

SCHEDULE OVERVIEW Society for Musicology in Ireland (24-26 June 2022) SCHEDULE OVERVIEW

POSTED TIMES IN UTC+1

Friday, 24 June 2022			
12.30-1pm	Welcome Remarks		
1-2.30pm	Zoom Session 1A WMLON: The Women's Musical Leadership Online Network	Zoom Session 1B Imagining England	Zoom Session 1C Pedagogy
2.30-3pm	Break		
3-4.30pm	Zoom Session 2A Turlough Carolan: Music, Reception and Gendered History	Zoom Session 2B Pop Studies and Subcultures	Zoom Session 2C Analysis
4.30-5pm	Break		
5-6.30pm	<p align="center">Keynote Address: Shana L. Redmond Professor of English and Comparative Literature and the Center for the Study of Ethnicity & Race, Columbia University</p> <p align="center">“Dark Prelude: Listening to Minoritized Life”</p>		

Saturday, 25 June 2022			
9.30-11am	Zoom Session 3A Choral Music Studies	Zoom Session 3B Pianos and Pianists	Zoom Session 3C 21st Century Musicking

11-11.15am	Break		
11.15am-12.15pm	Zoom Session 4A Transcription	Zoom Session 4B Stanford Primary Sources	
12.15-1.30pm	Lunch		
1.30-2pm	SMI Annual General Meeting (Dept of Music and Live Streamed)		
2-3.30pm	Zoom Session 5A Music and Politics	Zoom Session 5B Opera Studies	Zoom Session 5C Philosophical Considerations
3.30-4pm	Break		
4-4.30pm	Zoom Critical Karaoke		
4.30pm-?	Awards Ceremony (Dept of Music and Live Streamed) + Reception		

Sunday, 26 June 2022			
9.30-11am	Zoom Session 6A Dance	Zoom Session 6B Patriarchy	Zoom Session 6C Archives
11-11.30am	Break		
11.30-1pm	Zoom Session 7A Studies in Music and Media	Zoom Session 7B Pop Music and Meaning	Zoom Session 7C Aesthetics and Analysis
1-1.30pm	Closing Remarks		

Society for Musicology in Ireland Plenary Conference Programme

Friday, 24 June 2022			
12.30-1pm	Welcome Remarks		
1-2.30pm	<p>Zoom Session 1A WMLON: The Women's Musical Leadership Online Network Chair: Karen Power</p> <ul style="list-style-type: none"> • Laura Hamer, "Introducing WMLON, The Women's Musical Leadership Online Network" • Helen Julia Minors, "WMLON: Mentorship, Collectives and Models of Women's Leadership" • Laura Watson, "Conceptualising Women's Musical Leadership in Contemporary Ireland" 	<p>Zoom Session 1B Imagining England Chair: Ann-Marie Hanlon</p> <ul style="list-style-type: none"> • Mie Othelie Berg, "A Moral Weapon': Rational Recreation, Social Control and the Victorian Town Hall Organ" • Owen Hansen, "The 'New' Englishmen: Boulton, Vaughan Williams, Butterworth, and the 1918 Queen's Hall Concerts" • Hannah Scott, "Singing the English: Comic Popular Songs in the French Belle Epoque" 	<p>Zoom Session 1C Pedagogy Chair: Clare Wilson</p> <ul style="list-style-type: none"> • Clare Wilson, "The Caplet Collective: Pedagogical Approaches to Marginalised Art Song" • Nazrin Rashidova, "Exploring Émile Sauret's 24 Études Caprices, op.64 through the Making of a First Recording" • Roisin Blunnie and Barbara Dignam, "Adaptability and Empowerment: Self-Directed Learning and Shared Problem-Solving in the Conductor-Choir Relationship"
2.30-3pm	Break		
3-4.30pm	<p>Zoom Session 2A Turlough Carolan: Music, Reception and Gendered History Chair: Jack Talty</p>	<p>Zoom Session 2B Pop Studies and Subcultures Chair: Griff Rollefson</p> <ul style="list-style-type: none"> • Yiren Zhao, "Shaping the Meaning of Chinese Music Subcultures: Myth, Modernity and Identification" 	<p>Zoom Session 2C Analysis Chair: Ji Yeon Lee</p> <ul style="list-style-type: none"> • Ju-Lee Hong, "Isang Yun's Hauptton: Locating 3-3 in

	<ul style="list-style-type: none"> • Kerry Houston, "Turlough Carolan and Eighteenth-century Music in Ireland: Crossing a Divide?" • Sandra Joyce, "Mythologising Carolan" • Helen Lawlor, "The Masculinity Paradox: Gender, Music and Traditionality in Irish Harping" 	<ul style="list-style-type: none"> • Stan Erraught, "Once it was Tragic, but now it's New: Punk and Post Punk in Dublin" • Wolfgang Marx, "Musical Genres in the Age of Liminality" 	<p>the East-West Encounters of Images (1968)"</p> <ul style="list-style-type: none"> • Marta Riccardi, "From Triangles to Squares: New Ways of Mapping Cross-type Transformations" • Ji Yeon Lee, "Topic Theory in a Global Context: An Analytical Approach to Isang Yun's Music"
4.30-5pm	Break		
5-6.30pm	<p style="text-align: center;">Keynote Address: Shana L. Redmond Professor of English and Comparative Literature and the Center for the Study of Ethnicity & Race, Columbia University</p> <p style="text-align: center;">"Dark Prelude: Listening to Minoritized Life"</p> <p>Abstract: Contemporary popular media coverage can easily lead one to believe that blackness is only knowable by violation or absence. Force becomes a complete event--too often taking life and, along with it, any meaningful understanding of who and what was lost. In advance of violence are lives that reveal themselves in myriad ways but perhaps none so intimate and sustained as musical play. This keynote is interested in how minoritized communities live before mourning. What do we hear before everything goes silent? Musical play is robustly displayed in Black homes and cars--the two principal sites of state intrusion--and reveals listening and curation as infrapolitical modalities of minoritized life. Here I will eavesdrop on vulnerable spaces and recreate the aliveness (Quashie) of people gone too soon.</p>		

Saturday, 25 June 2022

9.30-11am	<p style="text-align: center;">Zoom Session 3A</p> <p>Choral Music Studies Chair: Eva McMullan Glossop</p> <ul style="list-style-type: none">• Pandelis Zafiris, “The Polyphonic Song in Balkans: Fieldwork in Greek Part of Epirus Region”• Aisling Byrne, Eleanor Giraud, and Magnus Williamson, “A New Source of 16th-century Insular Polyphony: The Kildare Rental”• Kevin Boushel, “A Beautiful Mess: The Applicability of Integrated Parametric Structure Analysis to the Choral Music of Eric Whitacre”	<p style="text-align: center;">Zoom Session 3B</p> <p>Pianos and Pianists Chair: Rastko Buljančević</p> <ul style="list-style-type: none">• Gero Pitlok, “Pedal Pianos: A Heritage not yet Entirely Lost?”• Hui Han Lui, “The Development of Piano Techniques and Body Movements in Romantic Period”• Megan Rowlands, “Olivier Messiaen’s Synaesthetic Vision: A Model for Communication amongst Performers and Listeners” [Lecture Recital]	<p style="text-align: center;">Zoom Session 3C</p> <p>21st Century Musicking Chair: John Godfrey</p> <ul style="list-style-type: none">• Billy Price, “Sonic Synergy: Exploring the Role of Unorthodox Instruments in Attracting New Audiences into the Concert Hall”• Pui Man Tong, “The Impact of Group Music Participation on Well-being during the Period of Post-Lockdown”• Michael Lydon, “An Uneven Score: Gender Balance Investigation for Publicly Funded Composer Opportunities on the Island of Ireland (2004-2019)”
11-11.15am	Break		
11.15am-12.15pm	<p style="text-align: center;">Zoom Session 4A</p> <p>Transcription Chair: Alex Khalil</p> <ul style="list-style-type: none">• Karishmeh Felfeli Crawford, “Transcultural Musicologies: Transcription, Analysis and Bollywood”• Hugh Millington, “Reassessing the Significance of ‘Amateur’ Guitar Transcriptions of Schubert Songs from the	<p style="text-align: center;">Zoom Session 4B</p> <p>Stanford Primary Sources Chair: Harry White</p> <ul style="list-style-type: none">• Anne Stanyon, “The Leeds Boa Constrictor - or how an English Provincial Music Festival destroyed the Public Careers of Arthur Sullivan and Charles Villiers Stanford”• Adele Commins, “‘A Story of Ireland 100 Years Ago’: Representations of Shamus O’Brien in the Press”	

Saturday, 25 June 2022			
	Nineteenth Century" [Lecture Recital]		
11.15am-12.15pm	SMI Council Meeting (UCC Department of Music)		
12.15-1.30pm	Lunch Break		
1.30-2pm	SMI Annual General Meeting (Dept of Music and Live Streamed)		
2-3.30pm	<p style="text-align: center;">Zoom Session 5A</p> <p>Music and Politics Chair: Áine Mangoang</p> <ul style="list-style-type: none"> • Danielle Roman, "Defining the Bounds of Nation: Jewish Musical Life in Ireland, 1900-1940" • Adam Behan, "Fraught Musical Politics: U2, Aung San Suu Kyi and the Precarity of Protest Song" • Manuel Cini, "Uncovering the Hidden Music of the Dachau Concentration Camp: Newly Discovered Lieder by Leon Kacmarek" [Lecture Recital] 	<p style="text-align: center;">Zoom Session 5B</p> <p>Opera Studies Chair: Michael Puri</p> <ul style="list-style-type: none"> • Jessica Sommer, "Embodying Sexual Abuse in Voice: Babbitt's Philomel" • Edward Klorman, "Analysing Deception in Opera and Lieder" • Yaou Zhang, "Are the Ghosts Real? Attitudes Towards the Supernatural in Benjamin Britten's The Turn of the Screw" 	<p style="text-align: center;">Zoom Session 5C</p> <p>Philosophical Considerations Chair: Joanna Love</p> <ul style="list-style-type: none"> • Alastair White, "Music of Philosophy- Re-Reading Badiou's Logics of Worlds through the Operas of Alban Berg" • Jordan Lenchitz, "Nāgārjuna, John Cage, and the Limits of Ontology" • Owen Belcher, "Schöne Stellen": On the Role of Musical Pleasure in Analysis
3.30-4pm	Break		
4-4.30pm	Zoom Critical Karaoke		
4.30pm-6	Awards Ceremony (Dept of Music and Live Streamed) + Reception		

Sunday, 26 June 2022

9.30-11am	<p style="text-align: center;">Zoom Session 6A</p> <p>Dance Chair: Wolfgang Marx</p> <ul style="list-style-type: none">• Alberto Martín Entrialgo, “Isaac Albéniz and the Habanera Schema”• Seán Doherty, “A Comparison of Melodic Structures between Tune Classifications of O’Neill’s ‘Dance Music of Ireland: 1001 Gems’”• Matthew Thompson, “Music, Dance, and Desire in Thirteenth-Century French Literature and Society”	<p style="text-align: center;">Zoom Session 6B</p> <p>Patriarchy Chair: Emily Gale</p> <ul style="list-style-type: none">• Bidisha Chakraborty, “Songs of Desire: Construction of an alternative reality through Jhumar folk songs”• Roisin Maher, “Celebrating anniversaries and historical women composers: a double-edged sword”• Rastko Buljančević, “Visual Paradigms on the Post-Patriarchal Piano Stage: Erotic Capital and Contemporary Performance Practice”	<p style="text-align: center;">Zoom Session 6C</p> <p>Archives Chair: Kerry Houston</p> <ul style="list-style-type: none">• Helen Doyle, “‘Surely Dublin ought to wake up to this all-important branch of music’: The Feis Ceoil’s Choral Crisis of 1924”• Adam Weitzer, “‘Not highbrow music, but good music [...] that has genuine human appeal’: The American Reception of Johannes Brahms in the 1930s”
11-11.30am	Break		
11.30-1pm	<p style="text-align: center;">Zoom Session 7A</p> <p>Studies in Music and Media Chair: James McGlynn</p> <ul style="list-style-type: none">• Sureshkumar Sekar, “Liveness, aLiveness, and Audiovisualisation of Orchestral Music”• James Millea, “Pop Shove-It, Pop Music: Tunes, Tricks, and Transmediality in Tony Hawk’s Pro Skater”• Alessandro Giovannucci, “The Sound out of Space: Sound,	<p style="text-align: center;">Zoom Session 7B</p> <p>Pop Music and Meaning Chair: Stan Erraught</p> <ul style="list-style-type: none">• Octavius Longcroft-Wheaton, “The ‘Deadification’ of Bob Dylan’s ‘Knocking on Heaven’s Door’”• Griff Rollefson and Ophelia McCabe, “The CIPHER Method: Networking ‘Gems’ of Global Hip Hop Knowledges”	<p style="text-align: center;">Zoom Session 7C</p> <p>Aesthetics and Analysis Chair: Bryan Whitelaw</p> <ul style="list-style-type: none">• Chia-Ling Peng, “Investigating the Theory of Rationality in the 20th Century: Taking Cage’s Solo for Piano and J. S. Bach’s Prelude BWV. 846. as Examples”• Sio Pan Leong, “From Irrational to Anti-rational: Franz Schubert’s Sonata

	Aural Media and Music in the Horror Literature”		Forms and Fantasy Aesthetic” <ul style="list-style-type: none">• Estelle Murphy, “Poet, Poetry, Purcell: A New Understanding of the Collaborative Creative Process”
1-1.30pm	Closing Remarks		

ABSTRACTS

Friday, 24 June

Session 1A WMLON: The Women's Musical Leadership Online Network

Laura Hamer

Introducing WMLON, The Women's Musical Leadership Online Network

To this day, musical leadership remains one of the most male-dominated musical areas. As late as 2013, women conductors achieved a significant first when Marin Alsop became the first woman to conduct the BBC's Last Night of the Proms. Indeed, musical leadership itself is often constructed as residing in male authority figures, quintessentially exemplified through the maestro conductor. This 'maestro myth' (as Norman Lebrecht characterised it, 1997) has been perpetuated since the mid-nineteenth century through the 'maestro writing tradition' of male conductors from Berlioz (1843) and Wagner (1869), through Stokowski (1944), Furtwängler (1953), and Boult (1963), to Boulez (2003). WMLON shifts the spotlight to exploring women's musical leadership, and, in so doing, moves beyond considering those who hold senior positions to embrace artists, educators, activists, and collectives who have influenced and driven change within the contemporary music industries. This paper will explore the impetuses behind the founding of the Women's Musical Leadership Online Network (WMLON), by the project PI and Co-I in 2019, and also presents its initial findings. With the dual aim of both researching women's musical leadership and acting as a support network for women musical leaders and potential leaders, WMLON interrogates the current context of women in musical leadership with a specific focus on three areas: women in the music industries, women in educational leadership, and women leading contemporary musical practices.

Helen Julia Minors

WMLON: Mentorship, Collectives and Models of Women's Leadership

This paper moves the spotlight to considering women's musical leadership in terms of three things: mentorship, collectives and collaborative labour, and models of women's leadership. WMLON asserts that women's approaches to leadership are often different to those of men and calls for women to take ownership of this difference as a positive. But what are those differences? What models are there, and how might such leadership be adaptative and even feminist? I assert a need for an equitable, rather than an equal approach and overview our approach to establishing a mentorship dimension to WMLON. We are aware from a variety of research reports in business and law, that women are more likely to take part in 'transformational' training and are often 'more participatory,

democratic and interpersonally sensitive' as leaders (Rhode, 2019). This paper acknowledges that there are feminist ways of knowing-doing and interrogates the need for women to have mentors, training, and support to break 'glass-ceilings'. In fact it asserts that radical approaches are often needed to assert, inform and apply changes for the benefit of all.

Laura Watson

Conceptualising Women's Musical Leadership in Contemporary Ireland

What does it mean to speak of women's musical leadership in contemporary Ireland? In this paper I trace the various forms of women's musical leadership that have emerged on this island in recent years and analyse their significance. Just as WMLON conceives of women's leadership as a broad concept, it is apparent that many diverse examples of this may be found in Ireland and undertaken by Irish musicians abroad. To give just two examples, these range from initiatives hosted by classical music institutions such as the National Concert Hall, which sponsors a programme for aspiring female conductors, to the work of grassroots collectives such as FairPlé, who have lobbied politicians and policymakers to ensure the safety of women performers in folk and traditional scenes. Women's musical leadership may therefore be conceptualised in artistic terms, as well as being understood as a form of strategic and operational labour. It is undertaken by individuals and by organisations; it is relevant across a spectrum of musical genres. In considering this topic, I ask questions such as: what, if anything, makes women's musical leadership distinctive? What does it entail? How is it defined and recognised? What is its impact? Who does it benefit? My aims are to document this leadership, analyse some of its main effects so far, and explore how it could and why it should become more systemically embedded in the country's music world.

Session 1B Imagining England

Mie Othelie Berg

'A Moral Weapon': Rational Recreation, Social Control and the Victorian Town Hall Organ

The subject of my paper is the efforts by local authorities in England in the latter half of the nineteenth century, to shape the moral and cultural lives of their working-class citizens through public organ recitals.

As industrialization drove increases in the urban population, local authorities took an interest in the leisure of their working-class population. Perceiving many popular working-class leisure pursuits as being disruptive to social order and harmful to morals, they sought to influence it, in part by providing rational alternatives, of which music would be a central component.

The organ would hold an particular position in these efforts. Beginning with the opening of Birmingham Town Hall and its organ in 1834, the use of organs in public buildings soon became a widespread phenomenon, fuelling perhaps the most productive era of English organ-building and composition. Inspired by the success of organ recitals in Birmingham, many industrial towns commissioned organs for their public halls and appointed organists to performed regular public recitals aimed at the local working classes.

The motivation behind these recitals was complex, ranging from openly discussed wish to control working-class leisure and influence the working classes' behaviour and moral well-being; to the hope of providing access to 'high-class' music to those who could not otherwise hear it. This paper will provide an introduction to a little-known tradition and its social and musical implications, illustrated through sample case studies from the Midlands.

Owen Hansen

The 'New' Englishmen: Boult, Vaughan Williams, Butterworth, and the 1918 Queen's Hall Concerts

The early years of the twentieth century saw the rapid development of new English works done by native composers who wished to establish a musical identity that represented their homeland. Composers such as Vaughan Williams, Butterworth, Elgar, Bax, and Holst took up this challenge and created many memorable works that captured this sense of Englishness (Kennedy, 1980; Frogley, 2003; Saylor, 2008; Murphy, 2012). But it would fall to the conductors and concert organizers to bring these musical compositions to life for audiences. That is what Adrian Boult wanted to attempt with his London conducting debut in 1918 when he held four concerts at the Queen's Hall featuring multiple works by these 'new' Englishmen (Kennedy, 1987). Boult mixed his concert program with established canonic works alongside new compositions by this collection of English composers. The series helped to launch Boult's career as one of England's leading conductors and to highlight the music of several composers not well-known to English audiences. This paper will focus on the 1918 concert series and the relationship Boult had with two composers who were close acquaintances of his: Butterworth and Vaughan Williams. By discussing Boult's relationship with Butterworth and Vaughan Williams, the circumstances surrounding the 1918 concert series and selection of the works by Boult, and the reaction critics and musicians had about the concerts will help to elaborate on Boult's role in supporting English music in wartime Britain and assisting in promotion of Vaughan Williams and Butterworth's music at home and later abroad.

Hannah Scott

Singing the English: Comic Popular Songs in the French Belle Epoque

During the Belle Epoque - the golden age of the French café-concert - the comic character of the Englishman was a firm favourite of French audiences, with more than 80 songs making merry at the expense of the English from 1870-1904. This paper analyses this

forgotten song tradition, with its musical jokes, its barbarized folk jigs, and its deeply unflattering costumes and comedy accents. Though musically simple in many ways, an analysis of these songs reveals that they are a melting pot of the complex social and cultural tensions at work in French society - riven as it was by increasing colonial ambition, the recent crushing defeat in the Franco-Prussian War, fears over violent class conflict, and a sickening and shrinking population.

This paper examines the reasons for the long-lasting appeal of this genre through close readings of a selection of songs, placed alongside reviews, contemporaneous musical critiques, and ethnographic texts about the English, seeking to understand the ways in which these hugely popular songs mediate and problematize concepts of national identity at the turn of the century.

Session 1C Pedagogy

Clare Wilson

The Caplet Collective: Pedagogical Approaches to Marginalised Art Song

The French *mélodie* is a particularly interesting genre of musical expression, because the synthesis of intricacies in the poetic text and highly sophisticated rhythmic and harmonic musical language offers a wealth of avenues for analytical exploration and scholarly study. Exploring the profusion of musico-poetic meaning in the early twentieth-century French *mélodie* presents itself as a fascinating task for scholars and performers, and the complex and manifold cultural and artistic relationships that exist between music and literature can elicit a multitude of responses and ways of theoretical understanding. By bringing to light the art songs of composers who have previously been marginalised or overlooked, our understanding and perception of musical conventions can be enriched in valuable and worthwhile ways across a myriad of avenues of scholarly study, performance, and pedagogical practice.

This paper presents dual perspectives. Firstly, perspectives on the strategies for interpretation of marginalised, analysis resisting art song suggest approaches and processes to better comprehend this complex musical language. Secondly, perspectives on the creative ways these strategies can be effectively incorporated into current pedagogy are considered via examples including works by Caplet and his broader contemporaries such as Lili Boulanger and Les Six. By bringing to the forefront the diversity of sound and musical structures in *mélodies* of composers who have previously been on the peripheries of historical study, this paper shines a light across the ways we can creatively establish dynamic avenues for innovative pedagogical engagement.

Nazrin Rashidova

Exploring Émile Sauret's 24 Études Caprices, op.64 through the Making of a First Recording

This presentation reveals some of the artistic and critical discoveries and challenges encountered in the process of exploring Émile Sauret through the making of a world premiere recording series of his 24 Études-Caprices, op.64. Partially recorded on his c.1685 Stradivari violin, the project spans four discs and has been issued as a series by Naxos between 2017 and 2020.

The violin virtuoso, composer and pedagogue, Émile Sauret carved himself an enviable reputation during his lifetime. Sometimes described as a successor to Paganini, he was acclaimed by some of the greatest musicians of his era, including Brahms, Liszt, Tchaikovsky and Sarasate. Today, however, Sauret's work seems very little known, and he is predominantly remembered by violinists for the fiendishly difficult cadenza he composed to Paganini's Violin Concerto no. 1. During his 12-year professorial tenure at the Royal Academy of Music between 1891 and 1903, Sauret produced in 1902 his last major pedagogical publication - the 24 Etudes-Caprices, op.64, published by Simrock. These works are a testament to his technical finesse and are dedicated to his student, the English virtuoso Marjorie Hayward.

The Études-Caprices are inundated with specific dynamic, fingered, bowed indications and infused with an extraordinary density of variations, only rarely used for show, rather drawing the ear away from the repetition at the core of an étude. For the player, this unending variety, and the resultant length of the series (amounting to nearly four-and-a-half-hours of continuous music), is an invocation to draw every resource of expressiveness from the instrument.

Roisin Blunnie and Barbara Dignam

Adaptability and Empowerment: Self-Directed Learning and Shared Problem-Solving in the Conductor-Choir Relationship

The Covid-19 pandemic brought the need for agility and adaptability in the choral sector into sharp relief. The prolonged interruption of in-person activities led to rapid change in approaches to musicianship development for singers and conductors. This innovation happened largely on an individual basis, with conductors and musicianship teachers providing creative, tailored resources for their own specific musical and educational contexts.

As part of the Erasmus+ project PRESTO - Practices and Resources for Equipping Schools to Teach Music Online - researchers at DCU aim to harness this creativity and build on the innovative practices used in choral activities in remote-learning environments by developing a freely available toolkit for the professional development of conductors and for flexible self-directed and group learning by choral singers. Within our multi-pronged approach to guiding choirs in achieving a Quality, Resonant, Supported Tone (QRST), a core element of the project is a suite of resources that utilise spectrographic technology to enable the visual representation of vocal content for the exploration of various choral challenges.

This paper will outline the context and progress of the project thus far and demonstrate concepts for problem-solving and empowerment for shared responsibility in choral practice. It will reflect on insights gained through initial testing, and set out future directions for enabling a flexible, cooperative learning environment, combining the possibilities of open-source technology with the need for adaptability in choral development brought into focus by global events of the last two years.

Session 2A Turlough Carolan: Music, Reception and Gendered History

Kerry Houston

Turlough Carolan and Eighteenth-century Music in Ireland: Crossing a Divide?

Turlough Carolan was born in 1670 and is often referred to as one of the last great Irish harpists. He was a travelling musician who was welcomed and revered in both Protestant Anglo Irish and Catholic Gaelic aristocratic contexts. Indeed many of his compositions are named after his noble patrons. While being an important conduit for the old harping traditions of Ireland, he was greatly influenced by Italian baroque music (especially Vivaldi and Correlli) which had become very popular in early-eighteenth century Ireland. His own composition represent a fusion of these styles. One of the many European musicians who resided in Ireland for a time in the eighteenth century was Francesco Geminiani—it is possible that Carolan's Concerto is the result of a meeting between the two musicians. As early as 1740 Laurence Whyte cites Carolan as 'our late Irish Orpheus'. There is some evidence that Carolan was a frequent visitor at the deanery of Saint Patrick's Cathedral Dublin when Jonathan Swift was dean. A memorial to Carolan was erected in the cathedral in 1874.

The perceived divide between Irish traditional music and Western art music in Ireland is largely a nineteenth century development and a result of growing nationalism. This paper explores the musical environment where Carolan flourished and assesses how his career and music transcended social, political and religious boundaries. It also traces how the reception of his music changed during the nineteenth and twentieth centuries in the context of Irish traditional music and art music perspectives.

Sandra Joyce

Mythologising Carolan

The music, life and times of Irish harper/composer Turlough Carolan have been imagined, reimagined and mythologised both during his lifetime and subsequently. As the most significant figure of the old Irish harping tradition, the creation and recreation of the myth of Carolan reflects particular cultural and societal norms and expectations, as well as the opinions and motivations of individuals such as Donal O'Sullivan and Joan Rimmer. Representations of Carolan's music across different types of publications, as well as the rhetoric surrounding his compositional style, personality and status in the Irish harp tradition reflect the fact that he has become a hugely symbolic figure, not only to music in Ireland, but also in terms of Irishness and Irish identity generally. Carolan is almost always portrayed as positioned between Irish traditional and classical music – peripheral to both, yet a quintessential part of each of these central genres within the history of music in Ireland.

This paper will explore some of the recreations of the man and his music from the 18th century to more recent times, reflecting themes such as history, politics and character. Through an examination of his music in printed sources, writings on his life

and times and select examples of some modern recordings, the motivations and impact of reimaginings of Carolan will be considered. The paper will ultimately show how Carolan is reconstructed in the historically fluid conceptions of Irish music, Irish culture and Irishness itself.

Helen Lawlor

The Masculinity Paradox: Gender, Music and Traditionality in Irish Harping

The myth and music of blind harper-composer Turlough Carolan (1670–1738) looms large over the contemporary tradition of Irish harping as his compositions remain an integral part of the pedagogical and performance repertoire. The myths of Carolan as ‘the last of the Irish bards’ and his contemporaries, the ‘great harper composers’ have been used to embed and reinforce a sensibility of historic Gaelic masculinity in the popular narrative within the context of a complex colonial relationship with Britain. This paper builds on Leith Davis’ 2006 study by critically examining the inherited tropes of masculinity in contemporary-traditional music harp practice.

The critical discourse of Irish traditional music has both prioritised and indeed reified male-dominated musical experiences throughout the twentieth century. Slominsky’s recent work (2020) and a 2021 special issue of *Ethnomusicology Ireland* on women and traditional/folk music have brought these debates into sharp focus as have campaigns for gender equality in music through movements such as Fair Plé and #misefosta.

Harping in Ireland, however occupies a place of radical difference to much of what is considered to be ‘mainstream’ traditional music. Rather than an Irish traditional music existing as a homogenous set of practices, this paper illuminates a decisively different gender trajectory. The harp tradition since the early twentieth century has been almost entirely sustained by women musicians who have taught, published, performed, organised, advocated and formalised musical practice. The paradox lies in the shadow of masculinity that permeates firstly broader traditional music practice, second; the harp’s postcolonial legacy as a symbol of an ancient Gaelic-masculine heritage and third in the absence or derision in the critical discourse of the import and contribution of the women harpers who activated and secured the vibrant harp tradition that exists today.

Drawing on both musicological and ethnomusicological modes of enquiry, this paper challenges the perception of homogeneity in Irish traditional music and deconstructs the tropes of masculinity inherited and repeated in harping practice. It contributes to the scholarship in both musicology and ethnomusicology by critiquing gender, traditional music practice and critical discourse from an emic perspective.

Session 2B Pop Studies and Subcultures

Yiren Zhao

Shaping the Meaning of Chinese Music Subcultures: Myth, Modernity and Identification

In the studies on Chinese popular music under Western dominance, some genres such as hip hop, punk, metal, and especially Chinese rock, are defined as subcultures or counter-cultures in the Chinese context. The discussions on these genres are often embedded in dualist agendas such as authority vs. resistance, authentic vs. commercial, and mainstream vs. alternatives, etc. However, can these theoretical frameworks properly explain the phenomena in today's Chinese context? What are the local participants' interpretations on their experiences and practices?

To explore these questions, this study chooses Beijing, the capital city of China, as a representative, and inquires how local participants construct individual and collective meanings through their subcultural participations. Also, this study tries to locate music subcultures in contemporary Chinese context of neoliberalism and postsocialism, and illustrates how participants negotiate their identifications and reflect on Chinese modernity. In this way, this study plans to provide empirical analyses on Chinese popular music through perspectives of ethnomusicology, popular music studies, and sociology.

Stan Erraught

Once it was Tragic, but now it's New: Punk and Post Punk in Dublin

John O'Flynn (2021) has recently written of Dublin's 'liminality' as a peripheral and geographically isolated musical culture despite its proximity to one of the centres of the popular music business. This dialectic of closeness and distance is a useful lens to explore the experience of punk and post punk music in the city between 1977-83. While Dublin, for a city that felt at the time somewhat isolated, was relatively quick to adopt the new styles and sounds of punk, the development of, and outcomes from, the scene in Dublin were quite different from 'the networks of style, sound, and subversion' (Crossley 2015) that characterised contemporary punk and post-punk in similar sized British cities.

In this paper I suggest four ways in which Dublin departed from the 'punk/ post-punk scene' template that became the map for local scenes elsewhere: 1) Political quietism. 2) Musical conservatism. 3) A 'cultural cringe'. 4) Class. One consequence of these factors was that Dublin did not produce a sturdy and self-confident independent scene until much later, and no record label based in the republic matched the way in which Factory, Zoo or Postcard defined the cities and the scenes that spawned them. Using contemporary resources, chiefly Hot Press, which debuted at almost exactly the dawn of punk, and the recent collection of the fanzine, Vox, I will explore these issues and suggest a possible theoretical framework that might explain this 'combined and unequal' development.

Wolfgang Marx

Musical Genres in the Age of Liminality

This paper aims to investigate the role the genre category has in music-related discourses in an age characterised by its interest in the liminal, or the non-generic. The objective is determining whether genres still have a useful role to play today (when many discard it for a range of different reasons). The hypothesis is that genre can no longer be used as a normative, taxonomic category, yet that it continues to fulfil a crucial function as a “generic contract”, an agent of communication that provides information influencing and facilitating the reception of music. Taking a digital graphic representation of popular music genres as a starting point, the problems and challenges of generic classifications in today’s world are outlined, proposed alternative approaches (such as the “post-genre” phenomenon) explored and recent musicological thinking on the topic assessed. A look at the structure and function of Spotify’s map of “genre-shaped distinctions” leads to a discussion of the function of genres in the digital music industry: its ultimate aim is the classification of the listener rather than the music for the purpose of micro-targeting. The paper concludes that both the communicative and the economic function of the genre category are united by their application in a liminal context in which uniqueness and hybridity appear to deny the usefulness of genres while paradoxically still relying on them.

Session 2C Analysis

Ju-Lee Hong

Isang Yun’s Hauptton: Locating 3-3 in the East-West Encounters of Images (1968)

Due to his bi-cultural life, the Korean-German composer Isang Yun (1917-1995) developed musical insights from both the East and West. His invention of Hauptton originated from the Eastern-based philosophy of Taoism; it involved an atonal variation of structural notes, and was developed from the late 1950s. The sharing of common stylistic ground with centrality in post-tonal music indicates that Hauptton could be compared to the techniques of his contemporaries, such as György Ligeti and Luciano Berio.

The persistent occurrence of the same set class demonstrates that the 3-3 (014) function is crucial in Yun’s works, and that its significance lies in its combination of consonance and dissonance. The paper also discusses why Joseph Straus’ associational model (1987) and pattern completion (1982) are valuable in determining Hauptton in Yun’s music from the contemporary Western standpoint. Written using integral serialism, and inspired by the Taoist symbolism represented in the Four Guardian Fresco of the Great Tomb of Kangsö, Images (1968) for flute, oboe, violin and cello is one of the three pieces that Yun wrote while he was imprisoned in Seoul on an espionage charge known as the East Berlin Affair (1967). I discuss what role PCS 3-3 plays in Yun’s Hauptton, focusing on Images (1968).

Marta Riccardi

From Triangles to Squares: New Ways of Mapping Cross-type Transformations

Transformation theory has since its inception been preoccupied with mapping movement between chords, particularly in the mid- to late-nineteenth century repertoire. Scholars of neo-Riemannian theory, in particular, have developed an extensive array of analytical tools to explain and explore harmonic progressions (see Gollin and Rehding, 2011 for an overview). Most neo-Riemannian analyses and tools focus on mappings between consonant triads, and it is common practice within the field to reduce seventh chords to triads when discussing musical examples. There have been studies that focused on cross-type transformations, including Hook (2002; 2007) and on modelling transformations between sevenths (e.g., Childs, 1998), but the discipline has still not fully incorporated them into standard practice. This paper will explore new ways of conceptualising movement between triads and sevenths. It will present a model for mapping movement between triads and sevenths based on the concepts of ‘splitting’ and ‘convergence’, which allows one to move between three and four note formations. The concept of ‘split’ has precedence in the literature, e.g., in the work of Clifton Callender (1998) who discussed the relationship between Scriabin’s use of different pitch class collections, applying it to both chords and scales. The present paper will lay out the theoretical model, focusing on how different seventh chords, including dominant, minor and half-diminished, map onto consonant triads and vice versa. It will present examples that apply the model, showing how it can provide a robust and innovative account of musical movement.

Ji Yeon Lee

Topic Theory in a Global Context: An Analytical Approach to Isang Yun’s Music

Topic theory in music analysis addresses the extramusical connotations carried or evoked by a composition’s musical figures (rhythmic, harmonic, or melodic patterns). Topics, which range from dance rhythms to technical styles to atmospheric effects perceivable on the musical surface, create musical narratives through their disposition and interaction. Although originally devised for the examination of Classic Era music, topic theorists have broadened their analytical scope to embrace works by Romantic and twentieth-century composers such as Schoenberg and Ligeti. In this paper, I aim to contribute to the diversification of topic theory by applying it to the works of Isang Yun (1917-1995), a Korean-German composer known for his integration of elements from Korean music into Western compositional language. I analyze three pieces written early in his European career: *Garak* for flute and piano (1963), *Gasa* for violin and piano (1963), and *Nore* for cello and piano (1964). These compositions prominently use the twelve-tone technique, central-tone technique (“Haupttontechnik,” Yun’s Korean-influenced compositional method), and more readily apparent elements of Korean traditional music (e.g. gestures and rhythmic patterns). My analyses treat these compositional methods and musical features as theoretically-approachable topics. By examining how these topics interact and interrelate, I illuminate how the continuity, rupture, conjunction or disjunction of topics representing distinct musical cultures produce musical-narrative flow.

Saturday, 25 June

Session 3A Choral Music Studies

Pandelis Zafiris

The Polyphonic Song in Balkans: Fieldwork in Greek Part of Epirus Region

The polyphonic song in the geographical area of Balkans, is the element of diversity of each social group and ethnicity. At the same time, there is a similarity of the musical characteristics of this genre in each ethnicity while the different tradition of each place is followed. The polyphonic songs, spoken as a kind of folk music culture, are guided by parameters important for the local community. The usefulness as a melodic, emotional, historical and socio-political expression of speech through music and poetic language is evident. Their function is important as a means of socialization of individuals with the process of integration and cooperation in pluralistic group and thus in the community. The participation of the performers in the process of polyphonic singing makes the communicants in a common and collective "traditional" memory.

The purpose of this research is to study the polyphonic song in the mountain villages of the Greek part of the region of Epirus in the context of the continuation of this ancient tradition. This study focuses on musicological analysis and presentation of the Greek speaking polyphonic songs as found in the southern province of Pogoni, namely in the villages of the northwestern part of the prefecture of Ioannina. In addition, the social and daily life of the villagers in relation to the musical tradition of the place is presented. Finally, the structure of the musical scales that characterize the polyphonic song of Epirus is analyzed as the role of each musical performer is presented, who create the musical ensembles of each place.

Aisling Byrne, Eleanor Giraud, and Magnus Williamson

A New Source of 16th-century Insular Polyphony: The Kildare Rental

BL Harley 3756, known as the Kildare Rental, is an administrative manuscript detailing the property of the Fitzgerald Earls of Kildare over the late fifteenth and early sixteenth century. Hidden in plain sight among the inventories, on an opening towards the end of the manuscript, is an unfinished polyphonic setting of the Gloria. The two pages are ruled with five-line staves, with triplex and tenor voices copied on the verso and the start of the medius copied on the recto; at least one more voice (a bassus) is missing from the lower part of the recto, and perhaps also a contratenor. The upper margins of the opening carry the words *Amice christi iohannes*. From initial examinations, the polyphonic setting appears to be a unicum.

As a newly discovered source of polyphony, this manuscript sheds new light on the little known scene of music-making in the environs of Maynooth, Ireland, in the first half of the sixteenth century. However, in its incomplete state, it also raises more questions than it answers. What context would such music have been sung in? Who would have sung it? Who would have copied it? Why was this piece chosen to be preserved among the Earls of Kildares' inventories? And why was it never completed? This paper will introduce the source and present some of our initial speculations regarding the copying and context of this new polyphonic Mass setting.

Kevin Boushel

A Beautiful Mess: The Applicability of Integrated Parametric Structure Analysis to the Choral Music of Eric Whitacre

The choral music of Eric Whitacre (b. 1970), although exceedingly popular with choirs and audiences alike, has received little scholarly attention, particularly in the field of music theory and analysis. In his compositions, Whitacre often avoids composing prominent melodic lines, and his non-functional harmonies preclude harmonic formal analysis. Without these conventional parameters to signpost a formal structure, a fresh perspective on formal analysis is warranted to illuminate the architecture of Whitacre's works.

In her 2015 article 'Formal Structures in Post-Tonal Music', Patricia Howland draws upon Meyer's concept of secondary parameters to create a methodology of structural analysis based on Integrated Parametric Structures (IPSs). Howland delineates five categories of phrases that may be identified using IPSs. While Howland designed this framework of structural analysis for small-scale post-tonal music by post-war composers, this methodology has illuminating applications in the analysis of neo-tonal choral music that omits primary parameters (melody, harmony, rhythm) as significant structural signifiers. In this paper, I will outline Howland's framework and apply it to select works by Whitacre to establish a coherent formal structure, arguing that this methodology, when applied to music of this style, provides greater clarity and insight than the conventional methods of formal analysis.

This paper aims to address the analytical significance of the IPS framework when applied to contemporary choral music, inviting future scholarship and discourse on structural analysis in this emerging style of composition.

Session 3B Pianos and Pianists

Gero Pitlok

Pedal Pianos: A Heritage not yet Entirely Lost?

In 2000, the first pedal piano in modern times was built. About ten years later, interest in pedal pianos rekindled; in addition, there were symposia at which the term pedal piano was at least mentioned, such as in 2013 in context of Charles-Valentin Alkan's 200th birthday. Looking at the history of keyboard music, however, it becomes clear how much keyboard chordophones with pedal keyboard were important companions for the keyboard player. Stamped as an eternal hybrid instrument that could never hold its own against the organ or piano, their tonal diversity and artistic expressiveness nevertheless often go unnoticed.

The aim of this lecture's to present the research that has been carried out to date in order to systematically expand on previous results and problems to which these instruments have been subjected under investigation, over the centuries: Can a separate term be found for keyboard chordophones with pedal keyboard in order to investigate their individual sound aesthetics and influence on artistic and cultural developments in keyboard music of the last centuries? What considerations can have a positive or negative impact on the future of pedal pianos from catalysing exchange processes? Such things bear fruit in the revival of forgotten musical instruments. They make their contribution to the preservation of musical heritage. Since we've preserved the existence and documentation of these hybrids and since we cannot count on always being able to guarantee their preservation, this contribution will hopefully help to ensure that keyboard chordophones with pedal keyboard are not completely forgotten.

Hui Han Lui

The Development of Piano Techniques and Body Movements in Romantic Period

Progressing into the Romantic period, not only were there significant development in compositions and piano mechanisms, new techniques and approaches were also developed for the piano. Some pianists wrote primary sources describing their own playing methods, while others were published later by their students.

This presentation focuses on the development of hand movements by examining the techniques of Romantic composers and pianists such as Theodore Leschetizky, Ludwig Deppe, and William Mason. The newly developed techniques that involve the use of wrists, hands, arms, and back will be discussed in this presentation. The postures and techniques from the Classical period treatises as well as my own will be used as reference when studying these techniques. A preliminary application of these techniques on specific sections from different pieces will also be included along with an analysis from the perspective of a performer-researcher on the practicality of the techniques on a modern grand piano.

Megan Rowlands

Olivier Messiaen's Synaesthetic Vision: A Model for Communication amongst Performers and Listeners [Lecture Recital]

Olivier Messiaen was one of only 4% of the global population to experience synaesthesia, an experience in which "stimuli applied to one of the five senses produces responses in another sense" (Bernard, 1986). Related most closely to 'coloured hearing' (referred to

herein as 'chromesthesia'), Messiaen has explored his synaesthetic experience in detail within his publication: *Traité de rythme, de couleur et d'ornithologie* (1949-1992). The composer posits an experience of colour with relation to pitch and modality, with emphasis that within a harmonic or chordal progression, "the colours stack on top of each other, but do not have definite beginnings and endings" (Harris, 2004).

This lecture-recital will focus on a recent performance of Messiaen's *Le Merle Noir* (1952), with an accompanying coloured light show. The light show demonstrates both colour specificity and triggers of change within the piece according to Messiaen's own vision, coined within this lecture-recital as 'composer's chromesthesia'. The present exploration therefore posits the given light show as a framework for 'projected chromesthesia': an experience through which non-synaesthetic audience members may develop a shared understanding of Messiaen's chromesthetic vision through the communication of colour within an external space. Taken from a combination of approaches, this lecture-recital will investigate the analytical relevance of 'composer's chromesthesia' to Messiaen's portrayal of birdsong within *Le Merle Noir*, before also considering the impact of 'projected chromesthesia' on an audience's perception and interpretation of the work's given narrative.

Session 3C: 21st Century Musicking

Billy Price

Sonic Synergy: Exploring the Role of Unorthodox Instruments in Attracting New Audiences into the Concert Hall

For centuries, the western classical tradition has been characterised by a strict use of acoustic instruments. However, since the 1930s, in conjunction with radical technological developments, there has been a sharp increase in the injection of non-traditional electronic instruments into the concert hall. These later came to include instruments of popular music heritage such as the electric guitar, bass guitar, synthesizers, samplers and turntables, alongside computer-generated soundscapes (Kennedy, 2019). While these innovations have propelled classical music into fresh sonic territories, they have also facilitated the growth of avant-garde aesthetics within the repertoire: a shift which has divided many concertgoers. Meanwhile, orchestras, which are becoming increasingly marginalised in modern society, are now realising the importance of technology in expanding and diversifying their audiences: a truth made clear by the COVID-19 pandemic (Brown, 2020).

While much scholarly research hitherto acknowledges the role of technology, from various angles, in revitalising the contemporary western classical tradition (Bennett, 2008; Preucil, 2012), there has been a surprising lack of scrutiny regarding the part that non-traditional instruments might play in attracting newcomers into the concert hall. Working alongside the Liverpool Philharmonic Hall and its orchestra, this project investigates the extent to which applications of popular music instruments within

classical contexts may stimulate diversity in concertgoers. In doing so, it sheds new light on the role of the orchestra as the classical music industry seeks compatibility between technology and tradition in the digital age.

Pui Man Tong

The Impact of Group Music Participation on Well-being during the Period of Post-Lockdown

The COVID-19 pandemic has resulted in an increase in the prevalence of depressive and anxiety disorders and, in consequence, an increase in the demand for mental health support that cannot be met (NHS Providers, 2019). In particular, the lockdowns have restricted people's mobility and daily routines, which greatly accounted for the worsening of their well-being (Santomauro et al., 2021). The lockdown period sees an increased interest in music activities, which have become one important relaxation strategy (Torun et al., 2021). Several studies have investigated the effect of music in mitigating the impact of COVID-19 on people's mental health; however, little has investigated the potential use of group music participation in improving ones' well-being in the post-lockdown period. In addressing this issue, this ongoing study examines the impact of group music participation on well-being during the period of post-lockdown. This study is carried out with a mental health charity, Sheffield flourish. A concurrent mixed-method design is employed. An online survey is used to collect quantitative data on people's musical expertise, degree of engagement in musical and other leisure activities, perceived social support, and well-being. Qualitative data is collected from semi-structured one-on-one interviews with musicians and mental health service users, who regularly attend music workshops from Sheffield Flourish. This study argues that group musicking activities are effective in constructing social bonding, in turn improving their well-being. In conclusion, the findings might encourage collaboration between community music projects and primary care services to incorporate with the existing overloaded mental health services.

Michael Lydon

An Uneven Score: Gender Balance Investigation for Publicly Funded Composer Opportunities on the Island of Ireland (2004-2019)

This proposed paper will outline an ongoing research project investigating the gender balance of publicly funded composer opportunities on the island of Ireland from 2004-2019. The Research Project is being conducted over two phases by the Contemporary Music Centre, Ireland (CMC) and Sounding the Feminists (STF) in partnership. Upon a successful completion of Phase One, the project's Research Associate Dr Michael Lydon began Phase Two in December 2021. Phase Two of this project is funded by the Arts Council of Ireland/An Chomhairle Ealaíon, through CMC Strategic Funding

The completion of Phase One was achieved by Dr Ciara Murphy, resulting in 'Scoping the Project Report'. This detailed report considers the feasibility of the project, while also establishing an authoritative list of funding and commissioning organisations that offer specific composer funded opportunities, while determining the availability of relevant records for the project. Phase Two is

scheduled for completion in September 2022, at which point a detailed report will reveal the gender balance of composer funded opportunities on the Island of Ireland.

The proposed paper begins by establishing the impetus behind the project, before considering the finding from Phase One. The paper then focuses on Phase Two, as it establishes the progress of the project, its methodology, while also considering any initially challenges. Ultimately, the paper presents preliminary findings from this necessary investigation into the gender balance of publicly funded composer opportunities on the island of Ireland from 2004-2019.

Zoom Session 4A Transcription

Karishmeh Felfeli Crawford

Transcultural Musicologies: Transcription, Analysis and Bollywood

Rabindranath Tagore's poem "Broken Song" is a tribute to old age in music; it ends with the poignant lines "the singer alone does not make a song, there has to be one who hears". Written by an India born, Ireland trained music scholar, this paper foregrounds an older voice in Indian popular culture, who has made an incredible impression on hundreds of millions of Indians, but whose music has not been studied seriously in the West. Explicating understanding of a transcultural craft (Bollywood film music) that exposes the many contradictions and identity crises at the heart of urban, cosmopolitan, and post-millennium India, this paper features Loy Mendonsa (of Bollywood supergroup Shankar-Ehsaan-Loy) who relates his own hybrid, moving identity and musical background, to his many Hindi film songs spanning a generation. Evoking Aaron Fox, the paper shows how 'speaking subjects' turn into to 'heartfelt objects' (Fox 1992: 52) by offering bespoke transcriptions of Mendonsa's best loved song "Mitwa" (Sony BMG 2006) that reveal the in-betweenness at the heart of S-E-L's undertheorised filmi style. Acknowledging music analysis as provisional, the paper offers an analytical counterpart to landmark works on Bollywood's histories, musics and politics by white authors (Morcom 2008; Beaster Jones 2014) and India-born film theorists (notably Mukherjee 2017; 2020; 2021). In doing so, it amplifies the voices and non-Western subjectivities of ageing creatives like Mendonsa, by arguing for an analytically-orientated musicology (a basic toolkit of which is known to most white ethnomusicologists anyway) as a valuable alternative to top-down ethnomusicology.

Hugh Millington

Reassessing the Significance of 'Amateur' Guitar Transcriptions of Schubert Songs from the Nineteenth Century [Lecture Recital]

The early nineteenth century in Europe saw a surge in the popularity of the classical guitar, which quickly flourished and became the instrument of choice for accompanying songs in domestic settings. Guitar transcriptions of songs by well-known composers were

published extensively in periodicals, magazines, and songbooks throughout Europe, and there are songs by Schubert where the published guitar parts may have even preceded the publication of the 'original' piano parts. In spite of their huge quantity and availability, the extant period transcriptions have been significantly rejected by modern-day performers for being overly idiomatic, having adapted many aspects of the original piano parts in order to appeal and be accessible to a large amateur consumer audience. This has led to the creation of numerous modern transcriptions, with every attempt to play the piano parts note-for-note, often at the expense of being idiomatic, and ignoring this rich collection of documents altogether.

This lecture-recital will reassess the significance of these period transcriptions through a textual comparison of several scores and unpublished manuscripts, which will be demonstrated on both modern and period guitars. These include a set of thirty-nine manuscripts of Schubert songs in the hand of Franz von Schlechta, who boasted a direct connection to the composer. Establishing the significance of this wealth of transcriptions will allow further questioning into the nature of this amateur practice, and whether prejudice against its associated 'amateur' values have prevented these documents from being adopted by modern-day performers.

Session 4B: Stanford Primary Sources

Anne Stanyon

The Leeds Boa Constrictor - or how an English Provincial Music Festival destroyed the Public Careers of Arthur Sullivan and Charles Villiers Stanford

'It reminded me in musical matters, of a huge boa constrictor that took an enormous gorge once in three years and fasted in the interim...'

So stated Arthur Sullivan of the great nineteenth century triennial musical festivals. Since for twenty years, he directed the greatest of them at Leeds, where he had the experience of premiering his works as well as being General Conductor, he was in a position to know. So too, was Charles Villiers Stanford, who succeeded Sullivan in 1900.

Ostensibly, Sullivan and Stanford had little in common – the man of the market place, despised by the academic – yet both played out their ambitions in the Victoria Hall, Leeds and both, ultimately, had their public careers destroyed by the men who ran the Festival. This is an investigation into the politics of music-making in the English provinces. It is based on primary sources: Sullivan's Diaries and surviving correspondence held in the Morgan and Brotherton Libraries as well as at the West Yorkshire Archive in Morley. It challenges the traditional narrative of musicians who had survived beyond their effective usefulness – substituting conspiracy in the overthrow of both men by rival forces within the Committee. It reveals much about the way in which even the most prestigious of musicians were regarded by the men who controlled the finances and what, ultimately, they wanted of their General Conductor and their Festival.

Adele Commins

'A Story of Ireland 100 Years Ago': Representations of Shamus O'Brien in the Press

The comic opera *Shamus O'Brien* by Irish-born composer Charles Villiers Stanford (1852–1924) was completed in 1895 and is the most successful of his operas in terms of its reach and continued performances. The premier performance conducted by Henry Wood at the Opera Comique in London on 2 March 1896 began a run of 82 performances until 23 May. Subsequently, the *Shamus O'Brien* Opera Company was formed to take the opera on a tour of England and Ireland in 1896 which was followed by performances across America and further tours of England and Ireland in 1897.

The opera is based on a poem by Stanford's fellow Dubliner Joseph Sheridan Le Fanu (1814–1873) and the libretto was written by Irish playwright George H. Jessop (1852–1915). Subtitled 'A Story of Ireland 100 Years Ago', the opera is set in the fictional village of Ballyhamis, Co. Cork in the aftermath of the 1798 Rebellion in Ireland. Presenting comedy and tragedy, the opera includes many references to Stanford's homeland. The overt Irish references appealed to Irish audiences in both domestic and diasporic contexts, as well as audiences interested in the depiction of otherness in the British Empire.

No other opera by Stanford received so many performances in the initial years after its composition and the initial performances at the Opera Comique were featured in both national and international newspapers. This paper will consider the genesis of the work and the presentation of the work on stage using images from the early performances. It will draw on reviews of performances across England, Ireland and America for purposes of comparison, demonstrating differences in international reception of the opera. While much of the focus of the reviews was on Irish elements of Stanford's writing, it is evident that reception of the opera was not only shaped by political opinion or nationalistic sentiment.

Session 5A Music and Politics

Danielle Roman

Defining the Bounds of Nation: Jewish Musical Life in Ireland, 1900-1940

The Jews of Ireland are a small ethnic and religious minority, reaching only 5,500 at their peak. Nonetheless, this population has become important to historians in light of James Joyce's dynamic portrayal of the Jewish protagonist Leopold Bloom in his modernist triumph *Ulysses* (1922). Joyce found this small minority community salient in Ireland's colonial and imperial context, and the character of Bloom serves as a reservoir for the epochal social and political changes Joyce chronicled in the volume. Due to the Jewish community's centrality in *Ulysses*, a number of scholars have attempted to compare and contextualize it in relation to Joyce's representation. These texts do excellent work describing the socio-economic conditions that affect communal life, yet they conclude

that the population was isolated and insular based on these factors. Surprisingly, there has not been as much of a focus on cultural aspects of the Irish-Jewish community. Scholars of this group have therefore missed the substantial ways in which Irish Jews participated in Irish musical life. Indeed, from a musical angle, the Jewish community in Ireland looks far from removed from everyday Irish affairs. My research into this group highlights an entanglement between the colonized position of the Irish in the early twentieth century and the minority status of Jews within it. Participation in Irish cultural movements was intrinsically linked with nationalism in this period, and music of all kinds occupied a prominent role in this nationalist outfitting. Therefore, Jewish participation in Irish musical affairs represents a double force to uplift both subjugated populations towards new conceptions of modernity and self-assertion. Through their involvement in the Dublin Jewish Dramatic Society, the Royal Irish Academy of Music, and the Feis Ceoil, Irish-Jewish musicians developed careers that were lauded in the press for their contributions to Irish national causes. These cultural engagements point to the integral role Irish Jews had in the formation of an Irish identity in the post-independence period. These two searches for identity in the face of political instability, far from disparate, were in fact intimately entwined and lead to shared possibilities for cultural efflorescence.

Adam Behan

Fraught Musical Politics: U2, Aung San Suu Kyi and the Precarity of Protest Song

Popular music has a deep-seated historical involvement with protest and activism, whether as part of specific social movements (e.g. for workers' or civil rights) or as a means of making more general political statements (e.g. hip hop feminism). Much musicological literature pays testament to the value of musical protest in and beyond these scenarios (Dillane et al 2018; Garratt 2019). Somewhat less attention has been paid to how music can potentially harm or hinder political activism or social movements (Rosenthal and Flacks 2011).

In this paper, I explore how musical protest becomes problematic, drawing on a recent case study in the career of Irish rock band U2. I chart U2's relationship with the Burmese politician Aung San Suu Kyi, beginning with the composition of the song 'Walk On' in 2000. I focus especially on U2's large-scale campaign in favour of Aung San Suu Kyi's release from house arrest in 2009–11, placing this in the context of her subsequent fall from grace and complicity in the genocide of Rohingya Muslims in her native Myanmar. This devastating turn of events left U2's campaign in pieces, eventually leading them to denounce Aung San Suu Kyi in November 2017. I assess the ethical implications of this turnabout. I argue that while U2 undoubtedly had noble intentions and have, generally speaking, contributed unquestionable social good, their musical protests highlight the difficulties into which musicians can plunge themselves by getting involved in complex political situations that they may not fully grasp.

Manuel Cini

Uncovering the Hidden Music of the Dachau Concentration Camp: Newly Discovered Lieder by Leon Kacmarek [Lecture Recital]

The Alexander Kulisiewicz Collection represents a unique archival resource documenting musical compositions written by prisoners in Nazi concentration camps during the World War II. Today, its richness demonstrates the existence of a vast legacy of unknown composers who must be discovered and brought to light.

One of them, Leon Kacmarek, a Polish prisoner in Dachau from 1940 to 1945 and conductor of the camp choir from 1942 until his liberation, composed a large number of works, both vocal and instrumental, including original pieces for choir, piano, strings, as well as transcriptions and arrangements of pre-existing opera arias and popular melodies.

For the first time since their creation, I will present and perform in this lecture-recital a selection of songs for piano and voice composed between 1943 and 1944 in KL Dachau. Despite his Polish roots, Kacmarek drew most of the texts from the poems of 19th-century Austrian and German authors, such as Ferdinand Freiligrath, Otto Roquette, and Friedrich Hebbel. Even though he certainly possessed a profound knowledge of the German literary tradition, he was more likely coerced into setting these texts, especially since the collection also includes a composition with lyrics by Wilfried Bade, a ministerial official of the Reich Ministry for Public Enlightenment and Propaganda. Conversely, other song texts were directly written by Kacmarek's fellow prisoners, including Karl Molter and Georg Wilhelm.

This presentation will selectively focus on intertextual relationship between music and literature and offer musicologists and performers a more accurate perspective on the artistic and historical significance of these newly discovered compositions.

Session 5B Opera Studies

Jessica Sommer

Embodying Sexual Abuse in Voice: Babbitt's Philomel

Stories of sexual abuse are frequently hidden and disbelieved. It takes a serious amount of soul-work and community to even admit to sexual abuse and face the contempt that surrounds it (Allender 2016). This issue of silence around sexual abuse is embodied and embedded in several musical works (Milius 2021; McClary 1989: 75). The Count's pursuit of Susanna in *Le Nozze di Figaro* is mitigated by schemes between her and the Countess. Tarquinius's rape of Lucretia instigates her suicide, as she silences herself in death in Britten's *The Rape of Lucretia*. In the story of Philomel, she regains her voice, stolen by her rapist, only by transforming into a nightingale, losing her body in the process: "Philomela ... metamorphoses into a nightingale, 'compensated' for the loss of bodily and linguistic agency by a nonverbal but sonically sublime song," (Peritz 2021: 249). Her spoken voice is replaced by song.

Babbitt's piece based on the story embodies Philomel's recovery from the trauma of rape. The piece displays in words, sounds, and music various aspects of trauma recovery. The combination of the electronic voice and unaltered voice on the first recordings shows a rebirth through song that I explore in this project.

The recorded, distorted voice is a distinct representation of many aspects of sexual trauma. These include dissociation, triggers, depression and anxiety, styles of relating, and the core emotions of powerlessness, betrayal, and ambivalence, some of which will be discussed with examples from the score (Allender 1990/2018).

Edward Klorman

Analysing Deception in Opera and Lieder

This study analyses two scenes of deception: Schumann's "Waldesgespräch" and a duet from Donizetti's Lucia di Lammermoor. I adapt Klorman's (2016) 'multiple agency', conceiving of characters as self-determining personas who invent their utterances as events unfold. Monahan (2013) has drawn attention to the limited consciousness of musical agents he calls 'individuated elements', who lack temporal omniscience and have a stake in an ensuing drama that they do not fully control. The partialness of the characters' perspectives is an artistic resource in both analyses, since each hinges on a moment of abrupt power shift, where a naïve character attempts to achieve musicodramatic closure, only to be frustrated by a shrewder adversary with superior power over the musical action.

In "Waldesgespräch," when a hunter encounters a mysterious lady inexplicably alone in the woods, he initially imagines himself to be a hero come to rescue her; but the power dynamics shift by the end of the song, when she is revealed to be Loreley, and the hunter realizes too late he is her prey. This ironic twist plays out at critical junctures in the song, including the end of the first section, when the hunter attempts an affirmative tonic-key cadence, only to be surprised by a deceptive resolution suggestive of his lack of agency. In the duet, when Lucia defiantly reveals that she is betrothed to her brother's mortal enemy, he uses a tonally disorienting harmonic progression to manipulate her to abandon her lover and submit to an unwanted marriage with another suitor.

Yaou Zhang

Are the Ghosts Real? Attitudes Towards the Supernatural in Benjamin Britten's The Turn of the Screw

As one of Benjamin Britten's most remarkable operas, the chamber opera *The Turn of the Screw* (1954) has been understood as a work that depicts either the psychological processes of the characters or a ghost story. The story of the libretto was taken from Henry James's novella with the same name. The novella, created in 1898, is one of the best-known ghost stories in Victorian literature, and it has been adapted numerous times, including for Britten's *Screw*. So why have people been so obsessed with this ghost story? One of the primary questions concerning people in the story is "how real the ghosts are," which points to considerable ambiguity in

readers' minds. For decades after the premiere of the opera in 1954, critics and audiences couldn't agree on whether or not the governess imagined the ghosts in the story. However, in recent years, directors of new productions have stopped grappling with it; they give themselves an opportunity to delve deeper into Britten's musical structure and give the opera more space to be interpreted.

This essay will present a new angle of Britten's *Screw*. By considering a third position, I will show how attention has moved from the question of "do the ghosts really exist" to "traumatized children." By examining different opera productions chronologically, my research will not only offer a sense of how the stage performance can contemporarily shape and alter audience members' understanding of the opera, but clarifies a landscape of changed values in aesthetics, social politics, and receptions.

Session 5C: Philosophical Considerations

Alastair White

Music of Philosophy- Re-Reading Badiou's Logics of Worlds through the Operas of Alban Berg

This paper performs a reading of Alain Badiou's (2013) *Logics of Worlds* to reframe certain concepts from his philosophical system. In doing so, it accepts Badiou's (2017) axiom that art (unlike philosophy) is a truth process. This allows for a reversal of the interpretive trajectory of philosophy upon music.

It begins by outlining Badiou's analysis of Berg in relation to the Second Viennese School as part of *Logics of Worlds*' explication of its catalogue of subject forms. It then performs an alternative Marxist reading of compositional history from Schoenberg to the present day, proposing that the contemporary ecology of art music rests upon a fundamental misreading of the meaning of Schoenberg's pantonality. Instead, following Richard Kurth (2001), it asserts Schoenberg's conception of Hegelian *aufhebung* as suspension rather than synthesis. By using this as the basis for a close reading of the operas *Wozzeck* and *Lulu*, and engaging insights from Adorno (2006), Perle (1989) and Weller (2005), it shows how Berg's musical writing represents a form of maintained paradox. This argument is contextualised by a Lacanian reading of Berg's predecessor Wagner, as well as the collapse of the Bergian paradox in his successors Nono, Dallapiccola and Henze. Finally, it traces the impact of this on contemporary music in the 21st century, proposing an interpretation of the meaning of its multiplicity of styles as the result of a denial of multiplicity within the artwork.

This reinterpretation of Berg's practice is then used to develop aspects of Badiou's system. These interventions lead to the proposal of alternative related concepts, most significantly that of the Contingent Dialectic (White 2021). In its conclusion, the study argues for the insights into ontology that could only have arisen from composition as discourse, and asserts compositional practice as a necessary philosophical tool, and a depository and communicator of knowledge.

Jordan Lenchitz

Nāgārjuna, John Cage, and the Limits of Ontology

Nearing the end of his life, John Cage in his “Autobiographical Statement” (1990) unabashedly remarked: “I remembered hearing of an Indian philosopher who was very uncompromising. I asked Dick Higgins, ‘Who is the Malevich of Buddhist philosophy?’ He laughed. Reading *Emptiness—A Study in Religious Meaning* by Frederick J. Streng, I found out. He is Nāgārjuna. But since I finished writing the lectures before I found out, I included, instead of Nāgārjuna, Ludwig Wittgenstein, the corpus, subjected to chance operations.” In this paper I present one philosophical synthesis that might result from this missed encounter between the thought of Nāgārjuna and Cage as well as the implications of such a synthesis for the consideration of music writ large.

Cage’s infamous motto “No such thing as silence,” for instance, resonates strongly with Nāgārjuna’s central thesis on the emptiness of emptiness (*śūnyatā*) in that both address the reliance of linguistic convention of the implication of opposites (e. g. “silence” as “the absence of sound”). A Nāgārjunian approach would thus demonstrate that since “music” can only be posited in dependence on “non-music,” neither can exist inherently—namely because both are empty (*śūnya*) of existence from their own side (*svabhāva*). To understand Nāgārjuna’s analysis of reality without writing off *Madhyamaka* as nihilist is to recognize that its project sought to problematize ontology itself rather than posit a negative ontology. To apply a similarly non-nihilist reading to Cage, then, enables a repositioning of discourses on music and sound grounded in reflexivity instead of duality.

Owen Belcher

Schöne Stellen”: On the Role of Musical Pleasure in Analysis

In an untranslated 1965 radio address titled “Schöne Stellen” (“Beautiful Places”), Theodore Adorno offers brief historical and analytical observations on some favorite musical passages. While Adorno’s larger goal was to support his broader historical-political critique, the structure of the address itself is disarmingly personal, as he describes passages he finds beautiful and offers musical reasons for his aesthetic judgments. For instance, Adorno’s first example is the opening phrase of the Gavotte from Bach’s G major French Suite, a passage he appreciates due to the music’s strict counterpoint, which Adorno thinks sounds deceptively like 19th-century homophony (2003, 701). Other examples excerpt passages by composers from Haydn to Schoenberg. Adorno’s approach—his explicit focus on his own musical pleasure—sets “Schöne Stellen” apart from most contemporary approaches to analysis and analytical pedagogy, which frequently subordinate analytical reflection to formalist methodological concerns.

In this paper, I use Adorno’s talk as a starting point to survey how contemporary western music theories address aesthetic pleasure and musical enjoyment. While many analytical procedures recognize the significance of musical and analytical pleasure, references to these subjective qualities are often obscured through technical jargon or relegated to the domains of cognitive science and psychology. I contrast a few influential approaches with work by Suzanne Cusick (1994), Marion Guck (1996), Susan McClary

(2009), and Brent Auerbach (2021) who, in different ways, center musical pleasure in their writing. I conclude by arguing that these authors' approaches could serve as a productive model for teaching analysis and interpretation.

Sunday, 26 June

Session 6A Dance

Alberto Martín Entrialgo

Isaac Albéniz and the Habanera Schema

Isaac Albéniz (1860–1909) wrote several compositions that could be considered as habaneras. These include pieces like “Cuba” (Capricho) from his Suite Española (T. 61), the Seis Danzas Españolas (T. 78), and even later compositions like “Sous le Palmier”, from the collection Chants d’Espagne (T. 101), written in 1891. However, among all the habanera-style compositions that he wrote, Albéniz never explicitly called them that, and only twice did he include references to Cuba in their titles. Nonetheless, their generic affiliation is not difficult to identify, given their familiar musical characteristics: double metre and an accompanimental pattern consisting of a dotted quaver, a semiquaver, and two quavers, against a triplet and two quavers in the melody. While these rhythmical figures in this particular metre are the best known musical characteristics of the habanera, there are probably many other harmonic, melodic features that can be associated with this dance. Using the analytical methodology developed by Robert Gjerdingen (Gjerdingen, 2007), I will argue that Albéniz used a particular schema, i.e. a pre-determined melodic and harmonic formula in a fixed metrical position, in all of the compositions that referred to the habanera; a schema that can also be traced back to the famous habaneras of Sebastián Iradier, the composer responsible for taking “the habanera from Cuba to Europe and populariz[ing] it in the salon” (Clark, 2009, p. 144), and the most likely source of Albéniz’s habaneras.

Seán Doherty

A Comparison of Melodic Structures between Tune Classifications of O’Neill’s ‘Dance Music of Ireland: 1001 Gems’

Francis O’Neill’s *The Dance Music of Ireland: 1001 Gems* (1907) is a collection of foundational importance for the modern performance practice of Irish traditional music. This paper will compare the melodic structures of jig classifications of this collection: double, single, and slip or hop jigs. It shows that four standard melodic structures (period, sentence, hybrid, and allied) are prevalent across all jig classifications. It shows that double jigs and single jigs share similar proportions in the frequencies of melodic

structure. Hop and slip jigs exclusively consist of standard structures, with a reliance on allied structures (60%), which is relatively rare in double and single jigs (both 2%).

Matthew Thompson

Music, Dance, and Desire in Thirteenth-Century French Literature and Society

Desire is never far from the surface of thirteenth-century discussions of music for dancing, especially the communal round or line dance known as the carole. Previous scholarship has tended to focus on one of two narratives, attending either to clerics, who consistently cautioned their listeners about the danger of carole participation leading to sexual sin, or to authors of vernacular romance, for whom caroles represented a courtly sexuality that was at times praiseworthy and at others more morally ambivalent.

I argue that the connections between these clerical and vernacular narratives become clear when they are both linked to the discussions of the social role of sex that accompanied marriage reforms of the late twelfth and thirteenth centuries. These discussions presented lay people, through sermons and the newly compulsory sacrament of confession, with complex and contradictory discourses about sex and desire both within and outside marriage.

This paper first demonstrates the connections between discourses about the social place of sexual desire and narratives (clerical and vernacular) about caroles and their music. Then, it uses this newly enriched background to re-evaluate the depictions and discussions of caroles found in thirteenth-century literary products including *Le Roman de la Rose* by Guillaume de Lorris and Jean de Meun and *Guillaume de Dole* by Jean Renart. In these accounts, I show, authors draw from numerous different discourses about caroles, music, and sexual desire to present nuanced and morally complex pictures of the way that communal singing, dancing, and sex could interact in thirteenth-century French culture.

Session 6B Patriarchy

Bidisha Chakraborty

Songs of Desire: Construction of an Alternative Reality through Jhumar Folk Songs

This paper attempts to locate the desires of hetero-sexual rural women of the Bhojpuri community of Northern India through the study of jhumar folk songs. Jhumar folk songs are sung in wedding ceremonies. These songs are replete with sexual references. In the Bhojpuri community, sexuality is highly controlled. Women suppress their emotions in their everyday lives. They have to function in a restricted environment. The songs act as a medium to express their sexual and other desires which is otherwise prohibited in a patriarchal community. Since these songs are sung in an all women space, they are free to express themselves without inhibitions.

While singing jhumar songs, women show sexual gestures through hands, dance around and laugh with each other. The women's repressed desires are given a space amidst the labyrinths of hegemonies. Women-centered folk songs present an alternative to the structured patriarchal discourses which redefine their social reality. The women challenge the social order through songs and negate taboos. These jhumar songs act as a liberating digression from the confines of domesticity and patriarchal control. Thus, the paper attempts to decode the meaning of women's jhumar folk songs to understand the desires and position of women and the power struggles played out within the Bhojpuri community.

Roisin Maher

Celebrating Anniversaries and Historical Women Composers: A Double-edged Sword

Observing anniversaries is a practice that dates back hundreds of years. In 'The Cult of the Centenary' (1998), Quinault examines the celebration of significant anniversaries and centenaries in the nineteenth century, particularly as they relate to the 'commodity culture' of Victorian England. Although these celebrations had their original roots in commerce – Quinault describes them as 'money-making exercises' – over the course of the nineteenth century their character changed, and they became increasingly more academic, with an emphasis on historical accuracy. More recent scholarship explores the concept of 'anniversary capital' drawing on Bordieu's theories of cultural and social capital. Saunders (2020) and others investigate the 'emotional capital' of anniversaries and the 'attention capital' they can command in the media.

This paper explores the potential of anniversary celebrations to re-examine and contextualise the work of women composers in the twenty-first century from the dual perspective of musicologist and festival programmer. Focusing on the bi-centenary celebrations of Clara Wieck Schumann (1819-1896) and Pauline Garcia Viardot (1821-1910), in Ireland and internationally, it considers the implications of different approaches to marking anniversaries on public perception and their capacity to reinforce and challenge notions of the canon.

Rastko Buljančević

Visual Paradigms on the Post-Patriarchal Piano Stage: Erotic Capital and Contemporary Performance Practice

For centuries, classical music was associated with the realm of the sublime and transcendence; its aesthetic beauty was based, in the Hanslickian sense, on a spontaneous play of tones. But in the age of visual culture and new media, marked by the spread of the neoliberal market and a strongly consumerist attitude towards art, the means of representing classical music have changed drastically. The indispensability of active listening is overshadowed by new, often hybridised artistic practises that fetishise, impoverish or even trivialise the contemplative dimension of musical art. Under these circumstances, the idea of historically informed performance seems to be completely displaced. This paradigm shift conditions an ideology of music perception that breaks with

conventional listening protocols and gives way to new visual-erotic gestures. Even "academic" music becomes powerless in the face of monetisation, prosaic consumption and other capitalist means. This presentation aims to introduce different performative strategies that involve a subversive relationship with the body and the musical text. Special attention is given to the manifestation of erotic capital through the enthusiastic visual interpretations of Lola Astanova, Yuja Wang, Kathia Buniatishwilli and Anastasia Huppmann. Their stage performances, for example, convey a certain mix of social prestige and discrepancy between physique and tone. By highlighting a provocative body consciousness that subverts the conventional norms of pianistic behaviour, the patriarchal codes remain intact, yet adapted to the omnipresent force of a new capitalist reality.

Session 6C: Archives

Helen Doyle

'Surely Dublin ought to wake up to this all-important branch of music': The Feis Ceoil's Choral Crisis of 1924

In 1921, the Feis Ceoil Syllabus offered eleven choral competitions, featuring categories for mixed and single voice ensembles of varying sizes including Choral Societies, Church Choirs, Children's Choirs and Choral Singing in Irish. Notwithstanding such an extensive syllabus, just eight entries were received reducing most categories to single entrant competitions. On foot of poor numbers, alterations to the syllabus and monetary awards for choirs reaching sufficient standard were sanctioned by the Committee. Such actions indicated that while the Feis desired to grow its competitor base, it would not lessen its pursuit of quality despite a much-diminished competitive field.

From 1922, the choral syllabus comprised eight classes. Entries reached double figures annually up to 1924, but such small numbers made for spartan competition programming; just one choir was heard in more than half of all choral competitions. While acknowledging the achievements of competing choirs, adjudicators regretted they were not greater in number. Less than a dozen choirs competed in 1924 when adjudicator Dr Percy Hull frustratedly proclaimed 'Surely Dublin ought to wake up to this all-important branch of music.' Choral decline, however, did not tally with the growth experienced in practically all other competitions and, paradoxically, 1924 produced the Feis' largest ever haul of entries. This paper examines the Feis' navigation of its 'Choral Crisis' of 1924, when activity declined to its lowest point revealing a stagnant competitive arena and the impact of almost a decade of unrest upon music making, thus demonstrating the Feis' inability to cultivate new blood.

Adam Weitzer

'Not highbrow music, but good music [...] that has genuine human appeal': The American Reception of Johannes Brahms in the 1930s

The cultural reception of Johannes Brahms (1833-1897) in twentieth-century America has received little detailed examination beyond generalized studies on German art music in America. This paper considers Brahms's American reception during the 1930s, a significant period largely because the Brahms centenary year, 1933, provided critics and scholars with an opportunity to appraise Brahms's aesthetic and cultural status. Engaging perspectives from social, intellectual, and cultural history, I analyse writings on Brahms contained in a cross-section of American press sources from key reception centres - including New York, Boston, Chicago, and Philadelphia – along with music periodicals and music history books. I consider this reception in relation to President Roosevelt's New Deal, a response to the Great Depression which, inter alia, attempted to democratise European classical music into a middlebrow culture marketable to mass audiences in the pursuit of national uplift. While Brahms was received ambivalently in fin-de-siecle America, by the 1930s he had gained widespread popularity among American audiences. I offer several explanations for Brahms's popular appeal. Firstly, critics reframed Brahms's perceived academicism as an intellectual challenge that could help Americans to cultivate their own sense of cultural sophistication. Secondly, Brahms's reputation as a plodding, workmanlike composer was seen to have resonated with American values of grit and persistence. Thirdly, the release of new psychobiographies around 1933 promoted a newly humanised, accessible image of Brahms to the American public. By foregrounding Brahms's cultural significance, the paper aims to move the focus from the work concept dominant in traditional Brahms scholarship.

Session 7A: Studies in Music and Media

Sureshkumar Sekar

Liveness, aLiveness, and Audiovisualisation of Orchestral Music

In the ever-accelerating all-pervading screen culture, all art aspires as much to the immersion of moving images as to “the condition of music” (Walter Pater). In this paper, I use Lars Ellestrom's (2020) intermedial theory to illustrate the ‘aLiveness’ of orchestral music when seen on screen. In the audiovisual form, music's internal structure and patterns are made intelligible, and its pleasures accessible and enjoyable, to a much wider audience. Live or not live, all any performance art aims for is to come ‘alive’ to its audience. Philip Auslander's (2008) “liveness” is about being connected to people. aLiveness is about being connected to the work of art. I define aLiveness as that which occurs when a perceiver becomes conscious that the perceived work of art is presenting, with least ambiguity, its most essential truth—the truth of its form and content, and aesthetic and affect. Ellestrom suggests that when a text is transferred from one medium to another, it is transformed. Music as notations on paper is transferred to sound when performed by musicians, and then to moving images when the performance captured with multiple moving cameras is edited into a cinematized concert. A meaningful transfer means “keeping something, getting rid of something else, and adding something new”,

and it involves two stages: deconstruction of the source text (performance on stage) and reconstructing it to fit into the target medium (screen). Imbued into the transformed art are the traces of these two processes, and therein lies the potential for aLiveness.

James Millea

Pop Shove-It, Pop Music: Tunes, Tricks, and Transmediality in Tony Hawk's Pro Skater

In investigating the role of sound and music in any media, research and practitioners often look to a form's predecessors to find a potential map for their creations and analysis. With their own use of traditional orchestral instruments, cutscenes, and musical motifs, studies of videogame soundtracks have often echoed cinema as their loudest ancestor. And yet, with their prominent and purposeful use of punk, hip hop, ska, and rock, the soundtracks of the Tony Hawk's Pro Skater series call for an alternative reading of videogame music, one shaped much more by skate tapes and MTV than any other audiovisual form. This presentation explores popular music's role in creating the 'experience' of Tony Hawk's Pro Skater. It contends that by the end of the 1990s skateboarding had become a highly mediated activity, a transmedial exploit. The audio and visual characteristics of the sport were defined across platforms - from DIY skate tapes, through music videos, and on to MTV. In this movement, popular music is as central to the sport as the skateboard itself. This presentation argues, most importantly, that as those aesthetics appeared in Tony Hawk's Pro Skater, they brought with them a distinct construction of popular music on the videogame soundtrack.

Alessandro Giovannucci

The Sound out of Space: Sound, Aural Media and Music in the Horror Literature

The aim of this paper is to analyse how horror writers have employed sonic elements to construct stories and to plunge their readers in terrifying and credible atmospheres. In doing this we will see what was the impact of aural media and changing soundscape on the first half of the Twentieth century society, reflected by horror literature.

Sound is a constitutively relational phenomenon since it situates us in the world and acts as interface among the different elements of reality, for this reason horror writers have often used hearing elements to open our reality to the fantastic and the inexplicable. Aural media became involved in this process from his begins in the last decade of Eighteenth century, in this paper we will focus especially on the means of audio transmission such as the radio and the telephone.

Recurring to this medias is a good way for writers to deal with the idea of "other", intended as other spaces, other times and other form of life in order to mix up reality and fiction. For this reason aural media play an ambiguous role in horror literature, being at the same time both an objective reproduction of the reality as well as his distortion. Sound and hearing are employed as amplifiers of human feelings, exploring the non-rationals regions of our brains. We will show how horror literature had acknowledge the and increasing-noisy soundscape in which authors were immersed.

Session 7B: Pop Music and Meaning

Octavius Longcroft-Wheaton

The 'Deadification' of Bob Dylan's 'Knocking on Heaven's Door'

The Grateful Dead have always treated cover songs with as much respect as their own material and their liberal and regular inclusion into their shows have been just as well received by their fans. Many of these adaptations have been used as the basis for improvisational showcases taking up considerable stage time within the Dead's shows. Well known popular songs such as 'In the midnight Hour', 'Good Lovin', 'Dancing in the Street' and 'Good Morning Little School Girl' were the focal point for the Dead producing some of their longest jams of all time, with an example of this being 'In the Midnight Hour' at Woodstock 69 which reached a previously unheard of forty-five minutes in length.

This essay will examine how the Grateful Dead set about adapting cover songs into their own unique soundscape through the analysis of the Bob Dylan classic 'Knocking on Heaven's Door'. Jerry Garcia was a fan of Dylan, and the band did perform several shows with him in the late 1980s. The analysis will follow on to investigate how these cover songs are changed throughout their performance time in the Dead's set lists as they did not remain the same over the band's long career. Other examples that will also be examined in this analysis will including 'Me and my Uncle', 'Good Lovin' and 'Dancing in the Street'.

Griff Rollefson and Ophelia McCabe

The CIPHER Method: Networking "Gems" of Global Hip Hop Knowledges

In this collaborative article we network and develop ideas via case studies from two of the CIPHER Team's six global hip hop researchers, elaborating its knowledge mapping project in method as well as theory. The first centres the phrase "foreigner in my own country" that has emerged in various postcolonial European contexts ranging from Germany, to Italy and Ireland. The second revolves around the arboreal themes that have emerged in hip hop's metaphysics of healing "in the cipher" of live performance. We conclude that the "gems"—these smallest units of hip hop knowledge—that emerge in these studies hold wisdom that urgently needs to be amplified, heard, and heeded. As we will illustrate, the CIPHER method helps us understand how hip hop re-activates precolonial and indigenous concepts around the world—from "each one teach one" and "yin and yang" to hip hop's guiding ideological principle, "Knowledge of Self." Further, the method helps us connect more recent revolutionary histories and contemporary decolonial struggles to one another—for example, from "the Black Star Line" (Brand Nubian) and "La Operación Cóndor" (Calle 13) to #BlackLivesMatter. In this way, we can see how global conceptual archetypes emerge as local "gems" in local contexts, local languages, and local styles as part of local knowledges and local lifeways. Ultimately, the CIPHER Method aims to

leverage those findings in the service of more effective, connected, and sustainable cultural policy, arts education, media literacy initiatives, and decolonial pedagogies.

Session 7C: Aesthetics and Analysis

Chia-Ling Peng

Investigating the Theory of Rationality in the 20th Century: Taking Cage's Solo for Piano and J. S. Bach's Prelude BWV. 846. as Examples

Weber proposed the theory of rationality through his observation of Protestantism, and suggested that rationality is derived from the individual expression of preferences, value standards, behaviours and purposes (Habermas, 1984). He applied rationality to Western art music, then concluded rational features in music are systematic, structural, calculative, methodical, and predictable, while melodic, lyrical and emotional are irrational features. However, when music entered its avant-garde phase, it became radically unpredictable, chaotic, and open. These irrational features are the key elements that we may use to revise Weber's theory. Considering the lack of music examples in avant-garde style, this research aims to propose a revision by including Cage's Solo for Piano (1957-8).

Solo for Piano is one of Cage's indeterminate music works, which is composed by his self-invented graphic compositional system (Pritchett, 1993). Although this work seems aleatory at the first glance, it is actually constructed of individual systems, meaning that inner structure hides behind massive and fragmental notations. The inclusion of this work, reversely emphasises the importance of musical elements (such as leading notes, the seventh chords), which create melodic, and excite listeners' anticipations and expectations. In terms of functions of musical elements, this research proposes that melodic can also be a rational feature in Western art music, taking J. S. Bach's Prelude BWV. 846 (1722) as an example.

This research provides two original angles: indeterminacy consists of individual systems and inner structure; melodic is a privilege of Western art music, it shows rationality and irrationality simultaneously.

Sio Pan Leong

From Irrational to Anti-rational: Franz Schubert's Sonata Forms and Fantasy Aesthetic

Schubert's sonata forms have long struck commentators as fraught with 'irrational' traits. Early commentators denounced these as resulting from the composer's anecdotal 'somnambulist' way of composing, incapability of handling learned forms, and so on. More recently, a wide array of hermeneutic readings surrounding this music has been constructed around the quintessential Romantic

concepts of magic, dreams, aimless wandering, and so on. This seemingly more promising way of understanding, however, remains controvertible: above all, it still depends on viewing Schubert's sonata forms as 'irrational', whereas recent perspectives from neo-Riemannian theories have ascertained that the 'irrational' in this music, in fact, follows its own—perfectly rational—logic. Better ways of conceptualising this 'irrationalism' are therefore needed to substantiate this branch of hermeneutics.

In this paper, I propose to rethink Schubert's formal peculiarities via the fantasy aesthetic, central to which is not irrationality so much as anti-rationality—it emphasises its critical positioning against the notion of the rational. In literature, this anti-rational stance is exemplified in the way in which fantasies—dreams, visions, and similar—are presented to be as real as mundane reality and collide with it antinomically to challenge its rational validity. Taking the G Major Quartet (D. 887) and C Major Quintet (D. 956) as examples, I argue that it is through a similar coalescence between two disconcerting principles that the so-called 'irrational' is brought into play in Schubert's music. I hope that through this paper, fruitful avenues could be facilitated in the future discussion of Schubert's sonata forms.

Estelle Murphy

Poet, Poetry, Purcell: A New Understanding of the Collaborative Creative Process

The art of setting words to music is one that has drawn much scholarly attention. Conversely, what is surely an essential element in our understanding of how vocal music was invented—the collaborative creative process that existed between poet and composer—has been somewhat neglected. Traditionally this working relationship has been understood in a rudimentary manner: a poet completes a text, which is then presented to the composer, who sets it to music.

Some pioneering approaches to word-setting by Katherine Rohrer and Cathal Twomey shed light on elements of word-setting that throw into contention established understandings of the creative process. Rohrer's studies of Henry Purcell's stress patterns in his vocal works, show that he had tendencies in setting words to music that depend on the poetic metre of the opening line of a text. Twomey delves further into word-setting at a micro level, revealing George Frideric Handel's use of musical skemes when setting lines of poetry (and non-metrical texts) with particular patterns.

This paper applies the methods pioneered by Rohrer and Twomey to the early odes composed by Purcell and John Blow. It shows that using musico-poetic analysis can reveal alterations made to text by the composer, even where no independent ode text survives. It reveals that the long-established perception of the collaborative creative process between poet and composer is flawed and fails to appreciate the close link between poetic and musical choices. It argues that a more involved collaborative relationship existed and that there were established skemes for setting words to music that ultimately influenced both arts.