

**Society for Musicology in Ireland
2nd Annual Postgraduate Students'
Conference**

hosted by the

**Music Department
National University of Ireland
Maynooth**

Saturday 24 January 2009

Welcome

The Music Department, National University of Ireland, Maynooth, warmly welcomes you to the Second Annual Society for Musicology in Ireland Postgraduate Students' Conference. We are especially pleased to welcome our keynote speaker, Professor Jan Smaczny, President of the SMI and Hamilton Harty Professor of Music at Queen's University, Belfast.

Acknowledgements

The SMI and the Music Department gratefully acknowledge the generous financial support of the Vice President for Research, the Dean of Graduate Studies and the Dean of the Faculty of Arts, Celtic Studies and Philosophy, NUI Maynooth.

Conference Committee

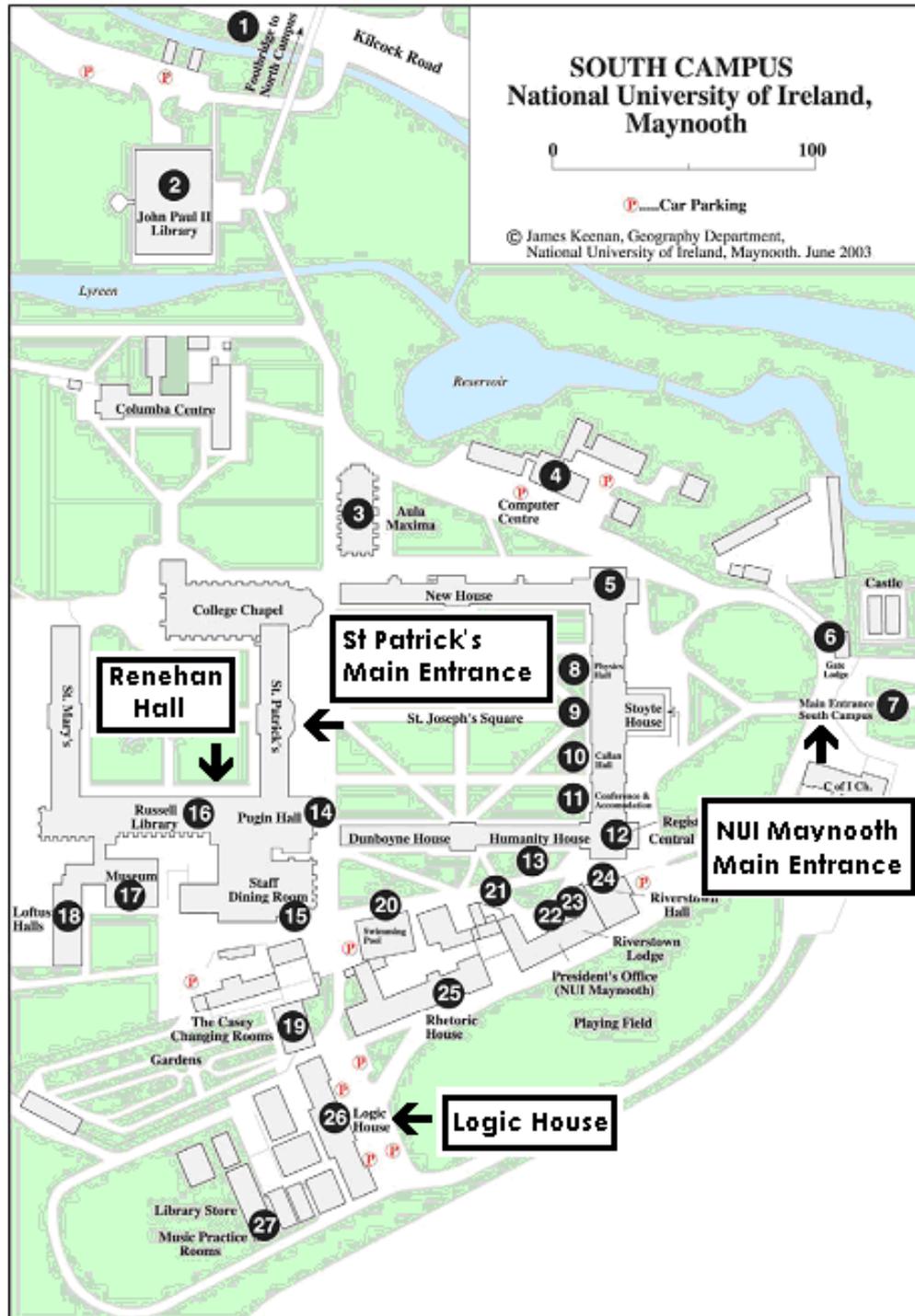
**Prof. Barra Boydell
Dr Lorraine Byrne Bodley
Ms Catherine Ferris
Ms Anne Hyland
Ms Aisling Kenny (Conference Organiser)
Dr Victor Lazzarini
Prof. Fiona M. Palmer**

Technician: Mr John Lato

The Committee wish to thank the following people for their help in organising today's event:

**Ms Marie Breen
Mr David Connolly
Prof. Peter Denman
Dr Honor Fagan
Mr Paul Higgins
Dr Michael Murphy
Ms Dearbhaile O'Boyle
Ms Jennifer O'Connor
Prof. Raymond O'Neill
Ms Lisa Parker
Mr Adrian Smith
Ms Fiona Smith
Ms Barbara Strahan**

South Campus, NUI Maynooth



Sessions and Locations

09:00	Arrival and Registration Ground Floor, Logic House
09:30	Welcome Bewerunge Room, Logic House
09:45-11:15	Parallel Sessions 1 & 2 Bewerunge Room & New Music Room Logic House
11:15-11:45	Coffee O'Callaghan Room, Logic House
11:45-12:45	Parallel Sessions 3 & 4 Bewerunge Room & New Music Room Logic House
12:45-14:00	Lunch Pugin Hall, St Patrick's College (Please use the main entrance to St Patrick's College)
14:00-15:30	Parallel Sessions 5 & 6 Bewerunge Room & New Music Room Logic House
15:30-16:00	Coffee O'Callaghan Room, Logic House
16:00-17:30	Parallel Sessions 7 & 8 Bewerunge Room & New Music Room Logic House
18:00	Keynote Address, Closing Ceremony and Reception Renehan Hall, St Patrick's College

Timetable

09:00-09:30 Registration (Ground Floor, Logic House)

**09:30 Welcome (Bewerunge Room):
Prof. Fiona M. Palmer (NUI Maynooth)**

09:45-11:15 Sessions 1 & 2

Session 1 (Bewerunge Room): *Re-evaluating Perceptions of Traditional Music*

Chair: Helen Lyons (Dundalk Institute of Technology & University College Dublin)

- **Thomas Johnston (Irish World Academy of Music and Dance, University of Limerick)**
Out of Context? The Experience of Irish Traditional Music through the Post-Primary Curriculum
- **Daithí Kearney (University College Cork)**
Towards a Regional Understanding of Irish Traditional Music
- **Bridget O'Connell (Waterford Institute of Technology)**
A Stylistic Evaluation of the Fiddle Styles in the Port au Port Peninsula of Newfoundland

Session 2 (New Music Room): *Music of 16th- and 17th-Century England and Italy*

Chair: Dr Martin Adams (Trinity College Dublin)

- **Serena Standley (University College Cork)**
Fashioning a Count: Annibale Coma's Second Book of Madrigals and Count Mario Bevilacqua
- **Simon MacHale (Trinity College Dublin)**
Something Old, Something New: The Blending of Tradition and Innovation in Purcell's Early Sacred Music
- **Annette Cleary (Royal Irish Academy of Music)**
Gabrielli's Ricercares for Solo Cello

11:15-11:45 Coffee/Tea (O'Callaghan Room)

11.45-12:45 Sessions 3 & 4

Session 3 (Bewerunge Room): *Society and Function in Traditional and Popular Music*

Chair: Dr Adrian Scahill (NUI Maynooth)

- **Paul Maguire (Academy of Irish Cultural Heritage, University of Ulster)**
'Are You Sitting Comfortably? Then We'll Begin.' Divergence in the Performance and Function of Popular Music in Ireland in the 1960s
- **Eri Hirabayashi (Irish World Academy of Music and Dance, University of Limerick)**
Music and Ritual in Contemporary Japan: Continuity and Change in the Miko-Mai Ritual

Session 4 (New Music Room): *Musical Realms of the Nineteenth Century*

Chair: Anne Hyland (King's College Cambridge)

- **Barbara Strahan (NUI Maynooth)**
Redefining Genre: Considering the Communicative Aesthetic of Schubert's Piano Duets
- **Jennifer Lee (Conservatory of Music and Drama, Dublin Institute of Technology)**
The Organisation of the Disorganised: An Examination of an Untamed *Klangwelt* in the First Movement of Gustav Mahler's Symphony No. 3 (1893-1896)

12:45-14:00 Lunch (Pugin Hall)

14:00-15:30 Sessions 5 & 6

Session 5 (Bewerunge Room): *Music in Ireland: Perspectives on Performance*

Chair: Jennifer O'Connor (NUI Maynooth)

- **Triona O'Hanlon (Conservatory of Music and Drama, Dublin Institute of Technology)**
Mercer's Performers and Performance Practice in Eighteenth-Century Dublin
- **Patrick O'Connell (NUI Maynooth)**
Some Black Redcoat Musicians in Late Eighteenth-Century Ireland
- **Catherine Ferris (NUI Maynooth)**
'Musards all the go' – The Fashion of the Promenade Concert in Early 1840s Dublin

Session 6 (New Music Room): *Council of Heads of Music in Higher Education Undergraduate Musicology Prizewinners*

Chair: Dr Gareth Cox (Chairperson, Council of Heads of Music in Higher Education)

- **Joel Cathcart (Queen's University Belfast)**
Twisting the Listening Ear: Brian Ferneyhough and Rhythmic Complexity
- **Martin Tourish (Conservatory of Music and Drama, Dublin Institute of Technology)**
The James Tourish Collection: Its Stylistic Significance within its Cultural Context
- **Aoife MacAlister (University College Dublin)**
The Emancipation of Ambiguity: An Investigation into the Nature of Musical Notation

15:30-16:00 Coffee/Tea (O'Callaghan Room)

16:00-17:30 Sessions 7 & 8

Session 7 (Bewerunge Room): Music in the Long Nineteenth Century

Chair: Dr Julian Horton (University College Dublin)

- **Majella Boland (University College Dublin)**
Writing History and Music History: How John Field and his Piano Concertos have been Received
- **David Connolly (Conservatory of Music and Drama, Dublin Institute of Technology)**
From Monody to Symphony: The Use of Gregorian Chant in the Organ Symphonies of Charles-Marie Widor
- **Ann-Marie Hanlon (University of Newcastle upon Tyne)**
Satie and the Poisoned Pen: Biography as Musical Discourse in the Reception of Erik Satie

Session 8 (New Music Room): Music of the 20th and 21st Centuries

Chair: Barbara Dignam (NUI Maynooth)

- **Stephen Graham (Goldsmiths, University of London)**
Non-popular Popular Music and Non-Notated Classical Music
- **Adrian Smith (NUI Maynooth)**
Out of Africa: The Changing Aesthetic of the Music of Kevin Volans as reflected in his String Quartets
- **Eoin Conway (Conservatory of Music and Drama, Dublin Institute of Technology)**
Patterns of Temporal Relationships in Post-Minimalist Music: Vernacular Influences in the Music of John Adams *et al*

18:00 Keynote Address (Renehan Hall)

Chair: Prof. Barra Boydell (NUI Maynooth)

- **Prof. Jan Smaczny, President of the Society for Musicology in Ireland**
'The Consolations of Musicology – Musings on the Unexpected'

18:30 Closing Ceremony

18:45 Reception sponsored by the Vice President for Research, the Dean of Graduate Studies and the Dean of the Faculty of Arts, Celtic Studies and Philosophy, NUI Maynooth

Abstracts

Session 1: Re-evaluating Perceptions of Traditional Music

Thomas Johnston (Irish World Academy of Music and Dance, University of Limerick)
Out of Context? The Experience of Irish Traditional Music through the Post-Primary Music Curriculum

The power of experience is so intrinsic and valuable to the understanding and appreciation of Irish traditional music, that to disconnect the experiential dimension from music education in any way would surely serve a great injustice. This paper deals with the topic of Irish traditional music in the Post-Primary Music Curriculum, in particular, the experience of the tradition among music teachers and students in the classroom.

Considered here are the philosophies of John Dewey and Richard Shusterman on the Aesthetics of Experience in Music Education. For example, how can music students become acquainted with the past in such a way that the acquaintance is a potent agent in appreciation of the living present? How do the analytic and praxiological requirements of performing, listening and composing within the Junior and Leaving Certificate syllabi connect with, and serve the wider practices of Irish traditional music in its natural context, the community? With this experiential context in mind, the philosophies of Bennett Reimer's 'Music Education as Aesthetic Education' and, David Elliott's philosophy of 'Praxialism' in Music Education are considered.

Integral to the research conducted, was an ethnographic field-study method combining interviews, questionnaire distribution and data analysis to provide the methodological framework and tools for analysis. On the background of well-grounded theoretical perspectives, investigated is the extent to which an understanding of Irish traditional music is being realised, and if we are to progress, how we can do so to further promote a 'fully embodied' experience of the tradition for both students and teachers.

Daithí Kearney (University College Cork)
Towards a Regional Understanding of Irish Traditional Music

The concept of the region is prominent in both geography and ethnomusicology and has been to the fore in studies on Irish traditional music. This paper considers a variety of approaches to the study of Irish traditional music that are developed from geographical literature. Regions may be used as a framework for organising information (Horner, 1993) but, as Horner later asserts: 'Any attempt at regionalisation must try to take account of this kaleidoscope of continuity and change, seeking to portray regional contrasts in terms that have contemporary relevance' (2000: 143). Regions in Irish traditional music must therefore be considered as evolving entities that are subject to various internal as well as external factors.

In this paper I focus on the work of American music geographer George Carney and his pioneering work on the geography of music (1974, 1987, 1995, 1998, 1998a, 2001). Carney's work suggests a framework for study based on a series of themes and phenomena, which is further structured by an awareness of Attali's (1985) thematic outline of music. The paper examines the application of Carney and Attali's approaches to the study of music to Irish traditional music.

Music is integrally connected to power and identity (Attali, 1985; Solomen, 2000). While it is the nature, existence and identity of the region in terms of musical heritage that is the focus of the framework for understanding, the identity of regions in Ireland is closely connected to industry and representation, most notably in relation to the urban/rural divide and the role of literature, film and the tourist industry in shaping the imagination of place and Irishness in Ireland and abroad. Thus, the framework considers the relationship between Irish traditional music and regional identity with an acknowledgement of co-existing literary traditions, political actions and tourist imagery.

Bridget O'Connell (Waterford Institute of Technology)
A Stylistic Evaluation of the Fiddle Styles in the Port au Port Peninsula of Newfoundland

The Port-Au-Port style is one of the main fiddle styles associated with Western Newfoundland. This style has traces of French, Scottish and Irish influences. Between 1711 and 1904, France enjoyed unique fishing rights on the west coast of Newfoundland. Many French fishermen from both St Pierre and Brittany were attracted to these fishing grounds and thus eventually settled there permanently. These migrant musicians not only performed the music they had brought with them, but also composed new material. The proposed research will examine and define traditional fiddle styles in the Port-au-Port peninsula. It will involve an analysis and comparison of fiddle playing with particular reference to technique, repertoire, style (including ornamentation, variation, tone, tuning and tempo), function, performing situation and status. It will also evaluate how political and economic developments within the country shaped the evolution of these styles.

Session 2: Music of 16th- and 17th-Century England and Italy

Serena Standley (University College Cork)
Fashioning a Count: Mario Bevilacqua and Annibale Coma's Second Book of Madrigals for Four Voices

Utilizing Stephen Greenblatt's concept of the construction of selves, I will evaluate the use of self-fashioning in the patronage system of sixteenth-century Italy through the case study of Count Mario Bevilacqua (1536 – 1593). His social activities and affiliations will be examined to understand how he established himself as one of the most influential and well respected patrons of his time. With over twenty-five works dedicated to Bevilacqua, Annibale Coma's *Il secondo libro de madrigali a quatro voci* (Venezia: Giacomo Vincenti, 1588) contains one of the many dedicatory letters that establishes Bevilacqua as

a noted patron with a keen knowledge of music. Other dedicatory letters paint Bevilacqua in a similar light, confirming that Bevilacqua was indeed successful at establishing himself as a revered patron of the arts. This study investigates Bevilacqua's self-fashioning as a musical connoisseur who was known throughout Northern Italy and beyond.

Simon MacHale (Trinity College Dublin)

Something Old, Something New: The Blending of Tradition and Innovation in Purcell's Early Sacred Music

Eric Van Tassel states that 'In terms of form, Purcell's Funeral Sentences were already old-fashioned even before the composer himself was born'. What Van Tassel is referring to here is the somewhat out-dated approach which Purcell takes in structuring an anthem by means of contrasting regular, identically-scored verses with choral repetitions of essentially the same material. So although Purcell later went on to explore and develop a highly modified and novel form the verse anthem proper (i.e. in the new 'declamatory' style) there exists a body of sacred choral work which appears to be generally more conservative than much of the rest of Purcell's output dating from the same time, the early 1680s. However, even though the structural framework (which Purcell inherited through his direct exposure to Tudor and Stuart composers' music) may have been archaic by this time, the sense of long-term harmonic projection was anything but. Much in the same way that Purcell wrote using 'out-of-date' instrumental genre like the *Fantazia* and *In Nomine* in which the form was conservative but the harmonic direction was highly progressive, so too do we find a striking combination of old and new in this particular branch of the composer's church music.

Annette Cleary (Royal Irish Academy of Music)

Gabrielli's Ricercars for Solo Cello

The history of the solo cello repertoire can be said to have begun in Bologna in the 1680s. The cello emerged from the shadow of the viola da gamba as composers began to exploit the virtuosic possibilities of the instrument. Gradually the cello as we know it today with strings tuned in fifths became firmly established.

An important factor which contributed to an upsurge in cello literature in the Bologna region at the end of the eighteenth century was the proliferation of performer/composers such as Gabrielli. Domenico Gabrielli (1651-1690) worked as a cellist at San Petronio and was a member of the celebrated Accademia Filarmonica. He was primarily known as an opera composer. His contribution to the evolution of the cello is evident in his seven ricercars. One of the most striking aspects of these compositions is the use of scordatura. Scordatura can be defined as the tuning of a stringed instrument in anything other than its established tuning. The 'gamba tuning', C, G, d, g, was regionally accepted in Moderna and Bologna during the late seventeenth century.

According to the manuscript source, the ricercares would seem to have been composed in 1689, a year before Gabrielli's death. By looking at the text itself, it would appear that the ricercares were not conceived of as a single unit but were composed individually over a longer period of time. Each ricercare would seem to focus on a specific technical aspect and scordatura is required with a variety of tuning possibilities. Musically, the material becomes more complex with the last two ricercares showing use of florid passage work and double and triple chords. As Gabrielli had a wide circle of students, it is possible the ricercares were compiled in 1689 as a series of lessons. If so this would be the earliest known practical treatise or method for the cello. For the modern performer Gabrielli's Ricercares provide a source of knowledge regarding the early development of the cello as a solo instrument.

Session 3: Society and Function in Traditional and Popular Music

Paul Maguire (Academy of Irish Cultural Heritage, University of Ulster)

'Are You Sitting Comfortably? Then We'll Begin': Divergence in the Performance and Function of Popular Music in Ireland in the 1960s

Professional popular music performance in Ireland in the period 1958-1973, was primarily associated with the dancehall circuit. By the early 1960s the majority of venue owners had abandoned the resident dance-band format, in favour of hiring travelling showbands. The primary function of much of the music performed by the showbands was conative, its main object being the regulation of physical movement.

During the 1960s, the emphasis on formal dancing began to decline, as large audiences attending dancehalls left little space for the formal ballroom dancing of the previous decades. Some musicians such as 'The Plattermen', a showband from Omagh, also sought recognition for their musical performance on grounds other than suitability for dancing.

This paper, which is taken from research in the broader field of popular music in Ireland in the 1960s, focuses on how some musicians re-theorised the function of popular music performance at that time. The paper will utilise a historical-ethnographic approach, concentrating on the career of 'The Plattermen'. The author will trace their earliest performances as a formal dance-band, their latter years when they recorded the uncompromising, brass-driven rock music of their final album 'Old Devil Wine' released in 1972, an analysis of the title track of that album and an account of a memorable performance in Maynooth, when the audience sat down on the dance floor to listen to the band.

**Eri Hirabayashi (Irish World Academy of Music and Dance, University of Limerick)
Music and Ritual in Contemporary Japan: Continuity and Change in the *Miko-Mai* Ritual**

This paper explores continuity and change in contemporary Japanese music and ritual, based on fieldwork conducted across a wide cross-section of ritual music practices in Japan from 2005 to 2007. In exploring constructs of tradition, it focuses on one particular ritual: a ritual called *miko-mai* (dance of shrine maiden) conducted annually by Oou shrine parishioners in Ibaraki prefecture in eastern Japan. Through this ritual, the idea of tradition as something both tangible and intangible that is passed down through the generations is exemplified through the musical practices of the *miko-mai* ritual. Music is reproduced through negotiation and relationships between those who teach it and those who learn it. Some communities, such as the community participating in the *miko-mai* ritual, place value on their music remaining the same, i.e. they consider their music to be unchanged over the years. However, continuing the tradition of music is a product of the relationship between humans, and it is practically impossible to avoid changing the music. In my paper, I describe how this community reproduces their traditional music and dance in a paradoxical manner: on one hand, they insist on the value of the continuity and consistency of their music and dance, and on the other, they change their music and dance to adapt to the changing social environment. In this way, the music and the associated dance act as powerful tools of cultural continuity and adaptation.

Session 4: Musical Realms of the Nineteenth Century

**Barbara Strahan (NUI Maynooth)
Redefining Genre: Considering the Communicative Aesthetic of Schubert's Piano Duets**

Research for this paper was funded by a Government of Ireland Postgraduate Scholarship from the Irish Research Council for the Humanities and Social Sciences and a John & Pat Hume Scholarship from NUI Maynooth.

When discussing Schubert's piano duets as a genre in her article 'Schubert's social music: the "forgotten genres"', Margaret Notley immediately dismisses three of Schubert's works from her argument: Sonata in B flat (D617), Sonata in C 'Grand Duo' (D812) and the Fugue in E minor (D952). Here Notley argues that these duets cannot be considered as typical of the duet genre because of their form and style. Is style however as central to defining a genre as Notley asserts? In his recent study on 'Chopin and Genre', Jim Samson argues that the differences in genre, style and form should be considered in this context. Here Samson asserts that in opposition to form and style, extra-musical factors characterize a genre: 'context, function and community validation.' Another significant article by Jeffrey Kallberg: 'The Rhetoric of Genre: Chopin's Nocturne in G Minor', has overturned such a restrictive approach in understanding and interpreting genre as represented by Notley. In contrast to the focus on conventions and established norms of a genre, as proposed by Dahlhaus, Kallberg calls for an examination of the persuasive and communicative abilities of works not immediately typical of their genre. Aside from

Notley's article, the duets have yet to be discussed in the context of genre theory. The fact that Notley's interpretation is so limited supports this paper's aim to explore new interpretations of genre theory and to rediscover musical meaning in Schubert's piano duets.

Jennifer Lee (Conservatory of Music and Drama, Dublin Institute of Technology)
The Organization of the Disorganized: An Examination of an Untamed *Klangwelt* in the First Movement of Gustav Mahler's Symphony No. 3 (1893 – 1896)

This paper examines the first movement of Mahler's third symphony as a collection of self-contained 'non-musical' fragments within an irregular sonata form structure. The movement, entitled 'Pan awakes: Summer marches in', represents 'part one' of a two-part symphonic structural body and contains some of the greatest musical risks of aesthetic expression ever taken by the composer. The inward collapse and disintegration of musical goals, the fusion of battling march themes and the crude and banal wind interjections combine to provide an unprecedented kaleidoscopic prelude to an evolutionary programmatic symphony.

Particular emphasis will be placed on the spatially extended links between the various sections with Mahler's use of solo percussion to represent the 'rapping of time' and this in turn will be related to the composer's treatment of the progression of time across the symphony, as well as his deliberate substitution of the Greek mythological god of Pan for conventional religious belief regarding the onset of existence. The possibility of Mahler's conscious yielding to the forces of creative impulse and the element of chance as a requirement in achieving the effective function of the movement will be discussed in relation to the following concept:

Art is essentially the transformation of blind impulsion into consciously intended performance. (V. M. Ames, Expression and Aesthetic Expression, 176)

Finally I will argue that the fragmentary nature of the monumental first movement retrospectively becomes a fundamental objective to the achievement of a symphonic 'whole'.

Session 5: Music in Ireland: Perspectives on Performance

Triona O'Hanlon (Conservatory of Music and Drama, Dublin Institute of Technology)
Mercer's Performers and Performance Practice in Eighteenth-Century Dublin

'The Performers were upwards of seventy in number.'¹ This reference to Mercer's Hospital inaugural performance on 8 April 1736, taken from Pue's Occurrences, 10 April 1736, raises several questions concerning performers engaged at the hospital's annual benefit concerts. The repertoire at these annual concerts, being largely reliant on the works of

¹ Denis Arnold, 'Music in Eighteenth-Century Dublin', *The Galpin Society Journal*, Vol. 21 (Mar., 1968), p 162, Pue's Occurrences, 10 April 1736.

Handel, required comprehensive orchestral and choral forces. Donald Burrows' suggestion that perhaps 'Handel produced at least some of his Dublin performances with a reduced scoring'² is relevant when considering the Mercer's performances. For a city on the fringe of Europe, Dublin cultivated a rich and active music scene, offering a total of eighteen venues, including theatres and churches, which provided the eighteenth-century performer with significant opportunity for employment.

The aim of this paper is to examine the importance of the Mercer's Hospital benefit concerts within the wider context of musical performance in Dublin during the eighteenth-century. The status and background of performers involved in the Mercer's concerts, the significant crossover in musical personnel participating in eighteenth-century Dublin concerts and the movement of musicians between Dublin and London will be discussed. The examination of the surviving fifty manuscript vocal and instrumental part-books belonging to Mercer's Hospital and currently held in the Manuscripts Department at TCD, and comparison with contemporary manuscript sources available for similar works will also raise important issues relating to performance practice in eighteenth-century Dublin.

Patrick O'Connell (NUI Maynooth)
Black Redcoat Musicians in Late Eighteenth-Century Ireland

The fascination with Turkish Janissary music in Austria in the second half of the eighteenth-century was mirrored in Ireland in the last decade of the century by the recruitment of black percussionists into the Militia Bands of the period. Despite their place of birth, the instruments and attire of the black musicians conveyed to the onlooker the exoticism of the Orient. The black musicians are portrayed in contemporary images wearing turbans. Neck rings and armbands survive for the black percussionists of the band of the Kilkenny Regiment. This paper will present evidence of black musicians in, among others, the bands of the Kilkenny, Fermanagh and Galway Militia Regiments. It will present details of the places of birth of a number of these musicians and how they came to be enlisted into the Militia in Ireland. Musical works of an 'Oriental' character performed at public concerts in Ireland will also be discussed.

Catherine Ferris (NUI Maynooth)
'Musards all the go' – The Fashion of the Promenade Concert in Early 1840s Dublin

The promenade concert format, established by Philip Musard in Paris in 1833, was characterised by a mixed repertoire of instrumental music featuring frequent virtuosic solos and dance forms like the quadrille and the galop. *Promenade Concerts à la Musard* were adopted in London in 1838, with admission to a standing area set at one shilling. From 1840, Louis Jullien further popularized these concerts with a showy presentation of popular dance music balanced with more substantial works like Beethoven symphonies.

In Dublin, *Promenade Concerts à la Musard* were being presented in the Rotunda Gardens by August 1839, also for the cost of one shilling. Over 100 promenade concerts

² Donald Burrows, 'Handel's Dublin Performances', *Irish Musical Studies The Maynooth International Musicological Conference 1995 Selected Proceedings: Part One*, Patrick Devine & Harry White (eds.), (Dublin: 1996), p.57.

were performed between 1840 and 1842 inclusive, with popularity becoming so heightened that during 1840 and 1841 concurrent series of concerts were run in the Rotunda and the Music Hall, Lower Abbey Street. Jullien was engaged in 1841 to perform in the Rotunda with his 'Unrivalled Band', who were in their own right engaged in the Theatre Royal for a further series of concerts.

This paper will assess the Dublin model of the promenade concert in comparison to that of London in terms of repertoire and pricing structure. It will also examine the application, by Dublin concert promoters and press, of the term 'promenade concert' to events unlike those of Jullien or Musard, and will investigate the relationship between the 'promenade concert' and the 'promenading' of the Rotunda and Portobello Gardens.

Session 6: Council of Heads of Music in Higher Education Undergraduate Musicology Competition Prizewinners

Joel Cathcart (Queen's University, Belfast)

Twisting the Listening Ear: Brian Ferneyhough and Rhythmic Complexity

Few composers have provoked such intransigently hostile reactions from performers as Brian Ferneyhough. Many refuse to consider his music for performance, the finer nuances of the composer's aesthetic intent frequently obscured amidst allegations of 'unplayability'. Philippe Albèra has suggested that on average only fifty to eighty percent of the detail presented in Ferneyhough's notation is realised in performance. Even those musicians who regularly program his works have described him in apologetic fashion as a 'composer of extremes'.

Much of this perceived extremity stems from the composer's incredibly complex rhythmic ethos, which utilises a plethora of technical devices and yet maintains an almost startling consistency. This paper seeks to dissect and expound some of these devices in order to facilitate a fuller understanding of Ferneyhough's pulsatory idiom, considered in the light of various extant conceptions of 'time', and thus to temper the prevailing notion that Ferneyhough's music indulges in an event density which is wilfully and irredeemably excessive.

Martin Tourish (DIT Conservatory of Music and Drama)

The James Tourish Collection: Its Stylistic Significance within its Cultural Context

The James Tourish collection is a series of recently-discovered manuscripts from East Donegal dating from 1896 to 1901 and containing approximately four hundred tunes. This paper focuses on the earliest book from the collection which contains 133 tunes and explores key musicological questions concerning the study of Irish Traditional Music as well as examining the stylistic significance of the music from the collection.

The cultural context in which the manuscripts were written is examined and the paper investigates reasons for the extinction of this seemingly unique musical style. This is

followed by an analysis of the tonal language used and reveals much unusual writing such as the use of chromaticism and frequent modulation within a tune.

In relation to the study of tune-types, the paper questions the validity of current musical terminology used in the study of Irish Traditional Music and suggested new terminology in order to arrive at a clearer understanding of the genre. This study was instrumental in the identification of new tune-types, culminating in the discovery of the only five examples of bi-meterical tune-types currently known within the tradition.

Aoife Mac Alister (University College Dublin)

The Emancipation of Ambiguity: An Investigation into the Nature of Musical Notation

Throughout the development of the notation of Western art music, examples of notation have presented themselves which seem to raise questions extending far beyond the sphere of the nature of notation itself. This study considers varying examples of musical notation through the lens of two basic functions: firstly, as an analogue of imagined sound and, secondly, as a set of visual instructions for a performer. The examples are discussed within the context of whether or not they function in both, one, or neither of these capacities, and how this affects the status of the score. It is seen that there is a gradual move from "precise" notation to more "ambiguous" notation throughout the twentieth century, consequently raising issues relating to the composer-performer relationship, the nature of a work, determinacy and indeterminacy, and the psychology of both performance and reception. In order to attempt an understanding and explanation of the notational peculiarities found in the chosen examples, they are considered within the historical contexts in which they originally appeared. Examples are drawn with particular reference to keyboard literature. Seemingly impossible notational requests as regards the limitations of the instrument are considered, alongside possible methods of realisation, and the issues raised by these methods, such as the use of physical gesture as an expressive device. Further issues raised include the differences between, and importance of, the musical experience for both the player and the listener. The importance of visual information for both performer and audience in the successful realisation of a work is also considered.

Session 7: Music of the Long Nineteenth Century

Majella Boland (University College Dublin)

Writing History and Music History: How John Field and his Piano Concertos have been Received

Both John Field and his music were much sought after in the 1800s. His pianism and compositions were extolled. Publishers found his works to be best-selling items. Composers and pianists aspired to play and write like him. He was, altogether, a formidable figure in the development of music during an era of change and invention. Subsequently Field's biography and works encountered and survived many changes until those changes were narrated resulting in history. Field historiography raises some fundamental historical questions.

The fundamental difference underpinning the 'recollection' of a past event (history), and the actual 'event' is the shifting of the space, time and surroundings in which it initially 'existed' (Foucault, *The Archaeology of Knowledge*). In writing history, the methodology employed may not always be transferable from one domain to another and attempting such a transferral becomes problematic. It leads to many issues which must be addressed in order to establish a point where one can begin to assimilate what may have actually occurred. In *Foundations of Music History*, Dahlhaus raises the following question: Is it possible to write a history of music where the 'event' is still being performed? I will address the question of when Field's concerti lost the status they once held, via scrutiny of Foucault's and Dahlhaus' statements and assessment of the concerti's reception history.

David Connolly (Conservatory of Music and Drama, Dublin Institute of Technology)
From Monody to Symphony: The Use of Gregorian Chant in the Organ Symphonies of Charles-Marie Widor (1844-1937)

Except for Bach's preludes and fugues, or rather certain preludes and fugues, I can no longer consider any organ music sacred unless it is consecrated by themes from chorales or Gregorian chants.³

One of the most significant organist-composers of the late nineteenth century, Charles-Marie Widor is best remembered for his ten 'organ symphonies', works which reconciled serious organ composition with the sound world offered by the orchestral organs of French builder Aristide Cavallé-Coll and his contemporaries. However Widor's later compositional career saw an increasing religious fervency and his final two organ symphonies, *Symphonie Gothique* and *Symphonie Romane*, both make extensive use of Gregorian chants as their source material. This paper aims to examine the use of chant in these two organ works, outlining the rationale for use of the chants and exploring the impact which the sacred melodies have on the works.

Ann-Marie Hanlon (University of Newcastle-upon-Tyne)
Satie and the Poisoned Pen: Biography as Musicological Discourse in the Reception of Erik Satie

Satie remains an enigmatic and widely misunderstood figure in musicological circles, a fact that has been largely determined by the musicological writings concentrated on the early modern era, and particularly musicological work directly focused on Satie. As a composer situated on the fringes of the French modernist canon, the lack of critical engagement with his music and its reception have played a significant role in alienating Satie from musicological discourses. The criteria of canon formation and the influence of the aesthetic and moral concerns of the canon encroached significantly on those rare writings which had Satie as the principal subject.

Prior to 1988, Satie scholarship primarily constituted biographical work and it is through these sources that the 'author-function' (as proposed by Foucault) of Satie's name acquired connotations such as 'second-rate composer', 'musical joker', 'musical

³ Charles-Marie Widor, as quoted in Orpha Ochse: *Organists and Organ Playing in Nineteenth-Century France and Belgium* (1994), p.139.

anarchist', 'primitive' and 'child-like', to name but a few: all labels deemed unbecoming of a serious intellectual composer. His music was considered 'resistant' to musical analysis. In the absence of critical musical discussion or analysis, these biographies remained the primary academic sources on Satie until quite recently. This paper seeks to outline and explicate the profound negative influence of the canon and its constituent ideological and aesthetic criterion on the posthumous reception of Satie in musicological discourses prior to the paradigmatic shifts in musicology and in particular the arrival of canon studies in the 1980s.

Session 8: Music of the 20th and 21st Centuries

Stephen Graham (Goldsmiths, University of London)

Non-Popular Popular Music, and Non-Notated Classical Music

In the recent past a growing convergence of aesthetic has been emerging between some forms of contemporary art music composition, and certain types of underground experimental music. Since the 1970s, the period when this convergence can first be identified in any meaningful way, popular music has been becoming ever more expansive and many-layered. Forms such as free improvisation, noise music, and drone-orientated guitar groups have prioritised exactly the sort of high-seriousness of intent, density of construction, and surface fragmentation and abrasion that we commonly identify as being the preserve of modern composition. Similarly, composers operating within the recognised sphere of contemporary art music have moved closer to underground music by incorporating electronic instruments into their work, presenting that work in rock-type settings, favouring timbre-decisive modes of composition, and allowing repetition into their music in a structurally determining way.

My paper thus investigates this convergence, grounding the general ideas given above in more specific terms as they arise from my stylistic and aesthetic analyses of certain salient examples of underground music⁴ (and to a lesser extent contemporary composition). The paper does not seek to be representative in so far as the findings might be put to the purpose of delineating the central governing property of new music, but rather it seeks to be interpretative. It seeks to understand an artistically vital repertoire of music for which we have, at present, little to no academic understanding. By doing this I hope to make clear some fundamental musical and aesthetic aspects of the convergence I advert to above. The paper will conclude with a short consideration of how this convergence has destabilised the central tenets of what we usually normatively conceive of as high art to such a degree, that the concept itself might need revision.

⁴ I could legitimately, with respect to its dominant media of reproduction and modes of dissemination, term the latter 'underground popular music', a description that points, in its potent wrong-headedness, towards the hopelessness of the present critical understanding we have of this music.

Adrian Smith (NUI Maynooth)

Out of Africa: The Changing Aesthetic of the Music of Kevin Volans as Reflected in his String Quartets

In 2006 Kevin Volans completed his tenth string quartet, making him by far the most prolific Irish composer in the medium. A relative latecomer to string quartet writing, he admits to 'stumbling' into the genre by chance when the Kronos Quartet commissioned him to rearrange his composition *White Man Sleeps* (originally scored for two harpsichords, percussion and viola de gamba) for String Quartet. The String Quartet version of *White Man Sleeps* remains a forceful statement of Volans early aesthetic reflecting his interest in his African heritage. However by the time he composed the Feldmanesque String Quartet No. 6 in 2000, this African element had receded making way for an emergence of a new phase in Volans compositional development already signalled by the earlier work 'Cicada' for two pianos. His latest contributions to the genre have displayed a predilection towards 'minimalist' style repetition as exhibited by the dynamic first movement of String Quartet No. 10. This paper aims to trace the emergence and development of Volans post-minimalist style through analyses of his later String Quartets.

Eoin Conway (Conservatory of Music and Drama, Dublin Institute of Technology)

Patterns of Temporal Relationships in Post-Minimalist Music: Vernacular Influences in the Music of John Adams *et al*

One of minimalism's defining features is its sense of rhythmic vitality. The same is true for the styles influenced by minimalism, collectively termed post-minimalist. Analysts have long likened the processes used to those in various 'world music' sources; Indian ragas, Indonesian gamelan music, and African drumming are cited most often.

Focusing on temporal and rhythmic issues in the music of John Adams, this paper will suggest alternative sources of influence for the distinctive construction of Adams's music. Comparison will also be made with the music of Philip Glass and Steve Reich as well as contemporaneous popular music.

SMI society for musicology in ireland aontas ceoleolaíochta na héireann

SMI RMA Joint Annual Conference, 9 – 12 July 2009

The *Society for Musicology in Ireland* (SMI) and the *Royal Musical Association* (RMA) will hold jointly their Annual Conference at the *Royal Irish Academy of Music*, Dublin from 9 to 12 July 2009.

Programme

The Call for Papers is now closed.

In addition to free papers, there will be papers relating to the conference themes:

Music and Literature
Music and Dublin
Relevant Anniversaries

Professor Kofi Agawu (Princeton University) is the recipient of the 2009 SMI's biennial Frank L.L. Harrison Medal, and will deliver a lecture after the presentation.

Professor Carolyn Abbate (University of Pennsylvania) will deliver the RMA's Peter Le Huray Memorial Lecture.

Registration

The programme and information on registration and accommodation will be posted on the SMI website in due course.

Address

Dr Maria McHale
Secretary to the SMI/RMA Joint Annual Conference
Royal Irish Academy of Music
Westland Row
Dublin 2
Ireland

Note: All queries should be to Dr Maria McHale maria.mchale@ucd.ie

Journal of the Society for Musicology in Ireland
Volume 4 Journal of the Society for Musicology in Ireland

To all members of SMI

It is my pleasure, on behalf of the Editorial Board, to announce the publication of the first items in vol. 4 (2008-9) of the Journal of the Society for Musicology in Ireland (JSMI). The Table of Contents, as it stands so far, is reproduced below. Further articles and reviews, currently in the pipeline, will be appended to the volume over the coming months, prior to the joint conference (in Dublin, July 2009) of the Society for Musicology in Ireland and the Royal Musical Association. Authors interested in submitting articles for consideration are invited to get in touch with me.

To access the journal, go to <http://www.music.ucc.ie/jsmi/>

JSMI is a peer-reviewed scholarly journal established in 2005. It is published exclusively online and its full-text contents are entirely free to access. For more details about the journal, see <http://www.music.ucc.ie/jsmi/index.php/jsmi/about/editorialPolicies>

Paul Everett
Executive Editor, JSMI

Table of contents Vol. 4 (2008-9)

Christina Bashford (University of Illinois at Urbana-Champaign)
Review of Michael Murphy and Jan Smaczny (eds), *Music in Nineteenth-Century Ireland* (Dublin: Four Courts Press, 2007)

Paul Collins (Mary Immaculate College, University of Limerick)
Review of Pieter Dirksen, *Heinrich Scheidemann's Keyboard Music: Transmission, Style and Chronology* (Aldershot: Ashgate, 2007)

Robert Wason (Eastman School of Music, University of Rochester)
Review of Henry Burnett and Roy Nitzberg, *Composition, Chromaticism and the Developmental Process: A New Theory of Tonality* (Aldershot: Ashgate, 2007)

Daniel Shanahan (Trinity College Dublin)
Review of Linda Cummins, *Debussy and the Fragment* (New York: Chiasma Press, 2006)

Laura Watson (NUI, Maynooth)
Review of Simon-Pierre Perret and Marie-Laure Ragot, *Paul Dukas* (Paris: Fayard, 2007)

Wolfgang Marx (University College Dublin)
Review of Fabian Holt, *Genre in Popular Music* (Chicago and London: University of Chicago Press, 2007)



NUI MAYNOOTH

Ollscoil na hÉireann Má Nuad

MUSIC DEPARTMENT

Head: Professor Fiona M. Palmer

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

Undergraduate Degrees:

BMus

BA (music combined with another arts subject)

BA Music Technology

Taught MA Degrees are offered in:

Musicology

Performance & Musicology

Composition

Computer Music

Research degrees leading to the awards of MLitt and PhD are also offered.

The Department's Ensembles include the University Choral Society, University Orchestra, Chamber Choir, Guitar Ensemble, Schola Gregoriana and Irish Traditional Music Group – more details on schedules and membership can be found on our webpages.

For more information on the Department see our new website:

<http://music.nuim.ie>

For more information on the Music Society contact:

Brian Murphy, Music Society President

music.society@nuim.ie

Music Department

NUI Maynooth

Tel: +353 1 7083733 Fax: +353 1 628 9432

Email: music.department@nuim.ie