight a particular dimension of that culture that has received negligible attention to date, namely the intersection between oral and written in the sphere of polyphonic performance.

The paper will be concerned as much with the historiography of music in medieval Ireland as with the history of the musical tradition itself. An overly-descriptive approach to the history and place of music in medieval Irish society has tended to distract attention from the central questions concerning that musical culture. A problem of perspective also requires examination: there is a notable tendency to view music solely as entertainment and musician as entertainers or as the Scottish theologian John Macquarrie would have put it – music is for play. While music is indeed for play, an understanding of this art that only encompasses this dimension is severely impoverished.

In this esquisse the surviving manuscript sources of Irish musical culture will be used as a lens through which to re-envision the medieval Irish musical tradition. This paper will be divided into three parts: 'known knowns', 'known unknowns' and 'unknown unknowns'! I will treat the categories in that sequence with one exception – one of the 'known knowns' – a piece of notated three-voice polyphony from late-medieval Dublin that hovers at that intersection of oral and written culture will be treated towards the end.

Karen Desmond (University College Cork)
Woman/Snake and the beasts of Machaut's balades 27 and 38

In balades 27 and 38, Machaut likens the wounds suffered by the lover to those that result from the poisons of deadly beasts. He invokes animal imagery to depict the beloved and her behaviour: she encloses within her being monstrous beasts that repel and repulse the lover, causing him grievous bodily harm. In the course of both balades the deadly beasts transform into various allegorical characters that are personifications of secular vices. One of these characters, Refusal ('Refus'), emerges as central. Machaut personifies the lady's rejection of the lover's advances (which he makes through words/music) as the courtly vice Refusal. In balade 27, it is her sense organs that enact this refusal: her ears cannot hear him, her mouth rejects him, and her look kills him. I explore the resonances of Machaut's sadistic and animalistic lady in two spheres: the courtly, where the obvious antecedents for Machaut's imagery are

the courtly bestiaries; and the sacred, where I examine the parallels between Refusal and the deadly sins of pride and envy, as suggested by my interpretation of these two balades and some of Machaut's motets, and the links I set forth between these sins, vices, and the senses that partake in them.

Session 18

Maria Byrne (National University of Ireland, Maynooth)

Barracks, bandstand and ballroom: a profile of the performances of the Royal Irish Constabulary Band (1861–1872)

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.

Ruth Stanley (Independent scholar)

Cultural markers and local identity: the challenges of broadcasting accordion, flute, military, and pipe bands on BBC Northern Ireland from 1924 to 1939

Band culture in Northern Ireland in the early twentieth century was a complex and multilayered phenomenon. There was an extraordinary profusion of bands, with wide-ranging political, religious, trade, and other affiliations. A significant force in popular culture, bands also played an historical role in mobilising both nationalist and loyalist identities. The public's identification with bands, particularly as a marker of cultural identity, was problematic for the BBC who endeavoured to remain politically neutral in its role as public broadcaster in Northern Ireland. The

North of Ireland Bands Association (NIBA), itself a non-political and non-sectarian organisation, organised annual competitions for its band members. By using the NIBA's prizewinning bands in its broadcasts, BBC Northern Ireland avoided the task of independently auditioning the vast quantity of bands in the region, while avoiding accusations of partisanship, either politically or musically. Nonetheless, BBC Northern Ireland encountered many challenges in its broadcasts of bands during this period. Firstly, the demand by many listeners for such broadcasts far exceeded the actual supply. Secondly, the means by which local amateur bands were selected for broadcast remained a source of discontent. Thirdly, there was considerable agitation against what was perceived to be inadequate remuneration for broadcasts. Fourthly, BBC Northern Ireland was unhappy with the standards of musicianship of a number of bands. The continuing power struggles between the BBC and local bands were indicative of the enormous challenge that the BBC faced in attempting to create a unified 'national' identity in a multi-layered and diverse society.

Emma Williams (University College Dublin)

Brass bands in twenty-first century Ireland

This paper is part of a comparative study of brass bands in urban and rural Ireland from the nineteenth century until today. It is based on quantitative and qualitative data collected by questionnaires distributed to bands in counties Dublin and Tipperary. The analysis of the data aims to offer new and detailed insights into membership (size, age structure, gender distribution etc.), instrumentation, repertoire, types and locations of activities, and other musical and social processes relating to brass bands in Ireland. A profile of band membership in both counties will be compared; among other aspects of membership that will be examined are the extent of family relationships within the bands and organisational structures. Regarding the instrumentation of the bands, regional differences will be identified and the relationship between instrumentation and gender will also be investigated. The analysis in relation to musical processes will concentrate on rehearsals, performances, repertoire, funding and participation in competitions. Similar international studies will be used to place the analysis in context of contemporaneous literature.

Keynote Lecture II

Professor Katharine Ellis (University of Bristol)

How to make Wagner normal: *Lohengrin's* 'tour de France' of 1891/92

The traditional story reception historians provide of Wagner in France is really a centralist story about Wagner in Paris. This presentation reverses that perspective. Amid a press campaign to overturn a boycott fuelled by nationalist grievance and cemented by anti-Wagner riots in 1887, in 1891 seven French regional towns presented *Lohengrin* on publicly-funded stages. Only then did the directors of the capital's Opéra dare follow suit. The question arises of precisely how regional performances purged Wagner of the nationalist poison that had dogged his Parisian career since the French defeat of 1870 to Prussia. In responding, I ask where reception

history might most usefully be taken next, and I question the musicological reflex that prioritises the study of capital cities to the exclusion of other urban centres.

Session 19

Majella Boland (University College Dublin) **John Field and the nocturne: a reappraisal**

John Field has long been acknowledged as the instigator of the Nocturne, and as a composer to whom Chopin is indebted: parallels between Field's and Chopin's nocturnes can be considered the hinge of Field's musicological existence, as David Branson's *John Field and Chopin* attests. Indeed, a notable feature of Field historiography is the manner in which his immediate association with the nocturne has proceeded. For instance, David Rowland notes that 'Field's role as the inventor of the [nocturne] genre has been largely unquestioned and it has been assumed that Chopin simply inherited a well-established formula'. Although Maurice Brown's and Kenneth Hamilton's 'Nocturne' entry in the *New Grove* primarily focuses on Field, they initially refer to him as the first to apply the word nocturne to some lyrical pieces as opposed to developing the style. Similarly, Temperley challenges Field's connection with the nocturne stating that 'no single element of nocturne texture was original with Field, [but] he found a personal synthesis that became a model for many later composers'.

The aim of this paper therefore is twofold: to reappraise Field's status as the inventor of the Nocturne; and to consider a point at which Field assumed this position. I will assess the role of the nocturne in early-nineteenth century musical activity, the style of the nocturne, and factors that have contributed to the perception of Field as its instigator.

Adèle Commins (Dundalk Institute of Technology) **From two hands to four hands: Stanford and the piano duet**

Despite the resurgence in interest in the music of Charles Villiers Stanford, his compositions for piano have been subject to little musicological discourse, and many musical histories neglect the contribution that he made to the piano repertoire during the British Musical Renaissance. Notwithstanding his small contribution to the piano duet repertoire, an examination of this minor part of his output is worth considering as part of a larger-scale examination of his approach to writing for the piano.

This paper will begin by examining Stanford's experiences with the piano duet both as performer and composer and considers his complete output for this medium including his larger works which were also arranged for solo piano. At the forefront of this paper will be an exploration of his earliest work for piano duet, his Six Waltzes, which draw on the tradition of waltz cycles synonymous with Austria

and Germany. The examination of these waltzes, which were originally written for solo piano when the composer was only twenty-four years old, will consider Stanford's approach to cyclical composition in this early work, a trend continued by him in later works for solo piano. The investigation of his compositional style in the cycle will highlight that his choice of tonality and melodic content ensure a unified structure throughout. Stanford's historicist tendencies are also evident in the collection through his reliance on traditional forms and clear stylistic affinities with his predecessors, among them Schubert and Schumann.

On account of Stanford's interest in providing four-hand arrangements of earlier works, this paper will also explore the parallels between the original version for solo piano and his four-hand arrangement. While admitting that Stanford's output for piano duet is small, this paper will also consider his place as a composer of piano duets during the British Musical Renaissance.

Nicole Grimes (University of California, Irvine/University College Dublin) **From Nietzsche's *Antichrist* to Brahms's secular religion**

Writing to Ellen Vetter in 1894, Brahms sent a message to his long-time friend – Vetter's father, the philologist – Joseph Viktor Widmann, that if he were to 'write something, and Simrock would send it to him,' then it 'should drive a bright sunshine into [Widmann's] room and he would think there had never been a Nietzsche or a Schopenhauer.' This remark was part of their ongoing correspondence regarding Nietzsche that lasted throughout the 1880s and 90s. A year later, writing to his publisher Simrock, Brahms expressed an interest in reading Nietzsche's latest publications.

The 1895 edition of Nietzsche's writings housed at the Brahms *Nachlaß* in Vienna – a book which escaped the attention of Kurt Hofmann in his 1974 catalogue of the composer's library, and hence has remained unexplored in the Brahms literature – reveals the composer's interest in the 1895 text *The Antichrist*. Brahms's annotations in this book and in *The Genealogy of Morals* document his late encounter with both Nietzsche's critique of Christianity and his reverence for the legends of Classical Antiquity. At this pivotal juncture of 1895, these markings allow us to look anew at the intricate relationship between Lutheranism, secularism, and German national identity at play in the biblical settings he was about to embark upon in his final compositions: the *Four Serious Songs*, Op. 121, and the *Eleven Chorale Preludes*, Op. 122 (1896).

Session 20

Laura Anderson (Royal Holloway, University of London)

The significance of silence in Jean Cocteau's *La Belle et la Bête*

Jean Cocteau (1889–1963) is most often remembered as a poet, playwright, and film director. He also played an important role in the musical world of twentieth-century France and his collaborations with the *Ballets Russes* and *Les Six* are particularly famous. *La Belle et la Bête* (1946) is perhaps Cocteau's most well known film and its soundscape constitutes an integral part of its success. Cocteau played an important role in capturing the poetic expressivity of silence in this film and highlighted its importance with his long-term collaborator on film, composer Georges Auric. Drawing on film music theory, and research into the types and impact of silence in film, in this paper, I investigate the role of silence in *Belle*. Exploring Cocteau's interest and involvement in the development of the film's soundscape, I illustrate how silence in *Belle* was marshalled for maximum impact and demonstrate that the director's insistence on the use of silence elucidates the importance he attributed to all parameters of Belle's soundscape.

James Millea (University College Cork)

Inglourious intertextuality: music and meaning in the soundtrack of Quentin Tarantino's *Inglourious Basterds*

The whole combination of the right music with the right visual image, I think, is one of the most exciting things you can do in movies. There's a reason why people remember it in my movies; when you do it right, it's memorable.

Quentin Tarantino.

After Stanley Kubrick's new and innovative approach to film scores, a number of directors with strong personal styles began to make creative use of pre-existing music in their films. Referred to as 'mélomane(s)', these directors, for whom sound and music are crucial, stimulating and potentially innovative aspects of the film medium, have risen to produce some of the most important filmic material of the last half-century, with Quentin Tarantino as their poster-boy director. However, Tarantino has spent his entire career at the centre of an artistic discussion about the intertextual references, allusions, quotes and recycled material that feature heavily throughout his visual and audio work, with many critics arguing that the endless prattle about and connection to popular culture in his films is simply a superficial element of postmodernism, where style is placed over substance, and serves no real purpose in the film.

This paper aims to re-adjust our approach to nonconventional film scores, and in particular the use of pre-existing music in film. It will explore the frequency and prominence of Tarantino's intertextual references within all elements of the soundtrack, show how the intertextual nature of the soundtrack contributes to various elements within the film and finally, examine the significance of these intertextual layers in relation to issues of spectatorship. This change in our approach

to nonconventional film scores will come with an understanding that it is these references that create the new and richer narrative streams within a movie, and in doing so create a space for a non-passive, more intellectually aggressive audience.

Session 21

Stephanie Ford (National University of Ireland, Maynooth)

'Liberté, Égalité, Fraternité': the interpretation of Monteverdi's operas during the Third Republic

Much like the state of Monteverdi's music at the beginning of the nineteenth century, which lay dormant in the dusty archives of Venice and Mantua, Vincent d'Indy's little known performance editions of *Orfeo* and *L'Incoronazione di Poppea* appeared to be destined for the same initial fate as the composer which they sought to bring to the attention of the French public. One of the founding fathers of the Schola Cantorum in Paris, which had as its aim the revival and teaching of sacred and early music, D'Indy's unfavourable reception history has caused many to overlook his life's work, as both composer and educator. On the brink of becoming 'oeuvres oubliés', even a resurgent interest in Monteverdi scholarship in recent years has failed to bring them to the attention of the wider public. Yet these editions offer a fascinating insight into the cultural situation of France at the time, as political upheaval and the mantra of freedom, equality and fraternity resulted in an attempt to redefine national identity within artistic domains.

This paper seeks to redress the current lack of scholarship in this area, and will aim to show how the political ideals and concerns of the French Republic were reflected onto the music and libretti of Monteverdi's operas and more importantly, within d'Indy's reinterpretation of them. Furthermore, I will attempt to demonstrate how French composers used this aspect to facilitate the creation of a new musical language, one which affirmed their newfound freedom from the constraints of the ancien régime. This will not only provide a fresh perspective on the direction of music in France during the Third Republic, but will also link the early musical language of Monteverdi's operas with the beginnings of a break away from tonality towards a more contemporary music. This offers a radical new approach to the traditional linear representation of music history: valuable in its repositioning of Monteverdi and early music as a key factor in the move towards the avant-garde.

Gloria Rodríguez Lorenzo (University of Oviedo, Spain)

The reception of *Macbeth* in Spain

In Spain, in the decade of 1840, the Italian opera was known and appreciated by the Spanish public, especially in the cities of Madrid and Barcelona. Verdi's operas were successfully programmed with success and many fragments were performed in the many bourgeois halls. *Macbeth* was performed for the first time in Madrid a year after its première in the Teatro della Pergola (Florence, 1847), and turned

into the first city outwards Italy in which the opera was staged (in Barcelona will be performed a few months later). Some of the most important fragments of *Macbeth* were known through the musical supplements of some newspapers, and others had been played in the private concerts of the *dilettanti*. Nevertheless, the opera was not successful according with the expectation of the other Verdi opera premiéres in the Spanish capital. Not forgetting the role of the newspapers in disseminating of the lyrical premiéres and the socio-cultural context in Madrid, in this paper we propose the study of the causes of *Macbeth's* reception through:

- The diffusion of Shakespeare's Works in Madrid and their possible influence in the acceptance and understanding of the *libretto*.
- The new feminine role presented in the opera through Lady Macbeth, away from the conventional image of the romantic woman who used to be the main character of the Italian operas that had more success in Madrid.

Emma Higgins (National University of Ireland, Maynooth)

Of queens, country girls and Carmen: the life and career of Célestine Galli-Marié

Célestine Galli-Marié (1840–1905) was a mezzo-soprano who was so popular that the author Auguste Véron stated in 1875 that even if she lost her voice, the public would still love her. As a member of the Parisian Opéra-Comique, she spent the better part of twenty-four years singing roles ranging from minor characters to the two major mezzo-soprano roles in the company in the nineteenth-century, Mignon and Carmen. Mignon made her a star in 1866, and Carmen shaped her career in the Opéra-Comique and beyond from 1875 onwards. In spite of her popularity, her vivacious personality and her wide repertoire, she retired permanently in 1890 with no recordings or involvement in public life to preserve the reputation of 'the great Galli'.

This paper aims to examine the career, voice and influence of this singer on other singers and on the Opéra-Comique. Her voice will be discussed using contemporary critical discussions of her performances, as well as the roles of Mignon and Carmen, which were written expressly for her. Galli-Marié is one of the few well-documented singers of her time period, but most of the focus in her biography revolves around her two major roles, with Carmen forming the central aspect of her professional life – this discussion will aim to provide a more balanced biography of her life, and of her varied and influential career.

Session 22

Panel: Consumer expectations and Irish traditional music

Introduction

This panel will investigate four parameters of the presentation of Irish traditional music through theatre, publications, digital media and performance. The widespread

use of traditional music for the promotion of national identity has resulted in the proliferation of stage shows, tune books, recordings and performances of Irish traditional music and dance. Traditional musicians have long interacted with a variety of musical styles and forms which in turn informs music practices today. We will critique consumer expectations on the presentation of Irish music and examine the extent to which preconceptions of what the music should look and sound like affects modern production through audio, visual and printed media. Daithí Kearney will analyse the presentation of Irish music, song and dance on stage with a focus on the artistic, aesthetic and commercial development of audience expectations. Helen Lawlor will assess the cultural and political agendas present in harp publications in addition to the styles of music currently being promoted. Seán Keegan will examine how traditional Irish musicians interact within a recording environment with a particular focus on how musicians' expectations of the recording process affect their music making. Aidan O'Donnell's paper will follow Keegan's by examining this view from the perspective of the musician.

Daithí Kearney (Dundalk Institute of Technology)

Seeing Frankenstein in the west of Ireland (?): presenting Irish culture to tourist audiences

Inspired by Bruner's ethnographies of tourism and MacAoidh's critique of cultural displays for tourists in Ireland, in this paper I focus on perceived audience expectations for National Folk Theatre productions and the impact of these expectations on the presentation of Irish culture in the west of Ireland. Siamsa Tíre, The National Folk Theatre of Ireland, began as Siamsóirí na Ríochta in 1964 and since 1968 has presented an annual summer season. Initially these shows were attended by many locals but in recent years a perception has developed amongst local audiences and some critics that these presentations are solely for tourists, a perception that ignores the artistic and aesthetic developments in the company's productions and the potential enrichment of the local cultural environment.

In this paper I consider potential ways in which tourism impacts on artistic decision making in the presentation of Irish traditional music, song and dance with particular reference to recent performances by Siamsa Tíre. Through deconstruction of the two current repertoire shows, *Oileán* and *Clann Lir*, I consider the artistic, aesthetic and commercial development of the company and how this development may be related to audience expectations for the presentation of Irish folk culture. In the paper I consider Turino's theories on the politics of participation and the awareness of tourist expectations and concepts of authenticity amongst cast members. The paper is informed by my role as Season Director in 2012 and twenty years involvement with the company as a performer.

Helen Lawlor (Dundalk Institute of Technology)

The presentation of the harp in contemporary printed sources

Studies of harp sources frequently address the work of the great collectors of the eighteenth and nineteenth centuries. Edward Bunting's 1840 volume is particularly important in terms of presenting information on the music culture of harping up

to the nineteenth century. However, little scholarly attention has focused on recent publications of harp music. This paper seeks to examine contemporary sources of harp music, not alone for the immanent musical materials and assessment of styles but to examine the presentation of the harp in terms of perceived authenticity and approved cultural heritage. The harp bears the weight of a lengthy cultural legacy which has been both manipulated and ignored by harpers to varying degrees. After a century of renewal, revival and promotion the harp now occupies a vibrant role in Irish music making. On the one hand harpers do not necessarily draw on the historical legacy of the harp to assert its place in Irish music; but on the other, the persistence of the harp as a symbol of Ireland coupled with its long history provides ample opportunity for the presentation of the harp in its historical context. This paper will therefore address these issues in contemporary printed sources of harp music.

Seán Keegan (Dundalk Institute of Technology)

The traditional Irish musician as a consumer of digital audio recording

This paper is an interrogation of how the role of the sound engineer has been modified through the process of recording traditional Irish music. As a music that is imparted primarily by oral tradition, recorded sound has played a significant role in both maintenance and commodification of the tradition (on a global scale). Various recording practices have been salient to the development of the music internally; in relation to regional stylisation, and externally through cross-pollination with other genres. In turn, this has led to a level of expectation from recording artists within traditional Irish music regarding what can be achieved within a commercial recording, in the contexts of both 'corrective' and 'creative' audio processing.

Research has involved interviews with key figures from within the tradition including sound engineers, recording musicians, producers and scholars. This paper provides an insight into how the genre is represented in commercial recordings, specifically investigating how musicians interact within a recording environment and how pre-existing knowledge of the capabilities of modern recording practices have shaped the arrangement and portrayal of traditional Irish music within a commercial setting.

Aidan O'Donnell (University of Ulster, Magee)

A performer's perspective: ironing out discrepancy and consumer expectations on the professional Irish traditional performer

This paper examines if pressure from consumer expectations has changed Irish traditional music in terms of standardisation regarding textural and tonal discrepancy, particular to the professional musician during live performance and within their position as a recording artist. Focusing specifically on Irish traditional fiddle music, examples will be drawn from my own experiences as a professional performer as well as from my own research into issues of tuning, intonation and inflection.

Session 23

Brian Connolly (National University of Ireland, Maynooth)

Six Studies For Fixed Media: an exploration of psychoacoustics

Six Studies for Fixed Media is a composition project which explores a select number of psychoacoustic concepts in isolation as part of a larger scale work. Here, the following areas are investigated in an electroacoustic music context:

- Perceptual dimension
- 'Pitched' non-periodic sounds
- The spectrogram as a compositional tool
- Critical bands
- Timbre (with a focus on overtone manipulation)
- Low vs high pitched sounds ('thick and thin' sounds)

This project considers the usefulness of the aforementioned areas as both a compositional aid and as highlighting electroacoustic music as a research tool within the field of psychoacoustics. While these Six Studies are a part of a larger scale project, they are able to exist independently as six short musical works. This project focuses on how such work can be an asset to both the composer and audience which is a key area of concern when considering the application of research within music composition.

By considering how this material can be beneficial in such a manner, for example, increasing the composer's ability to transfer their ideas more effectively by gaining a deeper understanding of how the audience's ears process sound, this research highlights the advantages that are to be had when considering psychoacoustic phenomena as a compositional tool as well as how electroacoustic music can be utilized to facilitate research.

Aisling Kenny (Dundalk Institute of Technology)

Towards an aesthetics of choral music: the wordless choir as a compositional device

Scholarly writings on choral music have tended to focus on useful practical approaches to conducting the repertoire as well as musical and historical analysis of significant periods and works. Surprisingly, theory, aesthetics and philosophy of choral music have been somewhat under-researched.¹ Additionally, while word-music studies are prevalent in the field of art song research, the relationship between words and music in choral repertoire deserves further exploration. This paper will attempt to act as a precursor to such a study by exploring the aesthetic medium of the choir when it is asked by the composer to sing without words. Now commonplace in film scores, this paper examines the use of a wordless choir as a compositional device in selected works in the Western tradition. In the direct absence of words, the paper will explore the expressive possibilities and significance of an ensemble of voices.

Lawrence Kramer has explored the signification of the human voice and its ability to move us even when we as listeners may not understand the words being sung.

Kramer uses the term ‘songfulness’, which he defines as a fusion of vocal and musical utterance. This paper will explore the effectiveness of this ‘songfulness’ in relation to a group of voices. Examples shall be drawn across a broad stylistic spectrum. Through theoretical consideration and musical analysis, the paper will attempt to contribute some insight into the use of the grouped human voice as an expressive medium and hopefully act as a stepping-stone for future research that examines the relationship between words and music in the repertoire of choirs.

¹ One important exception is Liz Garnett’s *Choral Conducting and the Construction of Meaning: Gesture, Voice, Identity* (Ashgate, 2009).

Barbara Dignam (National University of Ireland, Maynooth) and **Gráinne Mulvey** (DIT Conservatory of Music and Drama)

Sonic symbiosis: the relationship between composer and musicologist

[M]usic is embedded in discourses and surrounded by ideas that contributed to its meaning. Musicology, therefore, is as old as music: you cannot have the one without the other.

Alastair Williams, 2001.

Williams implies the existence of a symbiotic relationship between composer and musicologist, although both may not always realise or acknowledge its existence; misconception by the composer of the musicologist’s purpose may even cause scepticism. This is understandable given that the artistic work is itself an inherent part of its creator, a form of musical DNA. Nonetheless, the musicologist provides a valuable objective articulation of the ‘work’ and the composer’s employed syntax in their aiming for a shared understanding of the creative object by all external parties (performer, listener, music student, scholar, etc.). This joint presentation intends to discuss this amalgam from both perspectives, explicitly relating it to the creation and study of contemporary music in Ireland. It will attempt to define the ‘work’ in this particular context and examine the role of the composer and musicologist in the other’s musical life. A number of extracts from Mulvey’s contribution to the canon will be observed with a view to further cementing a need to develop this professional relationship, keeping not only the potential benefits in mind, but also the possible pitfalls of such an amalgam.

Session 24

Jonathan Tobutt (University of Leeds)

Beyond musical text: precision or licence

The *Six Metamorphoses after Ovid for Solo Oboe* Op.49 (1951) by Benjamin Britten, dedicated to the British oboist Joy Boughton, has become one of the most lasting solo works in the repertoire. However Britten’s apparent demand for accuracy of his musical text over interpretation has had an enduring authority in curbing any exploration of the music in performance terms. Yet a series of recordings since the 1990s present a lack of consensus towards Britten’s tempo criteria. Moreover

Heinz Holliger’s recording of the work offers a strikingly different approach to the more conventional readings that mirrors the distinctive style of Leon Goossens’ performance practice. This paper focuses upon my reading of *Phaeton* from the work in the context of Holliger’s approach highlighting the use of *rubato*, phrase shaping and choice of tempi to suggest how performing strategies might alter our perceptions of the work.

David Mooney (DIT Conservatory Of Music And Drama)
Poldowski and ‘la libre esthétique’

Poldowski (1879–1932) was the pseudonym adopted by Irène Wieniawska (later Lady Irene Dean Paul), composer, pianist and daughter of the celebrated violinist, Henryk Wieniawski. A well-established musical figure in Great Britain, Belgium, France and the United States she, like many other female composers of her time, was consigned to the annals of history following her early death in 1932. However, her music has been enjoying a steady rediscovery in recent years, with many performances and recordings of her songs and violin works.

Poldowski always maintained strong links with Brussels, the city of her birth. One of the most important of these was with Octave Maus (1856–1919), an influential lawyer with a particular interest in the arts. Maus was a founder member of a group called *La libre esthétique* which was responsible for the promotion of new music, literature and art in Belgium, chiefly through an annual festival of concerts, art exhibitions and literary meetings.

Poldowski was invited to perform her own music at the *Libre esthétique* festivals in 1912, 13 and 14. After the war, she decided to further Maus’s vision and organised a series of concerts entitled *Concerts internationaux de la libre esthétique* on both sides of the Atlantic.

This paper examines Poldowski’s relationship with the *Libre esthétique* and the importance of its role in her career as a composer, performer and concert organiser.

KEYNOTE SPEAKERS

Professor Katharine Ellis

Katharine Ellis is Stanley Hugh Badock Professor of Music, University of Bristol, having previously held a personal chair at Royal Holloway, University of London. Her work centres on music and musical life in Paris and the French provinces. In addition to numerous essays and articles she has authored three books – *Music Criticism in Nineteenth-Century France* (1995), *Interpreting the Musical Past* (2005), and *The Politics of Plainchant in fin-de-siècle France* (2013) – and co-edited two essay collections, *The Musical Voyager* (with David Charlton, on Berlioz, 2007), and *Words & Notes in the Long Nineteenth Century* (with Phyllis Weliver, to be published August 2013). She was the inaugural Director of the Institute of Musical Research (2006–09) and was elected to the Academia Europaea in 2010.

Professor Harry White, MRIA

Harry White is Professor of Music at University College Dublin (UCD). He was educated at UCD, the University of Toronto and Trinity College Dublin. He has held visiting professorships of musicology in Canada, Croatia, Germany and the United Kingdom. From 2003–2006 he was inaugural President of the Society for Musicology in Ireland.

Harry White has been a central figure in the development of musicology as a discipline in Irish intellectual life. In 1990, he became general editor (with Gerard Gillen) of *Irish Musical Studies*, of which ten volumes have been published to date; he served as national advisory editor for Ireland for the revised edition of *The New Grove Dictionary of Music and Musicians* (2001) and he is general editor (with Barra Boydell) of the forthcoming *Encyclopaedia of Music in Ireland (EMIR)*, which represents the largest research project in music to be undertaken in Ireland to date. *EMIR* will be published by UCD Press in September and launched by the President of Ireland on 21 October in Dublin Castle.

Professor White is perhaps best known as a cultural historian of music in Ireland, and his monographs on this subject include *The Keeper's Recital* (1998), *The Progress of Music in Ireland* (2005) and *Music and the Irish Literary Imagination* (2008). He is the editor or co-editor of some ten other volumes. He has published over eighty scholarly papers and book chapters in the course of his career thus far, and is currently writing a monograph on music in Vienna and Leipzig in the period 1700–1750 entitled *The Musical Discourse of Servitude*. He was elected to the Royal Irish Academy in 2006.

CONFERENCE DELEGATES

Laura Anderson (Royal Holloway, University of London)
 David Bennis (Irish World Academy of Music and Dance, University of Limerick)
 Majella Boland (University College Dublin)
 Melanie Brown (University of Limerick/Royal Irish Academy of Music)
 Anja Bunzel (National University of Ireland, Maynooth)
 Maria Byrne (National University of Ireland, Maynooth)
 Lorraine Byrne Bodley (National University of Ireland, Maynooth)
 Judith Carpenter (Sydney Conservatorium of Music)
 Antonio Cascelli (National University of Ireland, Maynooth)
 Annette Cleary (Royal Irish Academy of Music)
 Adèle Commins (Dundalk Institute of Technology)
 Dorothy Conaghan (University College Dublin)
 Brian Connolly (National University of Ireland, Maynooth)
 David Connolly (DIT Conservatory of Music and Drama/National University of Ireland, Maynooth)
 Gareth Cox (Mary Immaculate College, University of Limerick)
 Mark Cronin (University of London)
 Galina Crothers (Queen's University, Belfast)
 Karen Desmond (University College Cork)
 Patrick Devine (National University of Ireland, Maynooth)
 Barbara Dignam (National University of Ireland, Maynooth)
 Bernadette Dunphy (National University of Ireland, Maynooth)
 Elizabeth Dyer (Our Lady of the Lake University, San Antonio, Texas)
 Desmond Earley (University College Dublin/Royal Irish Academy of Music)
 Katharine Ellis (University of Bristol)
 Amy Lynne Engelsdorfer (Luther College, Decorah, Iowa)
 Damian Evans (DIT Conservatory of Music and Drama)
 Hazel Farrell (Waterford Institute of Technology)
 Jean Fischer (Wagner Society)
 Mark Fitzgerald (DIT Conservatory of Music and Drama)
 Stephanie Ford (National University of Ireland, Maynooth)
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 Kerry Houston (DIT Conservatory of Music and Drama)
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 James Keane
 Daithí Kearney (Dundalk Institute of Technology)
 Niall Keegan (Irish World Academy of Music and Dance, University of Limerick)
 Seán Keegan (Dundalk Institute of Technology)
 Anne Keeley (University College Dublin)
 Aisling Kenny (Dundalk Institute of Technology)
 Aylish Kerrigan (Wuhan Conservatory of Music, China)
 Helen Lawlor (Dundalk Institute of Technology)
 Frank Lawrence (University College Dublin)
 Michael Lee (Queen's University, Belfast)
 Timothy Love (Louisiana State University/University College Dublin)
 Darina McCarthy (National University of Ireland, Maynooth)
 Maria McHale (DIT Conservatory of Music and Drama)
 Marian McRory (DIT Conservatory of Music and Drama)
 Wolfgang Marx (University College Dublin)
 James Millea (University College Cork)
 David Mooney (DIT Conservatory of Music and Drama)
 Gwen Moore (Mary Immaculate College, University of Limerick)
 Michelle Mulcahy (Irish World Academy of Music and Dance, University of Limerick)
 Cathal Mullan (National University of Ireland, Maynooth)
 Karol Mullaney-Dignam (National University of Ireland, Maynooth)
 Gráinne Mulvey (DIT Conservatory of Music and Drama)
 Michael Murphy (University of Limerick)
 Emer Nestor (National University of Ireland, Maynooth)
 Michael Nielsen (Dublin Institute of Technology)
 Mattu Noone (Irish World Academy of Music and Dance, University of Limerick)
 Lorraine O'Connell (DIT Conservatory of Music and Drama)
 Patrick O'Connell (National University of Ireland, Maynooth)

Jennifer O'Connor-Madsen (St Patrick's Drumcondra/ RIAM)
Aidan O'Donnell (University of Ulster, Magee)
Mary Louise O'Donnell (University of Limerick)
Teresa O'Donnell (Independent scholar)
Anne-Marie O'Farrell (DIT Conservatory of Music and Drama)
Antaine Ó Faracháin (DIT Conservatory of Music and Drama)
Triona O'Hanlon (DIT Conservatory of Music and Drama)
Susan O'Regan (Cork Institute of Technology)
Miriam Perandones Lozano (University of Oviedo, Spain)
Helen Phelan (Irish World Academy of Music and Dance, University of Limerick)
Colin Quigley (Irish World Academy of Music and Dance, University of Limerick)
David J. Rhodes (Waterford Institute of Technology)
Gavan Ring (Royal Irish Academy of Music)
Gloria Rodríguez Lorenzo (University of Oviedo, Spain)
Marie Rowley-Brooke (University of Wales, Lampeter)
Róisín Frederica Rowley-Brooke (Trinity College, Dublin)
Adrian Scahill (National University of Ireland, Maynooth)
Jan Smaczny (Queen's University, Belfast)
Adrian Smith (DIT Conservatory of Music and Drama)
Christopher J. Smith (Vernacular Music Center, Texas Tech University)
Ruth Stanley (Independent scholar)
Ferenc Szűcs (Irish World Academy of Music and Dance, University of Limerick)
Aidan Thomson (Queen's University Belfast)
Maura Thornton (University of Lincoln)
Jonathan Tobutt (University of Leeds)
Laura Watson (National University of Ireland, Maynooth)
Matthew Werley (University of Cambridge)
Harry White (University College Dublin)
Emma Williams (University College Dublin)

THE ENCYCLOPAEDIA OF MUSIC IN IRELAND

HARRY WHITE & BARRA BOYDELL,
GENERAL EDITORS

The Encyclopaedia of Music in Ireland (EMIR) is the first comprehensive attempt to chart Irish musical life across recorded history. It also documents Ireland's musical relations with the world at large, notably in Britain, continental Europe and North America, and it seeks to identify the agencies through which music has become an enduring expression of Irish political, social, religious and cultural life.



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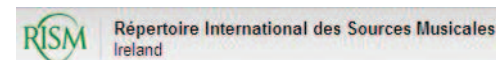
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Contact details and further information can be found at: <http://www.rism-ie.org>

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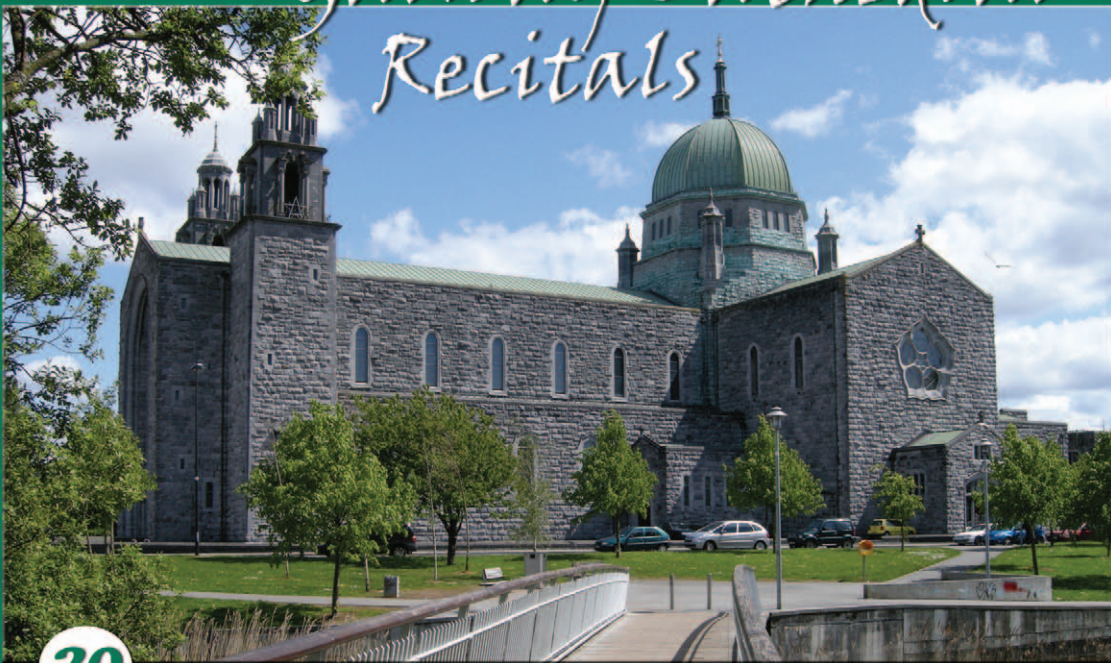
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It is an ongoing project and submissions for qualifying entries are invited. Theses are included on the following criteria:

- those of members of the Society for Musicology in Ireland
- those completed or in progress at universities and third-level colleges in the Republic of Ireland and Northern Ireland
- those completed or in progress at universities elsewhere which directly relate to music in Ireland
- undergraduate dissertations of original research merit

Contact: Dr Catherine Ferris
catherine.ferris@dit.ie



NUI MAYNOOTH
Ollscoil na hÉireann Má Nuad

NOTES

MUSIC DEPARTMENT

Acting Head of Department: Dr Alison Hood

The Music Department houses a lively undergraduate and postgraduate community. The key areas of musicology, performance, composition and music technology lie at the heart of our activities. We provide a distinctive education founded on traditional values enriched and enlivened by the varied research expertise of our staff. The Music Department is a vibrant, stimulating and friendly place in which to study.

<i>Undergraduate Degrees:</i>	<i>Taught MA Degrees are offered in:</i>
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BA (music combined with another arts subject)	Performance & Musicology
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	Creative Music Technologies

Research degrees leading to the awards of MLitt and PhD, a Postgraduate Diploma in Music Technology and a Diploma in Arts (Church Music) are also offered.

The Department's ensembles include the Chamber Orchestra, Chamber Choir, Choral Society, Guitar Ensemble, Irish Traditional Music Group, and Ladies' Choir – more details on schedules and membership can be found on our web pages.

For more information on the Department see our website:

<http://music.nuim.ie>

For more information on the Music Society contact:

Louise Morris, Music Society President

music@nuimsu.com

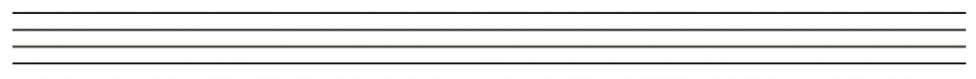
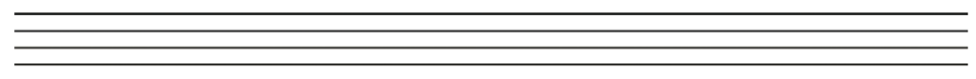
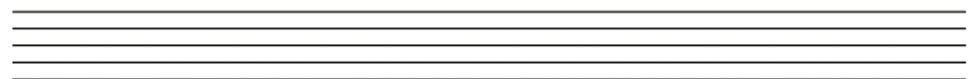
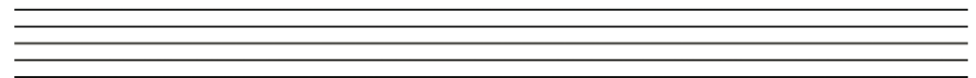
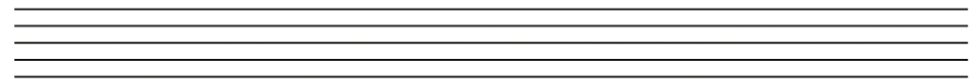
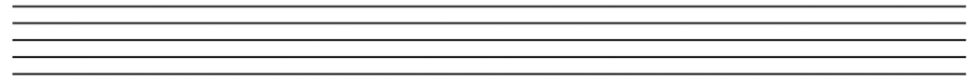
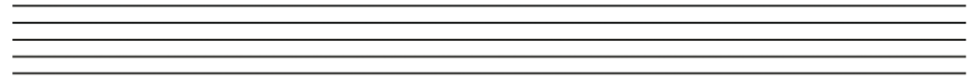
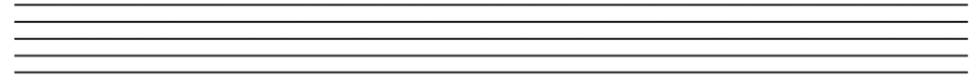
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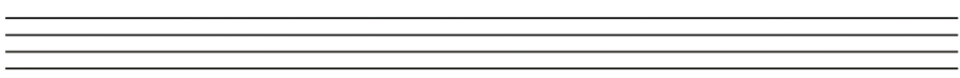
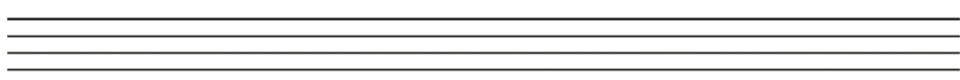
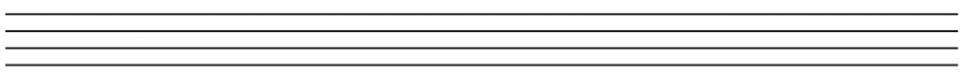
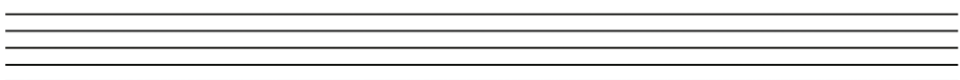
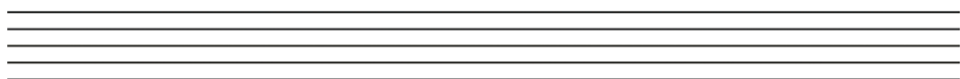
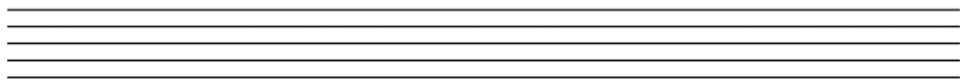
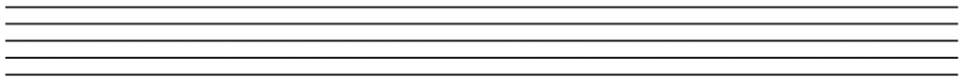
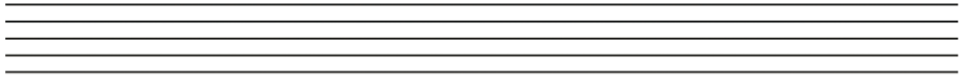
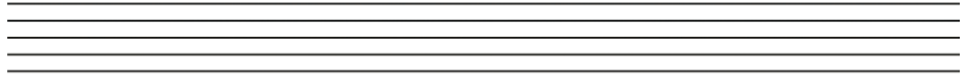
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