

Annual Conference, University of Ulster, Magee Campus, Derry, Northern Ireland

Friday 7 to Sunday 9 May 2010

Friday 7 May

Foyle Arts Building Foyer

12.30-14.00 Registration

Recital Room

13.30 Welcome

Paul Moore and Cormac Newark (University of Ulster)

14.00-15.30

Recital Room

Busoni

Chair: Maria McHale (Dublin Institute of Technology Conservatory of Music and Drama)

- From *A Sketch of a New Aesthetic of Music* to the *7 Elegies* for piano: The beginnings of Busoni's modernism

Robert W. Yeo (Dublin Institute of Technology Conservatory of Music and Drama)

- Arlecchino 'the philosophic mocker and raisonneur of World War': Busoni's wartime compositions

Mark Fitzgerald (Dublin Institute of Technology Conservatory of Music and Drama)

Café

Dance: Mark Morris and others

Chair: Jan Smaczny (Queen's University Belfast)

- Philosophies of music: Merce Cunningham's 'chance' and Mark Morris's 'Mickey Mousing'

Adrienne Brown (University College Dublin)

- 'Appealing hooligans': Mark Morris and Henry Cowell

Sophia Preston (University of Ulster)

Studio B

Music and noise in film

Chair: Adam Melvin (University of Ulster)

- Synchronising *Le Sang d'un poète*: Cocteau's first cinematic-musical engagement

Laura Anderson (Royal Holloway, University of London)

- Beethoven, noise and isolation in Gus Van Sant's *Elephant*

Jessica Shine (University College Cork)

- Soundscapes of trauma and the silence of revenge in Peter Strickland's *Katalin Varga*

Danijela Kulezic-Wilson

15.30 Tea

16.00-17.30

Recital Room

Analysis: Contemporary Irish composers

Chair: Julian Horton (University College Dublin)

- Like a mad pianola: An analysis of Gerald Barry's *Sur les pointes*

Adrian Smith (Dublin Institute of Technology Conservatory of Music and Drama)

- 'Up here in the tower': Architectural structuring and compositional devices in Roger Doyle's *Babel*

Barbara Jillian Dignam (National University of Ireland, Maynooth)

- Kevin O'Connell's divided *North*: Thematic correlations between its two halves

Jennifer Mc Cay (University College Dublin)

Café

Fleischmann roundtable

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

Ita Beausang (Dublin Institute of Technology Conservatory of Music and Drama), Gareth

Cox (Mary Immaculate College, University of Limerick) and Sandra Joyce (Irish World Academy of Music and Dance, University of Limerick).

Studio B

Music and politics

Chair: Fiona Palmer (National University of Ireland, Maynooth)

- A King for Europe, a Queen for Britain: Creative authority in the birthday ode for Queen Anne

Estelle Murphy (University College Cork)

- Populism and religion in Liszt's *Des Bohémiens et de leur musique en Hongrie*

Rhoda Dullea (University College Cork)

- Alan Bush and left-wing musical theatre

Emer Bailey (Waterford Institute of Technology)

18.00

Recital Room

President's address

Jan Smaczny

Annual General Meeting of the Society for Musicology in Ireland

19.00

Studio A

Mayor's Reception + jazz

Saturday 8 May

9.00-11.00

Recital Room

Issues in pedagogy and educational outreach

Chair: Anthony McCann (University of Ulster)

- 'I'm not musical': Tracking primary student teachers' perceptions of their musicality within initial teacher education

Gwen Moore (Mary Immaculate College, University of Limerick)

- Community music(al) theatre: Well-meaning, worthy and *ipso-facto* second-rate?

Laurence Roman and Shaun Ryan (University of Ulster)

Café

Editorial issues in seventeenth- and eighteenth-century music

Chair: Desmond Hunter (University of Ulster)

- Hidden meaning in sacred letters: Iconography in William Byrd's Mass Prints

Pauline Graham (Research Scholar of the Irish Research Council for the Humanities and Social Sciences, University College Dublin)

- A hitherto-unknown manuscript source of Georg Muffat's keyboard suites

Alison Dunlop (Queen's University Belfast)

Studio A

New performance practices

Chair: tbc

- The communication of musical gesture in real-time electronic guitar performance

Richard Graham (University of Ulster)

- Technology, performance and presence

Karen Power (Mary Immaculate College, University of Limerick)

- A music of time: Hanne Darboven's 'sound-art'

Wolfgang Marx (University College Dublin)

Studio B

Panel sponsored by the 'Francophone Music Criticism 1789-1914' Research Network

Chair: Mark Everist (University of Southampton)

- From *L'Ange de Nisida* to *La Favorite*, 1839-1840: Donizetti and the press

Candida Mantica (University of Southampton)

- The critical view: Mercadante in Paris (1835-1836)

Francesca Placanica (University of Southampton)

- Dukas and *La Revue Hebdomadaire*

Laura Watson (National University of Ireland, Maynooth)

- Between Lyon and Paris : Vallas and *La Revue Musicale de Lyon*

Barbara Kelly (Keele University)

11.00 Coffee

11.30-13.30

Recital Room

Experimental music: 1964 and now

Chair: Brian Bridges (University of Ulster)

- Ezra Sims and microtones

Johanne Heraty (University College Dublin)

- The importance of Terry Riley's *In C*: A personal reflection

Hilary Bracefield (University of Ulster)

- Why go inside the piano?

Mary Dullea (University of Ulster)

- Time and space

Rachel McClure (University of Ulster)

Café

Operas and their near neighbours

Chair: Christopher Morris (University College Cork)

- *Recitativo accompagnato* as a means of characterisation in Handel's *Samson*

Liam Gorry (Queen's University Belfast)

- A tale of two mythological operas: The shared origins of Richard Strauss's *Die ägyptische Helena* and *Die Liebe der Danae*

Philip Graydon (Dublin Institute of Technology Conservatory of Music and Drama)

Studio A

Music and the visual

Chair: Paul Moore (University of Ulster)

- Inhabiting the musical work: Reading Bainbridge's *Music Space Reflection*

Adam Melvin (University of Ulster)

- *Ut pictura musica*: Interactions between Stravinsky's *Concerto for Piano and Wind Instruments* and analytic cubism in the visual arts

Irena Friedland (Tel Aviv University)

- Opera's offspring: The *Gesamtkunstwerk* and film

Simon Shaw-Miller (Birkbeck College, University of London)

[NB double-length paper]

Studio B

Irish musical institutions

Chair: Barra Boydell (National University of Ireland, Maynooth)

- Music societies and the printed press: Dublin, 1840-1844

Catherine Ferris (National University of Ireland, Maynooth)

- Beyond 'Derry's Walls' and 'The Boys of Wexford': A history of the BBC's collaboration with competitive musical festivals in Northern Ireland, 1925-39

Ruth Stanley (Queen's University Belfast)

- Expressing the soul of a nation's being

Teresa O' Donnell (St. Patrick's College, Drumcondra)

- Aesthetics and creativity: The influence of cultural nationalism on *sean-nós* singing in Ireland

Eamonn Costello (Irish World Academy of Music and Dance, University of Limerick)

13.30-14.15 Lunch

Recital Room

14.15-15.00 Concert: Darragh Morgan (violin) and Mary Dullea (piano)

Works by Schumann and contemporary Irish composers

15.00-17.00

Recital Room

Piano music from Field to Stanford

Chair: Shaun Ryan (University of Ulster)

- Form in the first movements of John Field's piano concerti

Majella Boland (University College Dublin)

- 'Nicht mehr mit Trillern [und] Oktavspringern langweilen!': Mendelssohn, Schumann, and the ideal type of piano concerto in the early nineteenth century

Nicole Grimes and Julian Horton (University College Dublin)

- Fusion or confusion?: Questions of intention and unity in Stanford's Piano Preludes op. 163 and op. 179

Adèle Commins (Dundalk Institute of Technology)

Café

Composers in (and out of) academia

Chair: tbc

Raymond Deane, Ian Wilson and Frank Lyons (University of Ulster)

Studio A

Opera and new media

Chair: Cormac Newark (University of Ulster)

- Beyond the fourth wall: Music, theatre and video in *The Tristan Project*

Christopher Morris (University College Cork)

- The opera director's voice: DVD 'extras' and the question of authority

Áine Sheil (University of York)

Opera on the Iberian peninsula

- 'Quanto me sea posible': Mercadante in Spain, 1826-1831

Riccardo La Spina

- Basque identity in *Gernika* by Francisco Escudero

Itziar Larrinaga Cuadra (Musikene, Centro Superior de Música del País Vasco)

Studio B

Orchestral topics

Chair: Wolfgang Marx (University College Dublin)

- After Mahler: Imperatives of form in the twentieth-century symphony

Úna-Frances Clarke (University College Dublin)

- Topical allusions in Karłowicz's *Eternal Songs*

Michael Murphy (Mary Immaculate College, University of Limerick)

- Martinů's symphonic instinct and a Dvořákian 'red herring'.

Jan Smaczny (Queen's University Belfast)

17.00 Tea

18.00 Keynote lecture

Great Hall

Thinking in music, or Why universities need composers

Nicola LeFanu (University of York)

19.00 Reception sponsored by Wiley-Blackwell

Dinner

Union Bar

21.00 Concert: The Brian Irvine Ensemble

Sunday 9 May

9.30-11.30

Recital Room

Ethnomusicology

Chair: tbc

- Reconfiguring Irish harp traditions

Mary Louise O'Donnell

- 'Songs of the South East': A study of the ballad tradition in County Wexford

Leah Clarke (Waterford Institute of Technology)

- Afro-Celtic musical synthesis on America's cultural frontiers

Christopher J. Smith (Texas Tech University)

- Beyond the term 'music'

Anthony McCann (University of Ulster)

Café

Irish song collections: Editorial issues

Chair: Ita Beausang (Dublin Institute of Technology Conservatory of Music and Drama)

- ‘Worthy of preservation or not?’: A twenty-first-century appraisal of P. W. Joyce’s work as a collector of Irish music

Lisa Morrissey (Waterford Institute of Technology)

- Concerning the sources of Beethoven’s Irish folksongs: Identification, transmission and editorial intervention

Peter Downey (St Mary’s University College)

Studio A

Sound, perception, music

Chair: Frank Lyons (University of Ulster)

- The perception of spatial music in a performance context

Enda Bates (Trinity College Dublin)

- Can sound function in music?

Brian Bridges (University of Ulster)

- Sound-based music or just music?

Victor Lazzarini (National University of Ireland, Maynooth)

Studio B

Sociologies of opera

Chair: tbc

- Fashion on and off the opera stage of nineteenth-century New York

Tabitha Heavner (Central Connecticut State University)

- Wexford Festival Opera

Anna Nolan (University of Ulster)

11.30 Coffee

12.00-14.00

Studio A

Plenary session and roundtable: Accessibility and communication in contemporary

music and sonic art

- Art for people's sake: On the accessibility of, and communication in, sound-based music

Leigh Landy (De Montfort University)

Panel:

Victor Lazzarini (National University of Ireland, Maynooth)

Eric Lyon (Queen's University Belfast)

Gordon Delap (National University of Ireland, Maynooth)

Brian Bridges (University of Ulster).

Sandino's

15.00

Concert: Electronica featuring artists from the University of Ulster and the Sonic Arts Research Centre, Queen's University Belfast

Annual Conference, University of Ulster, Magee Campus, Derry, Northern Ireland

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Abstracts

Busoni

Chair: Maria McHale (Dublin Institute of Technology Conservatory of Music and Drama)

From *A Sketch of a New Aesthetic of Music* to the *7 Elegies* for piano: The beginnings of Busoni's modernism

Robert W. Yeo (Dublin Institute of Technology Conservatory of Music and Drama)

In 1907 Ferruccio Busoni published his radical manifesto *A Sketch of a New Aesthetic of Music*. In its scope the *Sketch* is wide-ranging: Busoni comments on topics as varied as the limitations of tonality, an exploration of polytonality, the systematic discovery of new modes and scales, the rejection of major and minor as polar opposites, microtonality, freedom of form, freedom from bar-lines, new notational methods and new instruments. The *Sketch* also marks a watershed between Busoni's works written in a tonal romantic language and works of increasing tonal, formal and harmonic ambiguity. While for many years commentators on Busoni's music have suggested that the radicalism of the *Sketch* is not matched by any significant corresponding experimentation in Busoni's musical language, this view overlooks the more innovative approaches Busoni began to take in his mature compositions.

This paper considers Busoni's *7 Elegies* for piano of 1909, a collection of short piano works that represents Busoni's first compositional offering following the publication of the *Sketch*. It will discuss the implications of Busoni's polemic for his own work by investigating ways in which novel ideas presented in the *Sketch* are explored in the composition of the *7 Elegies* and demonstrates how Busoni shifted away from the romanticism of his earlier works towards a more personal and modern language.

Arlecchino 'the philosophic mocker and raisonneur of World War': Busoni's wartime compositions

Mark Fitzgerald (Dublin Institute of Technology Conservatory of Music and Drama)

In Berlin in 1914, surrounded by an atmosphere of increasing jingoistic militarism, Busoni began writing the libretto for his opera *Arlecchino*. The text for the work, a one-act comedy set in a Bergamo populated by *commedia dell'arte* figures, is written in German. While the central events are drawn from the stock tales of deceived husband and philandering hero with as much lampooning of romantic opera as of romantic notions of fidelity, Busoni also used his characters to satirise nationalistic and militaristic ideas and ambitions. By the time Busoni came to write the music for his opera, Europe had descended into war and *Arlecchino* had taken on a much darker meaning, as Busoni himself realised when he re-read the text in 1915. As he completed the work Busoni was himself exiled not just from the Italy of his and his hero's birth, but also from his adopted Berlin. His sense of loss at the level of cultural destruction wrought by the war was brought to a head in 1916 with the death of his friend, the artist Umberto Boccioni. The way in which Boccioni's death was treated by the Italian press as wartime propaganda spurred Busoni into writing an anti-war article 'Der Kriegsfall Boccioni'. Its publication in neutral Switzerland in the *Neue Zürcher Zeitung* in August 1916 was reported internationally, inspiring Arnold Schoenberg to draw up his own fifteen-point plan for world peace.

This paper examines *Arlecchino* within its wartime context, and the extent to which Busoni intended to make a political statement with this work. It will evaluate the idea that Busoni sought refuge from the destruction taking place around him in his art, a form of inner exile that the death of Boccioni made impossible. Finally the paper will look at the opening of *Doktor Faust* (conceived in 1916 and composed towards the end of 1917), in which an unseen choir intones the word 'Pax', and link it to his other wartime writings.

Dance: Mark Morris and others

Chair: Jan Smaczny (Queen's University Belfast)

Philosophies of music: Merce Cunningham's 'chance' and Mark Morris's 'Mickey

Mousing'

Adrienne Brown (University College Dublin)

Mark Morris and Merce Cunningham, two choreographers in twentieth- and twentyfirst-century America, are musically indebted and informed in very different ways: their use of music for choreography illustrates this. Morris is musically literate though untrained, and is known for his adherence to the musical score. His influences include Balkan dance rhythms, Gershwin, and the puzzles of rounds and madrigals. He has made a practice of working with some of the foremost composers of the Western Art Music canon and has attracted praise and castigation for his efforts in equal measure. Merce Cunningham is well known for his personal and working relationship over many years with John Cage, and his ideas on the randomness and chance events that govern music and dance creation derive largely from the influence of Cage. Cunningham espouses a philosophy of music that has been influenced by Zen, the *I Ching* and space travel. Over the last three centuries, flux and flow in the dominance between art music and dance performance have shifted and changed. In the eighteenth century, music was in a dominant position, where dance was made to respond to the directives of the music. The early twentieth century saw a reversal of this, with choreographer Martha Graham's insistence that the music followed the dance, later followed by Merce Cunningham's separation from, and independence of, music. In the late twentieth and early twenty-first century, choreographers such as Mark Morris are returning to a reliance on musical dynamics to direct and shape their dance. Looking at Mark Morris's *Falling Down Stairs* (1998) to music by J. S. Bach, and Merce Cunningham's *Biped* (1999) to music by Gavin Bryars, I will show how the choreographers in question have dealt with the musical accompaniment to each piece in ways governed by their own personal and idiosyncratic philosophies.

'Appealing hooligans': Mark Morris and Henry Cowell

Sophia Preston (University of Ulster)

Kyle Gann, in his preface to *American Music in the Twentieth Century* (2006), suggests: 'Let us take as our premise that there is no such thing as "American music" and that it results partly from the clash of European, African, Asian, and Latin American influences. Partly, not completely, for it also results from unfettered Yankee inventiveness and from the freedom Americans have had to create their own music without the restrictions (or benefits) of an assumed, shared culture. Every American composition is a dialogue between inheritance and freedom.' He could be describing not only the music of Henry

Cowell (b. 1897) with particular reference to what Cowell termed ‘trans-ethnicism’, but also the choreography of Mark Morris (b. 1956). Despite the 59-year age difference, there are striking similarities in the development and output of the two artists’ work. Both spent rather less time in school than was the norm for their time and age, but both made up for this by being voracious and highly intelligent readers. Both (at first completely self-taught) simply got on with the job of creativity as young teenagers with energy, authority and confidence. Most notably, though, both have created their own, radically new means of expression by drawing on not only what Cowell called ‘the whole world’ of music (and dance) but also by delving into, and mining, the past. Morris has (so far) choreographed three pieces to music by Cowell, and in each we can see him, like Cowell, drawing on traditional forms with such skill that, as Joan Acocella summarised in her 1993 biography, he came to be seen ‘as a classicist rather than (or as well as) an appealing hooligan’.

Music and noise in film

Chair: Adam Melvin (University of Ulster)

Synchronising *Le Sang d’un poète*: Cocteau’s first cinematic-musical engagement

Laura Anderson (Royal Holloway, University of London)

Jean Cocteau’s (1889–1963) career included explorations in a variety of media including literature, poetry, film and design. Although he was an amateur musician himself, his encounters with musicians of his time and his efforts to bring them together on various projects resulted in some of the most fascinating works of the French avant-garde. His writings on music and the aesthetics that he expounded to musicians are central to the development of French music in the twentieth century. Scholarly research into Cocteau and music has for the most part focused on his early encounters with Les Six and the Ballets Russes. However, a comprehensive, detailed study of his approach to music in film has never been undertaken, nor any attempt made to investigate how his attitude to the role of music in film may have been shaped by contemporary developments in French music in the early twentieth century. In this paper I will discuss Cocteau’s first engagement with music for film and how the role of music was a key consideration from the very conception of the project, in a manner unprecedented in French cinema at this

time. Furthermore, his collaboration with Georges Auric resulted in the development of a new technique, accidental synchronisation, which offered one solution to the controversies that surrounded the combination of music and image from the birth of cinema. Based on archival evidence from the British Library, the Houghton Library at Harvard and the Bibliothèque Historique de la Ville de Paris, I will trace the evolution of Cocteau and Auric's thinking in their development of a score for the cinema, and demonstrate that Cocteau's personal engagement with the arrangement of the music was far greater than is currently accepted in the musicological literature.

Beethoven, noise and isolation in Gus Van Sant's *Elephant*

Jessica Shine (University College Cork)

My paper examines the correlation between music, noise and the theme of isolation in Gus Van Sant's film *Elephant*. That isolation is a fundamental concern of Van Sant's oeuvre is not a new idea, but the question has largely been addressed from the perspective of queer theory. I relocate the discussion within the context of media analysis, asking how music and sound-effects convey the isolation of the film's protagonist, Alex. In a reference to *A Clockwork Orange*, Alex, a disaffected teenager, is particularly drawn to the music of Beethoven. I begin by analysing the meaning of this attraction for Alex's identity and his inner world. But I also address the question of how Beethoven is situated in relation to other elements of the soundtrack. Everyday sounds (such as the closing of a car door) are augmented so that they overlay, underpin or directly compete with the music in ways that depart from typical filmic practice. It is as though Alex were hyper-aware of the noises around him, an awareness that conveys an impression of trauma and stress. This collision between (inner) music and (outer) noise, I argue, foregrounds Alex's isolation from reality. The effect on the audience is to draw us into Alex's inner world and identify with his alienation from reality: like Alex, we are persuaded by music and jarred by noise. The result is that we form an identification with a sociopathic character who, like Kubrick's anti-hero, ought not only to be alienated but alienating.

Soundscapes of trauma and the silence of revenge in Peter Strickland's *Katalin Varga*

Danijela Kulezic-Wilson

In the age when 'auteur music' (Gorbman 2007) has become the practice of choice for

many young directors not bound by studio contracts, the fact that the process of creating *Katalin Varga* was inspired by, and permeated with, pre-existing musical materials drawn from director Peter Strickland's personal music vault is not such a rarity in itself. What makes Strickland's debut exceptional (apart from the detail that it also won the Silver Bear for an outstanding sound design at the 2009 Berlinale) is the fact that, due to Strickland's passion for electroacoustic music and *musique concrète*, as well as his taste for non-commercial cinema, the use of music and sound in *Katalin Varga* manages to bypass all the mannerisms that have become associated with 'author soundtrack' strategies in American Indies, opting instead for daring audio-visual juxtapositions which bring to mind the disturbing soundscapes of David Lynch's *Eraserhead*.

Starting from the premise that the creation of *Katalin Varga* has to be viewed in the light of Strickland's experience as a member of The Sonic Catering Band (which specialises in *musique concrète*), my paper explores the compositional aspect of his approach to creating the film's rhythmic macro-form. It investigates the role of music in establishing the air of a folk tale in a story structured as a revenge thriller. It also reveals how, by symbolically embodying and portending the full temporal arc of the protagonist's revenge journey (the memory of a trauma, the drastic actions of revenge and their consequences), *Katalin Varga's* soundtrack engages with the most sensitive moral and emotional issues raised by the subject of revenge in this film.

Analysis: Contemporary Irish composers

Chair: Julian Horton (University College Dublin)

Like a mad pianola: An analysis of Gerald Barry's *Sur les pointes*

Adrian Smith (Dublin Institute of Technology Conservatory of Music and Drama)

Gerald Barry's *Sur les pointes* was written for the German pianist Herbert Henck and given its premiere at the Institute of Contemporary Arts in London on 29 March 1981. The work commands a formidable reputation amongst pianists who play contemporary music for the considerable technical demands it places on the performer. Its title refers to a movement in ballet where the body is raised onto the tips of the toes, a motion reflected in the staccato chords which begin the work. The apparent bareness and simplicity of the opening belies the rest of the work's virtuosic nature, which combines

Lisztian octave passage work with a manic final chordal section reminiscent of the frenzied pianola music of Conlan Nancarrow. Yet for all its difficulty, *Sur les pointes* is notable for its clarity of purpose and fundamental adherence to melody. This melody, a version of which first appeared in Barry's earlier, graphically titled work \emptyset , is derived from the traditional Irish tune *Bonny Kate* using highly individual strategies. Although any trace of the original tune is rendered imperceptible by Barry's treatment of the source material, it is nevertheless crucial in terms of defining the overall melodic contour of the work. This paper will discuss the genesis of the melodic content of *Sur les pointes* and how Barry structures and utilises this material as the basis of the composition.

'Up here in the tower': Architectural structuring and compositional devices in Roger

Doyle's *Babel*

Barbara Jillian Dignam (National University of Ireland, Maynooth)

Ireland's most prolific composer of electronic and electroacoustic music, Roger Doyle (b. 1949), is renowned for the stylistic diversity of his compositional oeuvre. This is primarily a result of his wide-ranging musical tastes (classical, pop, rock, jazz and experimental music) and theatrical collaborations (Operating Theatre, I-Contact). All have had varying degrees of influence on a compositional career spanning almost four decades, culminating in the prestigious Bourges Magisterium Award in 2007.

Doyle's magnum opus *Babel* (1989-99) is a large-scale project focusing on the celebration of language, moreover the multiplicity of musical language and expression, and the exploitation of numerous technologies to create a multifarious work. From the 103 individually crafted pieces, Doyle has constructed an expansive labyrinthine sonic arcology comprising representations of real-world rooms and places and imaginary dream spaces, all internally connected through hundreds of aural links and connections. This paper will explore this sonic architecture, examining its structuring principles and compositional devices, tracing the trajectory paths of a number of links and connections between pieces and illustrating the existence of a global 'Babel Structure'.

Kevin O'Connell's divided *North*: Thematic correlations between its two halves

Jennifer Mc Cay (University College Dublin)

Derry-born composer Kevin O'Connell was granted a commission by BBC Radio Three in

1997. It was his first orchestral commission after moving out of 'the North' of Ireland following several teaching positions there after his studies. The choice of title for this music is borrowed from fellow Derry-man Seamus Heaney's first publication following *his* move out of 'the North', suggesting a nostalgic, rather than programmatic, standpoint. As O'Connell has said, 'it's a title not a description'. The twenty-minute orchestral piece has a very clear break in the middle, creating two ten-minute sections which are thematically related. This structural divide, combined with the title *North*, might be interpreted as a reference to the divided society of Northern Ireland, despite O'Connell's claims that this work is not programmatic.

This paper, then, will assess the extent to which the two sections of *North* are united, or indeed conflicting, through analysis of thematic units and cells, and consider relations between the many temporal changes. O'Connell's intention may have been non-programmatic, but his choice of title and motivic treatment present unintentional results.

Fleischmann roundtable

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

In this session, conceived to mark the centenary of the birth of Aloys Fleischmann (1910-1992), the panel will address a variety of issues that pertain to his varied and influential career. Michael Murphy (Mary Immaculate College, University of Limerick), convenor of the session, will provide a preamble setting out relevant contextual issues. Ita Beausang (Dublin Institute of Technology Conservatory of Music and Drama) will speak about his Irish/German identity, which influenced his educational philosophy, his many initiatives for promoting musical culture and his music. Gareth Cox (Mary Immaculate College, University of Limerick) will address aspects of his late compositions from an analytical perspective. Sandra Joyce (Irish World Academy of Music and Dance, University of Limerick) will explore his musicological *magnum opus*, the *Sources of Irish Traditional Music*.

Music and politics

Chair: Fiona Palmer (National University of Ireland, Maynooth)

A King for Europe, a Queen for Britain: Creative authority in the birthday ode for Queen Anne

Estelle Murphy (University College Cork)

In 1702 Peter Anthony Motteux, a well-known French London-based writer and poet, collaborated with the composer John Eccles, the Master of the King's Musick, in writing the annual royal musical ode for William III's birthday. The surviving autograph manuscript is listed in the British Library manuscript catalogue as 'Ode for the King's Birthday, 1703; in score by John Eccles'. The entry then states that the composition had already reached fol. 10v when King William III died and therefore the words up to that point had to be amended to suit his successor, Queen Anne. On closer inspection of this manuscript, it seems that much more of the ode had been completed before the king's death and that much more than the words 'King' and 'William' were amended to suit a succeeding monarch of different gender and nationality. This ode was performed before Queen Anne on her birthday in 1703 and the words were published shortly afterwards. The discrepancies between this printed version of the ode poetry and the words as they appear in their musical context reveals that no less than three versions of the same text existed in the creation of this work. These curious discrepancies call into question issues of authority not only in the case of the poet and composer but in the case of poetry and music themselves.

This paper will further explore the problems of textual versus musical authority presented in this manuscript. It will also investigate the problems faced by its creators in reworking a piece, originally intended for a foreign male war-hero, for a female British Queen during a period of political and religious fragility.

Populism and religion in Liszt's *Des Bohémiens et de leur musique en Hongrie*

Rhoda Dullea (University College Cork)

Liszt's 1859 book on Hungarian Gypsy music, *Des Bohémiens et de leur musique en Hongrie*, was his most comprehensive literary work, the end-part of a twelve-year project that included his creation of what he termed a 'Bohemian Epic', the painstaking arrangement and publication of the fifteen Hungarian Rhapsodies between 1848 and 1854. Liszt intended *Des Bohémiens* both as a Rousseauian tribute to the apparently 'natural' musicality of Gypsy musicians and a gift to Hungarian people; nonetheless, the

book prompted widespread disapprobation from the very outset, and has been followed by controversy ever since. A longstanding question-mark over the authenticity of Liszt's authorship of this book (and, similarly, several other tracts by him) generated the suspicion that Liszt's consort, Carolyne von Wittgenstein, had not only ghost-written *Des Bohémiens* but been responsible for the inflammatory anti-Semitism that infused the work; on the other hand, Hungarian nationalists accused Liszt of displaying a total lack of understanding of Hungarian culture in his assertion of the original 'Gypsy' character of the Hungarian-Gypsy musical genre that formed the focus of the book. Moreover, a multitude of editions and revisions (significantly, the 1881 second edition was demonstrably altered by Carolyne) has contributed to the uneasy reception and distrust of the work by Liszt scholars to the present day.

This paper seeks to demonstrate that the original 1859 edition of *Des Bohémiens*, while idiosyncratic in its execution, nonetheless may be shown to be an ideologically cohesive and authentic encapsulation of Liszt's populist leanings and Christian socialist beliefs, forged by a significant encounter with Saint-Simonism and the writings of the radical excommunicate, Felicité de Lamennais. In conjunction with Liszt's overt pacifism and uneasy stance towards the violence of the 1848 uprisings, as demonstrated in his correspondence, *Des Bohémiens*, when examined with care, may be taken as a valid position paper, revelatory of Liszt's deepest held (if controversial) beliefs.

Alan Bush and left-wing musical theatre

Emer Bailey (Waterford Institute of Technology)

Writing to Alan Bush in 1936, Benjamin Britten stated: 'I personally think that art is the best medium for propaganda. The Roman church knows or knew that. So do you and the Left Theatre'. During the 1930s Alan Bush collaborated with left-wing poet and writer Randall Swingler on a series of musical and theatrical extravaganzas. Their most ambitious project, *The Festival of Music for the People*, took place on three nights at three different venues in London in April 1939, and involved 100 dancers, 500 singers, 2 soloists (Parry Jones and Paul Robeson), and the participation of 100 members of the International Brigade. Staged at the Royal Albert Hall, it commenced with the stirring pageant *Music and the People* in ten episodes, a historical perspective of the plight of workers through the ages. Swingler's texts were set by twelve different composers,

including Vaughan Williams and Rubbra. On the second night, the programme included three of Hanns Eisler's overtly political cantatas, and Britten's *Ballad of Heroes* was specially written for the final night's programme, which also included the controversial choral finale of Bush's Piano Concerto. The festival served not only as an enjoyable musical theatre experience but also as an exciting propagandist event. An important element was the involvement of both amateur and professional artists, and the inclusion of the audience itself. The Festival was a triumph for all concerned. The coming together of many elements of the Labour Movement for such an ambitious project demonstrated the extent to which the Communist ideal had become an integral part of pre-war London's artistic life. This paper will explore Bush's involvement in this and other such projects in relation to his Communist sympathies during the 1930s.

Mayor's reception

Derry-Londonderry City of Culture 2013 bid

Presentation by Noelle McAlinden

It's our ambition that 2013, the year that commemorates the founding of our walls, also celebrates the buzzing creative energy that is propelling us towards an exciting future...

Issues in pedagogy and educational outreach

Chair: Anthony McCann (University of Ulster)

'I'm not musical': Tracking primary student teachers' perceptions of their musicality within initial teacher education

Gwen Moore (Mary Immaculate College, University of Limerick)

This paper will explore primary student teachers' perceptions of their musicality and how this affects their engagement with music in an initial teacher education programme that prepares them to teach the full range of school curriculum subjects as generalists. In particular, attitudes to teaching music, musical background and experience, and factors affecting teachers' confidence will be investigated. Previous research indicates

low confidence levels among generalist primary teachers when it comes to the teaching of music (Hennessy, 2000; Holden and Button, 2006; Seddon and Biasutti, 2008). Such low confidence levels often stem from insecurity about being 'musical'; poor singing skills; little previous music education experience; and insufficient musical knowledge. Many initial teacher education programmes provide two or three courses in music education. During such a short period, can teacher educators address and alter such perceptions?

Students' perceptions of their musicality were obtained at the beginning and the end of the programme using a questionnaire and semi-structured interviews. In addition, students were asked to keep a reflective journal in two semesters in which they reflected on course content and documented their musical knowledge, skills, and attitudes. Following the presentation of the findings, I will propose that raising awareness of students' perceptions of musicality, the use of 'praxial' music workshops, and student reflection within music education modules might be a fruitful means of altering such perceptions, thereby enabling them to teach music with increased confidence and make a difference to music education at primary level.

Community music(al) theatre: Well-meaning, worthy and *ipso-facto* second-rate?

Laurence Roman and Shaun Ryan (University of Ulster)

An illustrated demonstration examining the incentives, challenges, rewards and frustrations inherent in staging opera and musical theatre in a community context. The talk will focus on four diverse community offerings: *Cindy's Incredible Martian Adventure*, *Ulysses—a Musical Odyssey*, *The Chester Mystery Cycle* and *Isabella and the Pot of Basil*.

Community theatre currently attracts significant governmental finance and its production is often a condition of a professional theatre's being given Arts Council funding. Can community output ever represent more than a tokenist, vaguely patronising, exercise in political correctness?

Editorial issues in seventeenth- and

eighteenth-century music

Chair: Desmond Hunter (University of Ulster)

Hidden meaning in sacred letters: Iconography in William Byrd's mass prints

Pauline Graham (Research Scholar of the Irish Research Council for the Humanities and Social Sciences, University College Dublin)

The printed editions of the three masses by William Byrd (1540–1623) were published by Thomas East between 1592 and 1595. East's editions were issued as part-books without title-pages or dates, since music for the Catholic liturgy was politically contentious in Elizabethan England. Byrd did not include any prefaces, but ensured that his authorship was acknowledged by having his name printed on each page. This paper will explore the symbolic nature of the five decorated initial letters, printed with woodblocks, found at the beginning of each movement of the three masses. It will argue that the symbols used would have been understood by the recusant community in England (for example, the figure of Saint Peter holding a key, which adorns the initial letter 'K' of the Kyrie in each Mass), and that their political connotations would likewise have been evident. With reference to Jeremy Smith's recent work on Byrd's assertion of an authorial persona through the medium of print, it will be argued that the choice of wood-blocks used for the Mass prints was a deliberate one on Byrd's part; it represented a calculated risk—one on a par with his courageous decision to compose and publish these masses in the first place. Furthermore, one can discern a parallel between the use of allegory in the literary sphere at this time (such as that found in Spenser's *Faerie Queene*) and the symbolic use of imagery found in the printed editions of Byrd's masses.

A hitherto-unknown manuscript source of Georg Muffat's keyboard suites

Alison Dunlop (Queen's University Belfast)

When Siegbert Rampe made his 2003 complete edition of the keyboard works of Georg Muffat (1653–1704), only one manuscript source of the composer's keyboard suites was known to exist (A-Wm XIV 743). This early-eighteenth-century manuscript in the archive of the Viennese Minoritenkonvent, which also contains works by composers including Handel and Froberger, is badly damaged, several pages are missing and the suite

movements by Muffat are scattered throughout. Since the publication of Rampe's edition, another manuscript containing keyboard suites by Muffat has been identified. This manuscript in the Berlin Sing-Akademie archive (D-B SA 4581) is now the most important source of Georg Muffat's keyboard music. The Sing-Akademie collection, believed to have been lost since the Second World War, was rediscovered in Kiev in 1999 and returned to Berlin in 2001. It houses a total of 27 manuscripts containing works by both Georg and Gottlieb Muffat (1690–1770) and is therefore of extraordinary significance to Muffat scholarship: not only is it the single largest collection of Muffat manuscripts, but most compositions were previously unknown. The Sing-Akademie manuscript was made by a Viennese professional scribe and dates from circa the 1730s. It contains nineteen hitherto-unknown compositions by Georg Muffat as well as more reliable copies of sixteen pieces found in the Minoritenkonvent manuscript. This paper will discuss the provenance and transmission history of the Sing-Akademie manuscript and evaluate the reliability of its musical contents as well as its implications for performance practice.

New performance practices

Chair: tbc

The communication of musical gesture in real-time electronic guitar performance

Richard Graham (University of Ulster)

'The question of gesture is [...] crucial in music. It lies in the intersection of two axes: one that bind together an observable action (the gesture of the instrumentalist) and a mental representation (the fictive movements evoked by sound forms), and another one that establishes a link between the interpreter (that produces the gestures) and the listener (who guesses, symbolises and transforms them on an imaginary plane). The latter is established through the recording of the music' (Delalande 1988). The potential found in electronic instruments to bypass the productive stage of the performance domain in order to manipulate an audio signal directly (Fales 2005) presents a series of issues concerning agency, causality, and the communication of musical gesture.

Electronic performance practices will often exhibit an unclear causal relationship between a sound-producing mechanism and chosen synthesis process, one which

contradicts existing instrumental schema acquired via (sub-conscious) audiovisual conditioning over an extended period of time (Smalley 1997). Taking account of these preconceived notions, one may develop appropriate mapping strategies for gesture in existing instrumental vernacular.

This paper proposes a performance approach which utilises a series of interactive musical mapping processes which appropriately reflect various forms of musical gesture during real-time performance. Such an interactive system involves identifying 'musical gestures that serve the dual purpose of creating primary musical material and generating functions applicable to signal processing' (Winkler 1998). This paper will address both 'effective gesture', pertaining to the physical actions of the instrumentalist, and, more broadly, 'figurative gesture', pertaining to semiotics in music (Delalande 1988).

Technology, performance and presence

Karen Power (Mary Immaculate College, University of Limerick)

This paper examines how current creative technological trends are affecting both the concept of 'performers' and, indeed, the performance space. Through the increasing use of technology, alongside a notational language that is becoming less relevant to many contemporary musical styles, composers and performers are exploring more inclusive ways of creating music and sound together.

This paper uses one of my own sound and video installations, *some things just are* (2008), as an example of both the changing role of the composer and the flexibility that technology offers in the redesigning of performance spaces. *some things just are* exists both as an independent sound and video installation and as the fixed media in an improvisatory live performance. In the context of this paper, I will focus on the latter. 'Mimetic space' is a concept developed by Rajmil Fischman, and rooted in the notion of mimesis. This paper specifically focuses on one aspect of 'mimetic space', in which the duality of space can be produced through the combination of live performance with fixed media. In *some things just are*, I suggest that the fixed medium exhibits a combination of aural and mimetic attributes through its reference to both real and imaginary spaces. The live improvisers alter this perception of space, by refocusing the listener back into the present performance space. Finally, by reintroducing aspects of earlier improvisations, an additional layer is created, which lies in between the present

performance space and the distant imaginary/real space.

This paper analyses my use of mimetic space throughout this work and questions the sonic and visual effects that this has on all of its participants: composer, performers and audience.

A music of time: Hanne Darboven's 'sound-art'

Wolfgang Marx (University College Dublin)

Hanne Darboven (1941-2009) was a German conceptual artist who focused on the depiction of time in the form of dates in visual and aural ways. Her large-scale 'installations' were shown at events like the *Biennale* in Venice, the *documenta* in Kassel or at the Guggenheim Foundation, yet her 'musicalisations' of these displays are far less well known.

From the 1970s onwards, Darboven regularly 'translated' her works into music, using a notation she developed herself. From 2002 until her death in 2009, I worked with her on transcribing this notation and orchestrating the works. As her notation clearly determines only the pitch of the notes, this involved fundamental decisions regarding all other parameters such as rhythm, dynamics, form, etc. Those decisions were taken in reference to different compositional techniques of the twentieth century such as serialism or indeterminacy. The resulting 'works' pose all sorts of questions regarding their status as music (perhaps 'sound-art' would be the better term), authorship and time in general.

This paper will introduce the concepts behind Darboven's work, discuss different aspects of the transcription and orchestration particularly of her Opus 60 and also focus on the philosophical questions posed by this music that is not only 'about' time but, in a much more specific way than usual, represents it in its very structure.

Panel sponsored by the 'Francophone Music Criticism 1789-1914' Research Network

Chair: Mark Everist (University of Southampton)

The beginnings of the music press in Paris are often associated with the first publication

of the *Revue Musicale* in 1827, but music journalism had formed part of the culture surrounding daily newspapers for decades, and since 1820 Castil-Blaze's *feuilleton* in the *Journal des Débats* (Berlioz was his successor) had provided a European benchmark for what today we call 'professional' or 'musically-literate' music criticism. Of course, what this really means is criticism that shares the same contexts and values as our own. The examination of music in the French press—beyond such music publications as the *Revue et Gazette Musicale de Paris*, *Le Ménestrel* or *La France Musicale*—that tries to understand the values of nineteenth-century writing about music in its own terms goes a long way to rewriting the history of French nineteenth-century music in ways that would have been familiar to its protagonists.

The four papers in this session give a sample, chronological and methodological, of what the study of the French press in the long nineteenth century can produce. One distinction that may immediately be drawn is that of working on the press or working *with* it. Both Barbara Kelly and Laura Watson take particular bibliographical portions of the press—columns by Léon Vallas and Paul Dukas respectively—and subject them to analysis in their own right: Watson argues that the particular nature of the *La Revue Hebdomadaire*, for which Dukas was the music critic from 1892 to 1905, controlled Dukas' aesthetic outlook while Kelly considers Vallas' particular Lyonnais outlook and his approach to news from Paris. Their two papers—from the very end of the long nineteenth century—implicitly tease out the differences between a composer-critic and a figure today considered a *musicologue*.

Our other two papers focus on the 1830s and are examples of using the nineteenth-century French press as a means to other ends. Francesca Placanica bases her account of Saverio Mercadante's sojourn in Paris on a *dossier de presse*, a by-now well known genre of musicological study where all the press materials relating to a single work are brought together and edited. Other than gathering information on the reception of the opera Mercadante wrote for the Parisian stage, *I briganti*, Placanica's research attempts to re-situate Mercadante in the context of mid-1830s Paris as the basis for understanding to what extent his encounter with the Parisian theatrical scene may have affected what he called his 'reform' of opera at the end of the decade.

Candida Mantica, on the other hand, uses the press to assemble a thick description of Donizetti's early years in Paris which sees the composer moving from theatre to theatre,

trying out and rejecting libretti, and handling the cut-and-thrust of Parisian operatic life at the heart of the July Monarchy.

All four papers are produced in the context of the research network

‘Francophone Music Criticism, 1789-1914’, co-directed by Katharine Ellis (Royal Holloway, London) and Mark Everist (University of Southampton), which brings together around seventy scholars from around the world for annual meetings (2007 in London; 2008, Paris; 2009, Montreal; 2010, Brussels) and supports an online digital edition of the French press currently presenting around 1200 texts and two million words in a searchable format. Access is free at: <http://music.sas.ac.uk/fmc>.

From *L’Ange de Nisida* to *La Favorite*, 1839-1840: Donizetti and the press

Candida Mantica (University of Southampton)

In his discussion of Donizetti’s activity in Paris as a ‘véritable guerre d’invasion’, Hector Berlioz included *L’Ange de Nisida*, which was supposed to have been premiered at the Théâtre de la Renaissance in February 1840. Although its score had been completed on 27 December 1839, and the libretto submitted to the censors the following January, the premiere was repeatedly postponed. By April 1840 it became evident that the Théâtre de la Renaissance was to be closed for financial reasons, and that *L’Ange de Nisida* would not be performed in the form in which it had been conceived by Donizetti. It is well known that Donizetti returned to *L’Ange de Nisida* a few months later, reworking it as *La Favorite* (2 December 1840, Académie Royale de Musique). The rigid division of repertoires that regulated Parisian theatres forced Donizetti to use only part of the score of *L’Ange de Nisida*, and even then after significant modification.

While *La Favorite* has received considerable scholarly attention, *L’Ange de Nisida* has been discussed only tangentially, as a necessary step in the reconstruction of the compositional process of *La Favorite*, and not as a finished work which remained unperformed as a consequence of events completely beyond Donizetti’s control. Based on the composer’s correspondence and a detailed examination of documents from the contemporary Parisian press, in this paper I discuss the period between the premiere of *Lucie de Lammermoor* at the Théâtre de la Renaissance in August 1839, whose huge success led to the commission of *L’Ange de Nisida* for the same theatre, and Donizetti’s forced decision to abandon this project in 1840. This study sheds new light onto the brief activity of the Théâtre de la Renaissance, significantly expands our knowledge of

Donizetti's creative process and versatility, and provides us with a reliable reconstruction of the compositional phases of a hitherto missing opera, a critical edition of which I am currently preparing.

The critical view: Mercadante in Paris (1835-1836)

Francesca Placanica (University of Southampton)

In nineteenth-century Paris, the Théâtre-Italien represented a glamorous venue where every Italian composer aspired to see his work performed. The leadership of Italian resident composer-directors such as Spontini, Paër and Rossini contributed to the 'invasion' of Italian opera in France (Berlioz), while contact with the Parisian operatic world was pivotal to the stylistic evolution of Italian opera composers. Indeed, several recent studies have explored the French influence on Bellini, Donizetti, and Verdi's stylistic developments. Very little is known about Saverio Mercadante and his French connections, however, particularly with regard to the composition, staging and reception of his opera *I briganti*, conceived and produced for the Théâtre-Italien in 1836.

Mercadante spent less than a year in Paris (September 1835-April 1836), at Rossini's invitation. But what started as a promising and extremely short residency devoted to the staging of a new Italian opera expressly composed for the French stage ended up as an unsuccessful and prolonged undertaking. Mercadante faced numerous unexpected misfortunes, such as the premature death of his friend Vincenzo Bellini, on whose presence the composer had counted while planning his trip to Paris; the frustrating lack of communication from the chosen librettist for the production, Felice Romani, substituted at the last minute by the young and inexperienced Jacopo Cressini; and, last but not least, the contemporary premiere of Meyerbeer's *Les Huguenots*, whose overwhelming success overshadowed Mercadante's already compromised *I briganti*. All this notwithstanding, the contact with French operatic conventions, and in particular with Meyerbeer's music, left an indelible mark on Mercadante's musicodramatic approaches, reinforcing the premises of his operatic 'reform' of the late 1830s, a process that was already ongoing, and that eventually manifested itself in the conception of operas such as *Il giuramento*, *Elena da Feltre*, *Le due illustri rivali*, *Il bravo* and *La vestale*.

In this paper I present an account of Mercadante's activity before and during his trip to Paris using a *dossier de presse* assembled at the Bibliothèque Nationale and at the Bibliothèque-Musée de l'Opéra. Basing my study on Mercadante's correspondence and press response to the staging of *I briganti*, I identify the roots of Mercadante's stylistic evolution, discussing the extent to which the French operatic and musical *milieu* affected his mature compositional aesthetics.

Dukas and *La Revue Hebdomadaire*

Laura Watson (National University of Ireland, Maynooth)

From 1892 to 1905, Dukas was the music critic for *La Revue Hebdomadaire*, a French literary magazine published between 1892 and 1936. Genova has demonstrated that the journals of this era functioned as important creative outlets for writers and artists seeking to test theories and experiment with new ideas. In this paper, I argue that the ethos of the *Revue Hebdomadaire* was central both to the development of Dukas's compositional aesthetic and to the emergence of his unique position among French critics in the late nineteenth century. This is especially true in relation to his literary outlook. At the same time, his voice became integral to the journal's identity by virtue of a longstanding association which originated with its very first issue. This paper presents new research into the neglected *Revue Hebdomadaire* from the perspective of this prominent music critic's engagement with the broader cultural landscape of fin-de-siècle Paris.

Between Lyon and Paris : Vallas and *La Revue Musicale de Lyon*

Barbara Kelly (Keele University)

Léon Vallas founded *La Revue Musicale de Lyon* in 1903 to promote music in his adopted town. He was open in declaring his bias towards local musicians and French composers. His purpose was also didactic in wanting to educate his Lyonnais audience about the major works being performed in Lyon and to inform them of musical activities and debates in Paris. This paper focuses on his contributions to *La Revue Musicale de Lyon*, in particular his column 'La Musique Lyonnaise'; and his more substantial articles on selected composers, in particular, d'Indy and Debussy. It examines how Parisian musical debates were reflected and played out in the regional musical press. My study of the journal is supported by primary source material gleaned from the Archives Vallas.

Experimental music: 1964 and now

Chair: Brian Bridges (University of Ulster)

Ezra Sims and microtones

Johanne Heraty (University College Dublin)

Microtonal music in the twentieth century has generally given rise to two groups of composers. On the one hand there are those who opted for equal-tempered tunings in division of the octave greater than twelve, e.g. creating quarter-tones. On the other exists a band of composers who chose a more arithmetic division of the octave. Ezra Sims is positioned somewhere in the middle of this divide. Sims (b. 1928) has spent many years developing his 18- and 24-note scales. He started out as a composer of 12-tone music, but around 1964, while trying to set 'Death by Water' from Eliot's *The Wasteland*, he noted that 'I was having trouble because I really needed something like four or five notes in a minor third'. As Julia Werntz notes, 'Sims neither comes from the tradition of those like Alois Hába nor Julian Carillo, who expanded the model of the equal-tempered scale with their microtonal chromatics, nor belongs properly with the just intonation school and its very strict adherence to principles based upon "acoustical fact"'.

This paper will examine the 'history' of the twentieth-century division of the octave and how Sims is situated in relation to the debate. It will also examine notation of microtonal music, from the most obscure to the simplest, examining how Sims finally arrived at his own system. Taking examples from a number of microtonal composers of the twentieth century, I will look at the theories behind these divisions and how Sims' music is, as Philip Thompson comments, 'not a continuation of Schoenberg's push away from tonal implications, but rather a reaffirmation of tonal relationships'.

The importance of Terry Riley's *In C*: A personal reflection

Hilary Bracefield (University of Ulster)

Whether or not *In C* (1964) was the first piece of minimal music, most musicians and commentators on contemporary music agree that it was the piece that gave a voice to the phenomenon across the world. Riley himself says that while it wasn't the first minimal piece, it was the first 'that showed people how to do it'. Helped by the release of the first recording in 1968 and by samizdat copies circulating in the USA, Great Britain

and Europe from then on, the work gradually established itself to become, as William Duckworth has it, 'the minimalist anthem', or, as David Harrington of the Kronos Quartet said recently in a programme note for the 2009 performance in Carnegie Hall, 'an essential component in the history of music'. So much so that a whole book on the piece, by Robert Carl, was published last year.

As someone who was involved in early-1970s performances in England and who introduced the piece to no great acclaim to Northern Ireland in 1978, I want to explore anew its early history and place in the start of minimalism and some of the ideas the work still throws up. It seems to challenge the normal interpretation of the importance of some of the major components of music: the composer, the score, performance directions, recordings, copyright, improvisation, group dynamic, repetition, and tonality itself.

Why go inside the piano?

Mary Dullea (University of Ulster)

Examining the attitudes of composers towards using the inside of the piano and nonconventional playing techniques as musical resources, I will discuss and demonstrate from works by Jennifer Walshe, George Crumb and Rolf Hind. I will seek to clarify their motivation: do their compositional approaches arise from a desire to push the boundaries of how we perceive music played on the piano or, on the other hand, from a personal, all-embracing attitude towards performing piano music and the piano itself?

Time and space

Rachel McClure (University of Ulster)

Throughout our everyday lives we are constantly surrounded by noise and sound events over which we have no control. Most people would say we live in a noisy world, with the volume and diversity of sounds increasing every day. But when does a sound (a piece of music, say) become a noise? Why is it that music playing in the next room seems louder when we are trying to sleep? Or study? As listeners we subconsciously label sounds as noise when situated within a given environment. A noise in one situation or location may not be considered a noise in another. Our hearing and 'labelling' of sounds are strongly influenced by time and space.

This paper will offer an analysis of the ways in which sounds both consciously

and subconsciously affect our everyday lives, highlighting the importance of the connections between noise, time and space, drawing on the works of several composers, artists and philosophers, such as John Cage, Luigi Russolo, Masami Akita, Steve Reich, Milan Knizak, Christian Marclay, Yasunao Tone, Nicholas Collins and the band Oval.

Operas and their near neighbours

Chair: Christopher Morris (University College Cork)

Recitativo accompagnato* as a means of characterisation in Handel's *Samson

Liam Gorry (Queen's University Belfast)

During his career, Handel was to write over twenty oratorios; it is no coincidence that the majority of them were written after 1732. The years 1732 and 1733 created a watershed in Handel's musical career, insomuch as they marked the end of his residency at the King's Theatre, the departure of a large number of his singers, and ultimately Handel's move towards oratorio. This paper will discuss how Handel, enthused by the popularity of English oratorios (from 1732 onwards), used accompanied recitative increasingly as a dramatic tool; also as a unifying device which, in the decades after his death in 1759, was to influence other composers such as Gluck. After *Orlando* (1732), accompanied recitative played less and less of a role in Handel's operas, whereas it began to play an ever-increasing role in his oratorios, climaxing with *Saul* (1738), *Joseph* (1742) and *Belshazzar* (1744), which contain ten, nine and eleven accompanied recitatives respectively.

In this paper, Handel's oratorio *Samson* (1742) will be examined in relation to how accompanied recitative is used dramatically to depict Samson's loss of strength and his eventual revenge against the Philistines. It will show how Handel developed, in his oratorios, a model for the future: not only of the oratorio but also of opera.

A tale of two mythological operas: The shared origins of Richard Strauss's *Die ägyptische Helena* and *Die Liebe der Danae*

Philip Graydon (Dublin Institute of Technology Conservatory of Music and Drama)

Heretofore one of Richard Strauss's most neglected and misunderstood operas, *Die ägyptische Helena* (1927) has recently been reassessed as a richly representative artistic document which recast the story of Menelaus's and Helen's homeward journey from Troy

in order to create an aesthetic answer to the problems of the (then) present. By highlighting the distinct similarities between the Trojan War and the recent conflict that had completely changed the political, geographical, and social landscape in Europe, librettist Hugo von Hofmannsthal and Strauss created an opera expressly aware of its historical moment through a multi-faceted literary and musical referentiality inherently characteristic of its creators.

This paper probes the correlation between *Die ägyptische Helena* (which originally emerged around 1919) and *Danae oder der Vernunftheirat* [*Danae or The Marriage of Convenience*], a contemporaneous Hofmannsthal draft that carried similar cultural-historical concerns. It is the author's contention that Joseph Gregor's inept reworking of this scenario 1938-1940 as *Die Liebe der Danae* served to obscure the highly topical and particularised satire of the original which, though unfinished, provides the blueprint for understanding not only *Die ägyptische Helena*, but also the later opera for which it served as catalyst.

Music and the visual

Chair: Paul Moore (University of Ulster)

Inhabiting the musical work: Reading Bainbridge's *Music Space Reflection*

Adam Melvin (University of Ulster)

The relationship between music and architecture has long been a source of interest for both composer and architect alike, inspiring and informing the creative practices of both. Over recent years, this relationship has taken on a further dynamic for composers in particular: as the performance of concert music has steadily moved into venues beyond its own traditional arenas, architecture's potential as a collaborative force and issues of site-specificity have become important areas of exploration for many composers.

Simon Bainbridge's *Music Space Reflection* (2006) is one such work that explores the various aspects of this unique relationship. Written in response to the architecture of Daniel Libeskind, the piece features a 24-strong instrumental ensemble—enhanced sonically by a spatially diffused electronic sound installation—divided into four sextets that effectively become both musical and architectural objects themselves. Having received performances in a number of Libeskind's buildings including the Imperial War

Museum, Manchester and the Royal Ontario Museum, Toronto, the work can be seen to engage with a variety of artistic concepts associated with installation art and notions of the 'open work', prompting a number of questions concerning how we create, listen to and experience the musical work.

By examining the piece from the perspective of both composer and audience, this paper aims to shed light on this intriguing piece of music and its place within the broader context of the artistic climate in which it resides.

Ut pictura musica: Interactions between Stravinsky's Concerto for Piano and Wind Instruments and analytic cubism in the visual arts.

Irena Friedland (Tel Aviv University)

There are many proofs of Stravinsky's deep connection to the visual arts: his letters, books and conversations testify to the role of the visual in the conception and composition of theatrical masterpieces such as *The Firebird* and *The Rite of Spring*. Unsurprisingly, the correspondence between aural and visual elements is much less clear in his concert pieces, yet this paper proposes just such a correspondence in the case of the *Concerto for Piano and Wind Instruments*. The first movement in particular has a visual equivalent in the techniques of cubism.

In my paper I try to examine these questions through deep analysis of this movement and its connection to paintings by Picasso and Braque. I look for common characteristics between the musical style/language of the work and so-called 'analytic cubism'; more generally, I reflect on the notion of 'translation' of the visual arts into music (and vice versa). Finally, I ask what effect these relations might have on our understanding (as listeners) and interpretation (as performers).

Opera's offspring: The *Gesamtkunstwerk* and film

Simon Shaw-Miller (Birkbeck College, University of London)

This paper will explore the concept of the *Gesamtkunstwerk*, characterising it as the opposite of purist modernism. Purist modernism, it will be argued, is founded on the *Gesamtkunstwerk's* other, 'absolute music', and it eschews popular and mass culture, which it tends to characterise as kitsch. While purist modernism seeks separation and media specificity, the *Gesamtkunstwerk* seeks unity and synthesis; it also conversely seeks a mass audience, and embraces technology. This aspiration to join art forms is inherently a dialectical concept, a complex one that plays with media relationships in

three different ways: as multi-media, cross-media or inter-media. Although Wagner introduced the term into our cultural vocabulary, it later developed its own life. Born in relation to opera and music drama, it soon came to be applied much more widely. More recently it has occurred with considerable frequency in relation to film, an essentially multimedia form. The central part of the paper will therefore consider the concept in relation to one film, a special case and a rich one for analysis on this topic: Kubrick's *2001: A Space Odyssey* (1968). This film lays bare both the *Gesamtkunstwerk's* aspirations to synthesis and its opposition to purist modernism. Made at a time of crisis for purist modernism, the film relates to visual minimalism and the modern art museum, but it is also an allegory of the *Gesamtkunstwerk* itself, in its technological modernity, its longing for totality and its position between mass culture and the avantgarde.

Irish Musical Institutions

Chair: Barra Boydell (National University of Ireland, Maynooth)

Music societies and the printed press: Dublin, 1840-1844

Catherine Ferris (National University of Ireland, Maynooth)

Music societies were a core element of musical life in Dublin during the nineteenth century. The concerts they hosted educated the musical public, supported local musicians, engaged international celebrities and provided high-quality entertainment on a regular basis. Previous research carried out on the societies has provided detailed analysis of repertoire and performers through examinations of newspaper accounts, concert programmes and extant music collections. However, to fully understand the activities of the societies, one must examine the context within which they functioned. Nothing comparable to the detailed general music studies of Derek Collins' thesis *Concert Life in Dublin in the Age of Revolution* or Ita Beausang's seminal text *Anglo-Irish Music* has been produced for the period after 1830, which makes it difficult to place the societies, or any other areas of musical life, properly within that context. One is naturally dependent on contemporary newspapers as a primary source; however, each newspaper reflects the different views and interests of a particular class, social group or political viewpoint.

This paper tests one of the premises of my doctoral research: if one uses three

contrasting newspapers to triangulate a comprehensive account of everyday musical life in the early Victorian era, can one use this reconstruction as a context for understanding specific elements within that musical life? Taking the *Freeman's Journal*, *Saunders's News-Letter* and the *Evening Packet* between the years of 1840 and 1844, this paper will examine music societies as a discrete subset of musical life. Upon establishing the societies as distinct entities, this paper will investigate how their concerts compared to others being presented in the same time-frame. It will examine the personnel (members/performers) involved with the societies and will seek to trace their musical activities outside the societies. It will thus seek to draw conclusions about the identities of the societies based on the results.

Beyond 'Derry's Walls' and 'The Boys of Wexford': A history of the BBC's collaboration with competitive musical festivals in Northern Ireland, 1925-39.

Ruth Stanley (Queen's University Belfast)

The first competitive musical festival to be broadcast on BBC Northern Ireland was a prize-winners' concert from the Belfast Musical Festival in May 1925. Between 1927 and 1939, BBC NI annually relayed concerts of selected prize-winners from festivals in Belfast and elsewhere in Northern Ireland, including Ballymena, Carrickfergus, Coleraine, Derry, Dungannon, Larne, Newry, and Portadown. However, not all Northern Irish musical festivals (*feiseanna*) were used as a source of programme material by the BBC. Examples of those excluded from broadcast were *Feis Ardmhacha* (Armagh), *Feis Bhéal Feirste* (Belfast), *Feis an Dúin* (Down), *Feis na nGleann* (Glens), and *Feis Tír-Eoghain* (Tyrone). The following paper examines the background to the competitive musical festival movement in Northern Ireland and outlines the extent of the BBC's collaboration with festivals which were affiliated to the British Federation of Musical Competition Festivals (BFMCF). The paper also addresses those *feiseanna* which were neither affiliated to the BFMCF nor selected for broadcast by BBC NI. Evidence suggests that it may have been the BBC's wariness of the Gaelic League that negatively influenced its attitude towards the latter *feiseanna*. Nonetheless, competitive musical festivals which *were* broadcast assumed an important position in the musical life of Catholic and Protestant communities alike, prompting a reporter in the *Irish News* to declare that 'The youths who have been educated to win at [these festivals] will not

believe that musical education begins with “Dolly’s Brae” and ends with “Derry’s Walls”, or that “The Boys of Wexford” is the only song worth singing’. The paper concludes that while relaying competitive musical festivals was unquestionably in line with the BBC’s policy to broadcast music from the community, there was the further advantage of promoting a form of music-making in Northern Ireland that was both socially and religiously inclusive.

Expressing the soul of a nation’s being

Teresa O’ Donnell (St. Patrick’s College, Drumcondra)

The second objective of the Music Association of Ireland (MAI) as listed in the Constitution of 1948 was to ‘improve conditions for composers and musicians generally’. Considering the first committee comprised established composers such as Boydell, Deale, Grocock, Fleischmann and May, it is unsurprising that from the outset the standing of the composer and the performance and the publication of their works should always have figured prominently in the activities of the newly established organisation. In a letter to the newly established Cultural Relations Committee (CRC) dated 26 May 1949, the Honorary Secretary of the MAI, Edgar Deale, made representations stressing the importance of the Association as the ‘only representative body solely concerned with the advancement of music in this country’. The primary focus was on concrete proposals to remedy the difficulties encountered by Irish composers. In this paper I will address the crucial role played by the MAI in improving the status of contemporary Irish composers. By focusing on three main areas, namely, the establishment of the Composers’ Group (1953), their agitation for a school of composition, and their efforts to promote and publish the music of contemporary Irish composers, I hope to illuminate the considerable contributions made by the MAI to the status of music in Ireland 1948–1962.

Aesthetics and creativity: The influence of cultural nationalism on *sean-nós* singing in Ireland

Eamonn Costello (Irish World Academy of Music and Dance, University of Limerick)

The aim of this paper is to investigate the influence cultural nationalist institutions can have on how music is performed. Specifically, I am interested in researching the influence the *Oireachtas* and the Gaelic League have on *sean-nós* singing in Ireland. I

believe that there is evidence that indicates that these organisations frame *sean-nós* as an un-changing and un-integrative idiom. The main tenet of this paper draws on the assumption that change is a normal and an essential part of culture; indeed, that culture only comes into existence because of change. If *sean-nós* is culture then it exists because of change. For that reason, I will pay particular attention to issues of creativity (i.e. change) within *sean-nós*, and to the role the Gaelic League and the *Oireachtas* have in influencing the creativity of individual *sean-nós* singers.

The origins of this perception of *sean-nós* lie in its association with the Irishspeaking districts of the West of Ireland: historically, Irish cultural nationalists have viewed the culture of these districts as a remnant of a pre-colonial Gaelic culture, and change, modernity, and cosmopolitanism as agents that would destroy this culture. Therefore, 'authentic Irishness' was framed as un-integrative and unchanging. The aim of this paper is to illustrate how individual singers negotiate with this framing, and, more broadly, to assess the influence preservationism has on music cultures at local and global levels.

Piano music from Field to Stanford

Chair: Shaun Ryan (University of Ulster)

Form in the first movements of John Field's piano concerti

Majella Boland (University College Dublin)

The importance of John Field's piano concerti in their time is hard to contest. According to Claudia MacDonald, for example, they were among the works studied and extolled by Schumann; his critical reception makes clear their contemporary significance. Yet analytically Field's concerti have been subjected to criticism, often being labelled as diffuse or revealing an 'imperfect grasp of form' (Piggott).

Perhaps an underlying reason for this critique is the fact that Field's concerti were composed during the period when, as John Rink remarks, keyboard virtuosity dominated professional music-making in Paris and indeed Western Europe. Rink highlights that early nineteenth-century keyboard virtuosity has unjustly acquired a poisonous reputation, with virtuoso concerti often perceived as empty of content, mere vehicles. Consequently, Field's concerti, although central to the performing canon of that period, have since failed to maintain that status. The aim of this paper is therefore

to analyse form in the first movements of Field's seven concerti in order to subject claims of diffuseness and formal imperfection to close scrutiny. I will apply various recent analytical models (for instance those of Caplin, Hepokoski and Darcy, as well as Rink's) to demonstrate that Field's first-movement forms reflect a distinct and legitimate concerted practice.

'Nicht mehr mit Trillern [und] Oktavspringern langweilen!': Mendelssohn, Schumann,

and the ideal type of piano concerto in the early nineteenth century

Nicole Grimes and Julian Horton (University College Dublin)

Between 1836 and 1839 Robert Schumann published a series of articles in the *Neue Zeitschrift für Musik* reviewing recently published piano concertos. Schumann's disdain for virtuosity pervades these reviews. In the final article he called for future concertos to return to the old practice of writing cadenzas to which bravura displays of virtuosity might be confined; a discourse between soloist and orchestra as opposed to an opposition between the two; and the inclusion of a Scherzo as an additional movement, with a view to aligning the concerto more closely with the symphony. Schumann extolled Mendelssohn as the composer most likely to write his ideal type of concerto, yet was characteristically vague as to why. We know from his earlier writings that Schumann held Mendelssohn's G minor and D minor Piano Concertos in high regard, particularly the former in which he discerned a kinship with a 'classical' ideal. He did not consider the work in detail; rather, he was effusive in describing its effect. If he was conscious of its formal innovations, among them the absence of a full orchestral ritornello, he did not acknowledge it.

Although Mendelssohn (d. 1847) wrote no further piano concertos, Schumann completed his own (A minor, op. 54) in 1845. This paper analyses the first movement of Mendelssohn's G minor and Schumann's A minor concertos, exploring the extent to which Schumann's work exemplifies the ideal type that he himself promoted, and questioning which features of Mendelssohn's work prompted Schumann's expectations. This study is carried out against the broader backdrop of a large-scale project analysing and theorising first-movement form in the early nineteenth-century piano concerto. It examines Schumann's contemporary critical writings on the topic in the context of this critical body of evidence.

Fusion or confusion?: questions of intention and unity in Stanford's Piano Preludes op.

163 and op. 179

Adèle Commins (Dundalk Institute of Technology)

Stanford composed two sets of twenty-four piano preludes, the first such effort by an Irish-born composer and together the largest part of Stanford's output for solo piano. Although one writer noted that these preludes 'created for British pianoforte music a new and enhanced value', they have been neglected by writers and performers until recent times. Throughout the centuries composers have exploited the prelude genre, often modelling collections on the sets by Bach, although during the nineteenth century the prefatory sense was often lost from these pieces. To ignore the significance of the link with Bach in Stanford's case would be wrong, not least because he regularly performed the former's works as a child in Dublin. However, Stanford's own preludes fall into the category of unattached or independent preludes, and so whilst showing deference for the Baroque master, they also represent an integration of Romantic principals, a fusion which demonstrates that Stanford did indeed make a worthy contribution to the prelude tradition and to the revival of serious piano writing in his adopted country.

While the works include both subtle and explicit references to the music of a number of his musical forefathers, Stanford's own compositional style permeates the writing, including some veiled references to his homeland. At the forefront of this paper will be an investigation of the composer's intentions and an examination of those elements which justify the designation 'Prelude'. More importantly, this paper will reveal those features which link the preludes in an attempt to uncover whether they were intended as an organic whole and if these works really are 'the finest introduction to the genius of the composer'.

Composers in (and out of) academia

Chair: tbc

Raymond Deane, Ian Wilson and Frank Lyons (University of Ulster)

Three Irish composers reflect on their practice and its relationship with academia, one from a position resolutely outside the university system, one from within that system,

and one from a point of view somewhere in between.

Opera and new media

Chair: Cormac Newark (University of Ulster)

Beyond the fourth wall: Music, theatre and video in *The Tristan Project*

Christopher Morris (University College Cork)

A collaboration between director Peter Sellars and video artist Bill Viola, *The Tristan Project* was developed in Los Angeles and first staged in full at the Opéra de Paris in 2005. Viola's feature-length video was projected onto a large screen behind the stage, flooding the auditorium with light and colour. At times the video's montage of imagery seemed to amplify visually the events on stage, at others to construct a parallel theatrical space of its own, but the scale of the projection always dwarfed the live actors/singers, who performed in simple black costume on an almost bare stage.

Although much could be said about the project as a response to *Tristan*, my paper will focus on its self-reflexive potential. Critics drew attention to the cinematic qualities of the production, hailing it as a twenty-first century *Gesamtkunstwerk*, but I want to ask what this apparently novel staging might say about opera's broader capacity to absorb, combine, and mobilize diverse forms and technologies. What are the theoretical models that might allow us to investigate and critique the production's configuration of its constituent media? Drawing on recent accounts of theatrical mediality, I will focus on what I believe are illuminating tensions—spatial, corporeal, representational—generated by this convergence of music, theatre and video.

The opera director's voice: DVD 'extras' and the question of authority

Áine Sheil (University of York)

Recent DVD releases of opera often contain bonus features, and these occasionally include interviews with a stage director. The voice of the director is captured and fixed alongside his/her production, and a sense of directorial authority is thus disseminated by means of familiar contemporary technology. This authority may be self-effacing—directors often claim fidelity to authorial intentions—but it nonetheless shapes and potentially narrows reception, and in so doing, represents an extension to the cultural work of direction itself. This extension is, however, something of an irony: in particular, it poses a challenge to an underlying premise of *Regietheater*, namely the questioning of

authority and the concomitant acknowledgment of contingency within the interpretative process. This paper will focus on recently released interviews with Peter Brook and Calixto Bieito, examining them as performances in which authority is asserted and assigned. It will also examine the role of these performances and DVD 'extras' in general in the transformation of ephemeral performance into text.

Opera on the Iberian peninsula

'Quanto me sea posible': Mercadante in Spain, 1826-1831

Riccardo La Spina

Between 1826 and 1831, Spain experienced the intense cultural phenomenon called *furór filarmónico* (opera fever). By April 1826, Madrid serendipitously engaged no less a figure than Saverio Mercadante (1795-1870) to direct its new Ópera Italiana. Within weeks, he spearheaded enduring artistic successes that anchored opera as an important theatrical genre. Historians later recorded Ópera Italiana's aesthetic as the imposition of foreign ideals on autochthonous culture. However, deeper analysis of Mercadante's Iberian sojourn uncovers a less-than-opportunistic rationale for new opera during this five-year period. Contrasting with his subsequent quest for a mature style, this stylised approach betrays a penchant for local colour, literary and historical, yielding *I due Figaro* (Madrid, 1826) and for Cadiz, *La rappresaglia* (1829) and *Don Chisciotte* (1830). Having established Mercadante's conviction to serve Spain's theatrical interests, this paper will explore the premise of an agenda to advance taste-formation by providing alternative brands of opera with which the local public could identify.

Mercadante's biography is yet to be written, as is a comprehensive history of opera in Spain during this seminal period. The present paper forms part of a larger project to redress these imbalances: the interpretation of long-neglected archival documents and letters now permits us to probe the circumstances of Mercadante's Iberian career, and to consider his hitherto-unrecognised influence, by framing his contribution within a newly reconstructed historical context. Rediscovered scores support the significance of his inclination towards 'Spanishness' in these works: Mercadante's unique offerings to his target audience are, I will argue, pivotal in Spain's acculturation of opera.

Basque identity in *Gernika* by Francisco Escudero

Itziar Larrinaga Cuadra (Musikene, Centro Superior de Música del País Vasco)

Escudero's opera *Gernika* is part of a sustained effort on the part of the composer to contribute to the genre in Spain and more especially in the Basque Country. Between 1957 and 1963 he had composed *Zigor! (Punish!)*, a commission from the Bilbao Friends of the Opera Association premiered in concert version at the Coliseum Albia in Bilbao in 1967, staged for the first time in Madrid in 1968, and released on LP by Philips the same year. Between 1979 and 1985 he worked on a commission from the Bilbao Choral Society, *Gernika*, which had its premiere at the Arriaga Theatre in Bilbao in 1987 and has recently been released on CD by Decca. Both librettos are by Escudero himself, both are written in Basque, and both tackle the subject of the Basque history and traditions. This paper studies the process of reinvention of the Basque tradition in the opera *Gernika*, which Escudero began in the same year that the Statute of Autonomy was granted to the Basque Country. It focuses on the author's Basque nationalist ideals.

Orchestral topics

Chair: Wolfgang Marx (University College Dublin)

After Mahler: Imperatives of form in the twentieth-century symphony

Úna-Frances Clarke (University College Dublin)

Amidst rumours of its demise, the symphony has endured throughout the twentieth century, not just 'artificial respiration', as David Fanning provocatively suggests (Fanning, 1997), but a significant and vital mode of expression. Nonetheless, the categorisation of the symphony in the nineteenth century as a 'German' genre, largely bound up with the ideological perception of it as an 'idealised expression of social harmony' (Bonds, 2006), was challenged in the twentieth century. The prolongation of the Austro-German tradition after Mahler effectively dissolved. Schoenberg's attempts to write a full-scale symphonic composition came to nothing; his Chamber Symphony Op. 9 marked a tendency to collapse the forms of the symphony. Simultaneously, the symphony flourished in other contexts: the emergence of prominent examples from England, Scandinavia, Russia and America not only contested the essential 'Germanness' of the genre and its ideological implications, but also associated issues of form.

While studies to date focus largely on socio-political context, the impact of aesthetic shifts and of the decline in authority of common-practice tonality on formal design is

less thoroughly investigated.

Paying particular attention to representative works by Sibelius, Walton and Shostakovich, this paper aims to establish a perspective on early-twentieth-century symphonic sonata forms as a means of scrutinising the progression from Austro-German symphonic hegemony in the early nineteenth century to multi-national diversification in the first half of the twentieth century.

Topical Allusions in Karłowicz's *Eternal Songs*

Michael Murphy (Mary Immaculate College, University of Limerick)

In this paper I want to focus on some of the musical *topoi* in Karłowicz's orchestral trilogy, *Eternal Songs*. Unlike most of his other orchestral works, there was no written programme or verbal indication from the composer as to the idea behind the work.

However, contemporary evidence suggests that Karłowicz composed the work under the inspiration of the Tatras, a fact that has come to dominate its reception.

Notwithstanding his comprehensive dedication to all things Tatra, including climbing, skiing, mapping, photographing, journalistic writing and even the promotion of health tourism, his musical engagement with the mountains was not nationalistic but philosophical. It is common in Polish musicology to regard Karłowicz's love of the Tatras as a pastoral retreat from the cut and thrust of musical life in Warsaw and indeed from personal tragedy. He was a frequent visitor to the Tatras and finally decided to settle there in November 1907. By this time he had already completed *Eternal Songs* which he had composed in the metropolis. Ironically, his subsequent works had no connection with the mountains. His next work, *Lithuanian Rhapsody*, was inspired by his childhood in the far north, and while *Stanisław i Anna Oświęcimowie* and *A Sorrowful Tale* also deal with Polish subject matter, the Tatras are absent. If the Tatras are essential to our understanding of *Eternal Songs*, I believe that greater insight into that connection can be gained through a detailed topical analysis.

Martinů's symphonic instinct and a Dvořákian 'red herring'.

Jan Smaczny (Queen's University Belfast)

This paper challenges the influential statement made by Miloš Šafránek, one of the first and still one of the most major commentators on Martinů's music, that the sequence of symphonies he composed in the 1940s represented a major break with his previous composing style. Martinů had shown a strong symphonic instinct in many of the 'neo-

Baroque' concertos he had written in the 1930s. With the contemporary popularity of symphonic works in the United States, where Martinů had fled in 1941 to escape Nazi persecution, his move towards writing symphonies was hardly surprising. The latter part of the paper crystallises around the supposed quotation of a motif from Dvořák's Requiem Mass in Martinů's third and sixth symphonies and argues that both composers were merely making use of a familiar Baroque rhetorical figure.

Keynote lecture

Thinking in Music, or Why Universities Need Composers

Nicola LeFanu (University of York)

Nicola LeFanu was born in England in 1947, the daughter of Irish parents: her mother was the composer Elizabeth Maconchy. LeFanu studied at Oxford, the Royal College of Music and, as a Harkness Fellow, at Harvard. She has honorary doctorates from the universities of Durham and Aberdeen, and the Open University. She has composed some sixty works which have been played and broadcast all over the world; her music is published by Novello and by Peters Edition. She has been commissioned by the BBC (including the Proms), by numerous festivals, and by leading orchestras, ensembles and soloists. Many of her works have been recorded, and are widely available on CD.

Nicola taught composition at King's College London, and then at the University of York, where she was Professor of Music 1994-2008. She served on the fifteen-member Music panel for RAE2008, the government assessment of research quality for all UK universities over the period 2001-2007. Her talk, no doubt informed by the latter experience in particular, will address composition as research.

Ethnomusicology

Chair: tbc

Reconfiguring Irish harp traditions

Mary Louise O'Donnell

Joan Rimmer's *The Irish Harp*, first published in 1969, remains a seminal work in the history of the instrument by one of the foremost authorities on the Irish harp tradition.

Her classification of wire-strung Irish harps from the fourteenth to the eighteenth centuries as 'small low-headed Irish harps', 'large low-headed Irish harps' and 'highheaded

Irish harps' has become standard terminology in narratives of the instrument's development in that period. Rimmer includes a very brief chapter on Irish harps in the nineteenth and twentieth centuries which are referred to as 'neo-Irish harps', a term which has become the standard appellation for Irish harps manufactured since the nineteenth century. Her assessment of Irish harps made by John Egan in the early nineteenth century as 'nightmare parodies of the old Irish harp', with a peculiar tone, have contributed to a negative perception of the instrument in the nineteenth century. Her dismissal of Egan's harps tacitly reinforces the understanding that the modifications made to the Irish harp in the nineteenth century created a schism within the Irish harp tradition. This has resulted in an ideology in which the Irish harp tradition in the nineteenth and twentieth centuries is viewed as subordinate to the wire-strung harp tradition which existed before 1800.

This paper attempts to explore the relationship between the wire-strung and neo-Irish harping traditions with a view to deconstructing the latter and reconfiguring it as part of a continuous tradition of Irish harp performance and production which has its origins in early Gaelic civilization. I suggest that the term 'neo-Irish harp' is anachronistic and irrelevant, particularly in the context of the diverse nature of Irish harp performance in the twenty-first century, and propose that it is now opportune to review our perceptions of the Irish harp tradition.

'Songs of the South East': A study of the ballad tradition in County Wexford

Leah Clarke (Waterford Institute of Technology)

The ballad has been defined in many different ways throughout the centuries. Ballads are both universal and local, both international and national. They have changed and evolved with time; they are folk songs of the people. Throughout the years they have been adapted and composed by different traditions and different generations. The ballad originated in the late Middle Ages and various strains of European balladry have been closely related ever since. The ballad probably came to Ireland with Anglo-Scottish settlement at the turn of the seventeenth century. It was primarily the changeover of language, from Irish to English, that paved the way for the native Irish to adopt the ballad tradition in such great numbers.

The prominence and importance of the ballad in the south-east region of the country is evident in the many different ballads relating to the area, County Wexford in

particular. The ballads of Wexford are strongly nationalistic and propagandist; they document a number of historical events, both major and minor, throughout the nineteenth century. There are three seminal collections of ballads which were collected in county Wexford by Fr Joseph Ransom and Paddy Berry. The Ransom collection, *Songs of the Wexford Coast* (1948) contains songs about the Wexford coast, sailing and fishing, which he collected from local singers. The Berry collections, *Wexford Ballads* (1982) and *More Wexford Ballads* (1987), are songs that Berry had in his own repertory, that he collected from contemporary singers or that he copied from broadsheets in his possession. The three collections contain about 350 song-texts from the Wexford area but only a few have the relevant music included and there is no consideration of their textual or musical characteristics. The proposed paper will discuss the importance of the ballad tradition in Wexford in relation to different styles, characteristics and performances within the County.

Afro-Celtic musical synthesis on America's cultural frontiers

Christopher J. Smith (Texas Tech University)

It is now generally accepted that the 'first' great American popular music idiom—the Anglo-Celtic-African synthesis of blackface minstrelsy, which in the early 1840s became a remarkable pop-cultural phenomenon, travelling across North America and around the world—represents not the beginning of a new idiom, but rather the first public infusion of a minority musical synthesis into the cultural mainstream. Daniel Decatur Emmett and his Virginia Minstrels, who from 1843 took North America and Britain by storm, are thus best understood not as the *inventors* of this synthesis, but rather as its first popularisers. Conventionally portrayed as the New York-based 'origins' of minstrelsy, it is more accurate to say that Emmett and his contemporaries were imitating an existing cultural *mélange*, emerging upon the riverfronts, wharves, canals and streets of working-class neighbourhoods across America, and first visible in the 1830s solo song-and-dance performances of Thomas Dartmouth Rice (1808-60) and George Washington Dixon (1801-61).

But the mixture of African and Anglo-Celtic dancing, African polyrhythms and banjo-playing, and Euro-American fiddling and tune types, was already going on in the immigrant communities of New York's Lower East Side (the notorious 'Five Points'); the Erie Canal; the port cities of the Ohio, Missouri, and Mississippi Rivers; and the canals

and levees of America's Old Frontier. On frontier rivers and in port cities of the South and West, slave and free, Irish and African musicians observed, imitated, and borrowed music from and with one another. Drawing on a larger project which investigates the primary sources for this 'creole synthesis', this paper explores the earliest musical interactions of Celts and Africans, to rediscover the roots of blackface minstrelsy—of American popular music itself—in the multi-ethnic, transnational, working-class riverine and maritime communities of Antebellum North America.

Beyond the term 'music'

Anthony McCann (University of Ulster)

My primary research field of music and copyright is in need of new perspectives. This increasingly contentious area of study has, to a large extent, stagnated in and around issues of access, control, allocation, and ownership, claim and counterclaim. Research, then, has been dominated by the analysis and exegesis of litigation. Access, control, allocation, and ownership have continued to provide the central areas of focus both for the study and practice of copyright law, and for related endeavours of scholarly analysis. 'Who owns the music?' has become the prime question, with 'What are we allowed to do with the music?' coming a close second. ('Where does the money go?' is also of great interest to many.)

In the course of my work as an ethnomusicologist specialising in this area, I have found, somewhat ironically, that perhaps the term 'music' may not be helpful as a basic analytic category in my analyses. Many assume that we know what it is that we are referring to when we use the term. Like those in the fields of musicology and ethnomusicology, those who participate in the discourses of the law, economics, intellectual property, and copyright also presume that there is such a thing as music. There is nothing in our experiences of the music industry, technologies, music education, concert performance, and aesthetic appreciation to suggest otherwise, it is assumed. In this paper I question these assumptions. What if we are able to analyse 'music' because we set out to 'analyse music'; as Foucault puts it, systematically forming the object of which we speak? Could the singular category of music be counterproductive to ethnomusicologists' research concerns, at least those weighted towards the disciplines of anthropology and sociology? Can moving away from the term 'music' also allow us to move away from descriptive discussions about the management

of resources and towards more explanatory approaches that might understand the politics of copyright within the broader qualitative, social, and emotional dimensions of life?

Irish song collections: Editorial issues

Chair: Ita Beausang (Dublin Institute of Technology Conservatory of Music and Drama)

‘Worthy of preservation or not?’: A twenty-first-century appraisal of P. W. Joyce’s

work as a collector of Irish music

Lisa Morrissey (Waterford Institute of Technology)

Patrick Weston Joyce was a significant scholar and writer in nineteenth-century Ireland.

Born in the village of Ballyorgan, Co. Limerick in 1827, Joyce spent the majority of his adult life in Dublin, where he died in 1914. Joyce began noting the music of his native County Limerick when he moved to Dublin and became aware of the work of the Society for the Preservation and Publication of the Melodies of Ireland. Joyce published four volumes of Irish music: *Ancient Irish Music* (1873), *Irish Music and Song* (1888), *Irish Peasant Songs in the English Language* (1906), and *Old Irish Folk Music and Songs* (1909).

In this paper I will discuss the antiquarian movement in Ireland in the nineteenth century, as well as evaluating its role in Joyce’s motivation for collecting and preserving Irish music. I will examine Joyce’s approach to notating and editing this music and also discuss his personal theories on the subject. I will compare Joyce’s transcriptions to extant sources to ascertain his policy as a music editor. In this regard, we are fortunate that the manuscripts from which Joyce copied material have survived into the present century, such as the Goodman, Pigot and Forde manuscripts. Joyce’s intervention as an editor is also to be found when he prepared music for publication, and this paper will therefore look at his approach in this vital stage. It will not only give a new view of Joyce as an editor, it will also give an insight into the composition of his last manuscripts, those compiled in the years immediately before his death.

Concerning the sources of Beethoven’s Irish folksongs: Identification, transmission and editorial intervention

Peter Downey, St Mary's University College

A small, but nevertheless important, aspect of current Beethoven research concerns the folksong settings he composed during a critical period in his artistic development.

Originally considered as an interesting, if minor, component of his output, engagement with Beethoven's two volumes of *Irish Airs*, published in 1814 and 1816, has been occasional only and it has been hampered by a less than satisfactory coverage in the various editions of the composer's collected works. Work on identifying the sources of the folk melodies that were sent to Beethoven by the Edinburgh publisher George Thomson has been undertaken by, among others, Kinsky, Hufstader, Hess, Koehler, Weber-Bockholdt and, most recently, Cooper. The results have been less than encouraging, however, so that few specific sources have been positively identified. This has prevented further investigation into aspects such as the extent of the musical material that was sent in manuscript form to Beethoven or the role of the composer as editor of the received melodies, for example. Yet most of the melodies have the attribute that, when heard, they can tantalisingly trigger generic identifications and associations in the listener! This is a paradox that merits investigation.

The present paper is a report on my own investigation into Beethoven's *Irish Airs* as it concerns the sources of the melodies, the nature and collation of the manuscript musical material sent to Beethoven and, most intriguingly, the extent of the evidence of musical intrusion by the composer.

Sound, perception, music

Chair: Frank Lyons (University of Ulster)

The perception of spatial music in a performance context

Enda Bates (Trinity College Dublin)

This paper will examine the perceptual effectiveness of various compositional strategies and spatialisation techniques in the performance of acoustic and electronic spatial music. Various works of spatial music are assessed in terms of the technical means of spatialisation, and also the compositional approach to the use of space as a musical parameter. Particular attention is paid to the effectiveness of different spatialisation techniques and compositional strategies in a performance context.

The results of a large number of listening tests and simulations are analysed to

determine the fundamental capabilities of different spatialisation techniques under the less-than-ideal conditions typically encountered during a performance. The results indicate that different spatialisation techniques have different strengths and weaknesses and that the most appropriate technique is dependent on the particular spatial effect required. An octagonal array is recommended as a minimum standard for performances of multichannel spatial music, as this arrangement can be utilised for third-order ambisonics and can also be readily implemented with digital audio hardware.

A number of landmark works of spatial music are also discussed in terms of the perceptual validity of their approach to spatialisation. Many composers have used spatial distribution to improve the intelligibility of different layers of material, and this approach is supported by the results of research in the area of auditory cognition. The use of recognisable spatial motifs is extremely difficult to achieve; complex, abstract spatial designs are shown to be only indirectly related to what is actually perceived by the audience. A gestural approach to spatial music, in which the spatialisation is matched to the temporal and spectral profile of the source signal, is shown to be much more likely to be accurately perceived by the audience in a performance context.

Can sound function in music?

Brian Bridges (University of Ulster)

This paper will discuss issues in the integration of an expanded vocabulary of sonic materials in music (for the sake of brevity termed 'sound' in the title). It will examine this issue from three perspectives: (1) contextual and referential aspects of the use of such materials in composition, (2) timbral organisation in music, and (3) organisational influences in music which have themselves been influenced by structures to be found in environmental sounds. It will largely focus on music rather than sound-art (the version of the sonic art-form which owes much to conceptual art) directly, though it will touch on issues (from this perspective) relating to how differences between the two art-forms may be articulated. Indeed, it may be that the central question of this paper could be reframed as 'can sound function in music without such music becoming indistinguishable from sound-art?'

Sound-based music or just music?

Victor Lazzarini (National University of Ireland, Maynooth)

In his book *The Art of Sound Organisation*, Leigh Landy argues the case for the existence of a new, separate sonic art form, which he calls Sound-Based Music, originating mainly as a consequence of the development of audio technologies for musical creation.

Although his characterisation of the concept is innovative and his ideas very refreshing, the distinction between more traditional forms of music-making and his new paradigm cannot in many cases be made. He argues that there is a definite separation between music that is foremost *note-based* and this new art that is *sound-based*. In this paper, I would like to demonstrate that many issues arise from making too clear a distinction between these two modes of operation. Using an updated version of the concept of the Sonic Object and drawing examples from different musical practices, the case for an allinclusive

notion of music and musical sound will be made. In particular, I point out that, for composers, such categorisation may prove counter-productive and lead to missed opportunities in the creation of new music.

Sociologies of opera

Chair: tbc

Fashion On and Off the Opera Stage of Nineteenth-Century New York

Tabitha Heavner (Central Connecticut State University)

Theodore Thomas and his colleagues attempted to bring cultured music to audiences in nineteenth-century New York. While they met some measure of success with orchestral music, opera continued to attract ‘many unmusical and semi-musical people who shun the purely intellectual atmosphere of a classical concert as a bore’. The primary attraction of opera was not music but fashion. A *Brooklyn Eagle* writer claimed that ‘opera goers [...] are not music lovers. They are only fashion followers’, while at century’s end they were described as ‘martyrs to fashion [...] without appreciation or pleasure’. This paper presents fashion as one force behind the success of operas in Gilded Age New York.

The importance of fashion and implied social status was recognised by writers at the turn of the century. Henry T. Finck asserted that ‘society women like to have others admire their elegant and costly gowns [...] Fashionable gatherings provide opportunities for this, but none on so large a scale as the opera’. Kolodin’s history of the Metropolitan

Opera discussed social status of opera patrons and may have offended descendants of these privileged patrons.

Evidence of fashionable opera couture made its way into the printed press in three ways. First, printed reviews in newspapers reported on those in attendance, listed patrons and patronesses, and, when concerning society's upper crust, described the fashions on display. Second, newspapers regularly printed illustrations of fashions seen on stage; more unusual costumes came with suggestions for conversion to everyday wear. Finally, cartoons in the *Recorder* poked fun the emphasis on fashion.

Wexford Festival Opera

Anna Nolan (University of Ulster)

The position of opera in Ireland has never attracted as much attention as in the last two years, following the dramatic metamorphosis from Celtic-Tiger boom to global downturn bust. As the public purse strings tighten it is only natural that the national value of cultural institutions such as the Wexford Festival Opera—which received €27 million of Arts Council funds in the boom years to build a state-of-the-art opera house, yet would appear to appeal to a very small segment of Irish society—should be reassessed. Severe cuts mean that the funding of Irish arts organisations is now in a state of constant review, a situation made even more unstable by recent changes at cabinet level. With hard choices having to be made, 'what constitutes Irish culture?' and 'who is it for?' are increasingly urgent questions.

Yet these questions have always been of particular significance in Ireland: issues of ownership and identification have been raised by opera ever since it originally appeared on the Dublin stages in the late eighteenth century, where musical activity was generally controlled by the affluent Anglo-Irish. This paper takes a closer look, from a historical perspective, at issues of identity in relation to opera in Ireland with the aim of offering fresh insight into contemporary national debates surrounding the art form. This research is particularly geared towards a greater understanding of the unique phenomenon of the Wexford Festival Opera, which has (thus far!) succeeded in negotiating a delicate balance between what is inescapably foreign and elite on the one hand and essential notions of national identity on the other.

Accessibility and communication in

contemporary music and sonic art

This session will begin with a plenary presentation by Leigh Landy (De Montfort University) entitled '**Art for people's sake: On the accessibility of, and communication**

in, sound-based music'. Professor Landy is a composer and musicologist, and Director of the Music, Technology and Innovation Research Centre at De Montfort University. He is the author of *What's the Matter with Today's Experimental Music?* (Routledge, 1991), *Understanding the Art of Sound Organisation* (MIT, 2007) and *La Musique des sons/The Music of Sounds* (Sorbonne MINT/OMF, 2007).

The presentation will be followed by a roundtable discussion of experiences in introducing Higher Education students to sound-based compositions and related forms of contemporary music practice. The panellists will be Victor Lazzarini (composer and computer music researcher, National University of Ireland, Maynooth), Eric Lyon (composer and computer music researcher, Queen's University Belfast), Gordon Delap (acousmatic composer and researcher, National University of Ireland, Maynooth), and Brian Bridges (experimental composer and researcher, University of Ulster).

Friday 7 May, c. 19.00, Recital Room

Paul McIntyre (piano)

David Lyttle (drums)

Jazz standards

Both graduates of the University of Ulster, and both key figures in the growth of jazz research in the department, Paul and David are well known on the festival and concert scene in Ireland and beyond. David recently successfully completed his PhD on the evolution of 'straight-ahead' jazz drumming style, and Paul has just been appointed to the AHRC-funded project on jazz historiography based at the University of Sussex.

Saturday 8 May, 14.15, Recital Room

Darragh Morgan (violin)

Mary Dullea (piano)

Works by Schumann and contemporary Irish composers

Born in Belfast in 1974, Darragh Morgan has established himself across Europe as one of the foremost new-music soloists. He has given numerous recitals and festival performances, worked with many of the world's leading contemporary music groups and broadcast regularly. As a recording artist he has worked with The Spice Girls, The Corrs, Jamiroquai, Paul McCartney, The Divine Comedy and David Bowie, to name only a few. Mary, originally from County Cork, is much in demand as a chamber musician: recent engagements have included prestigious festivals and broadcasts for BBC Radio Three and French Television. She is a member of the Fidelio Trio, with whom she has performed all over the world, and an increasingly sought-after interpreter of new music: she has premiered new works by Deirdre Gribbin, Joe Cutler, Kevin O'Connell, Edison Denisov, Toshio Hosokawa and Toru Takemitsu, and is currently finishing off a PhD in performance here at the University of Ulster. Darragh and Mary work regularly together—their latest CD, *Opera*, was released in June 2006 to great critical acclaim—and recently completed a three-year engagement as University of Ulster Musicians-in-Residence.

Saturday 8 May, 21.00, Union Bar

The Brian Irvine Ensemble

An eclectic programme

Brian Irvine, who is a Distinguished Graduate of the University of Ulster and currently Visiting Professor in the School of Creative Arts, is well known across Ireland, the UK and further afield as a composer: he is Associate Composer with the Ulster Orchestra, recipient of numerous honours (including a British Composers' Award in 2006), and has fulfilled prestigious commissions from Welsh National Opera and Radio 3 among many others. He is also the director of the ensemble which bears his name, a group which has performed to great acclaim all over Europe and the US, but whose style defies definition. It is, in the words of the *Guardian*, 'Exhilarating stuff [...] an example of the musical treasures half hidden in the cracks between the categories [...] smart music in a culture that often over rewards the dumb and/or the well connected'.

John Fitzpatrick (violin)

Steve Wise (cello)

Philip Lavery (reeds)

Richard Mawhinney (reeds)

James Allsopp (reeds)

Alex Bonney (trumpet)

David Liddell (trombone)

Matthew Bourne (keyboard)

Phil Smyth (electric bass)

Bill Campbell (electric guitar)

Stephen Davis (percussion)

Andrew Lavery (percussion)

www.brianirvine.co.uk

Sunday 9 May, 15.00, Sandino's

SMI Electronica

Upstairs @ Sandino's

Water Street, Derry

www.sandinos.com

Featuring artists from the University of Ulster and the Sonic Arts Research Centre,

Queen's University Belfast:

Justin Yang (SARC) (40 - 50 minutes)

signalsundertests (UU) (30 minutes)

fretnoise (UU) (20 minutes)

+ special guests (15 minutes)

£4/£2 admission (free to SMI delegates)

Justin Yang

Born and raised in the South Bay area of Southern California, near the diner used in *Pulp Fiction*, the Hawthorne Grill, Yang most likely attended elementary school with Quentin Tarantino. But unlike Tarantino, who dropped out, Yang has spent all but eight years of his life in school, despite his best efforts to do otherwise. He has taken degrees at the University of Pennsylvania, Wesleyan University and Stanford University, and is

currently pursuing a PhD at the Sonic Arts Research Centre at Queen's University Belfast.

signalsundertests

Conceived in late 2008 by University of Ulster PhD candidates Ricky Graham and John King, signalsundertests combines performance and computer programming to present a unique approach to live contemporary guitar music. The pair attended the Studio for Electro Instrumental Music (STEIM) in Amsterdam in April 2009 in pursuit of exploring the utilisation of new technologies in their performance and composition. They have released a series of live recordings on Manchester based electronica net label, Hippocamp. Ricky and John perform regularly in the UK, recently supporting German electronica legend, Ulrich Schnauss, at Celtronic Festival in 2009. signalsundertests returned to STEIM in May 2010 as artists in residence. The duo are currently working on a series of recordings due for release in 2010.

Fretnoise

Fretnoise is a collaborative guitar project established by Brendan McCloskey, a PhD candidate at the University of Ulster. Brendan will perform a series of pieces for electric guitar and electronics as part of this event.

Fiachra O'Longain

Fiachra is a second year undergraduate at the University of Ulster. He will perform a series of original compositions as part of this event.