

Society for Musicology in Ireland

Annual Conference

5-7 May, 2006

Mary Immaculate College, Limerick

Mary Immaculate College welcomes you to Limerick to the Fourth Annual Conference of the Society for Musicology in Ireland. We are particularly delighted to welcome our keynote speaker, Professor William E. Caplin from McGill University, Montreal and President of the Society for Music Theory.

Programme Committee

Dr. Gareth Cox (Chair)

Dr. Paul Collins

Dr. Michael Murphy

Conference Secretary: Fabian Huss

Music Technician: Karen Power

The SMI and the Department of Music wish to acknowledge the generous support of Mary Immaculate College

Timetable

Room 310 (Third Floor)

Room 206 (Second Floor)

Room G08 (Ground Floor)

Room G10 (Ground Floor)

Room G29 (In Department of Music, Ground Floor)

Friday, May 5th

1.00—2.00 Registration

2.00—3.30 Sessions 1—3

Session 1 [Room 310] — *Nineteenth-Century Music I: Influences and Personal Connections*

Chair: Lorraine Byrne (NUI Maynooth)

- Laura Watson (Trinity College Dublin) Dukas and Goethe: The programmatic strategy of *L'Apprenti Sorcier*
- Emer Nestor (NUI Maynooth) Tchaikovsky and Balakirev: a programme of division
- Patrick Devine (NUI Maynooth) Personal friends or public foes? A consideration of the relationship between Antonín Dvořák and Zdeněk Fibich

Session 2 [Room G08] — *Local History: Music in Limerick*

Chair: Barra Boydell (NUI Maynooth)

- Gareth Cox (Mary Immaculate College, University of Limerick) The Limerick Music Association and the development of chamber music in Ireland
- Paul Collins (Mary Immaculate College, University of Limerick) *Psallite Sapienter*: Catholic church music in Limerick, c1860-c1960
- Michael Murphy (Mary Immaculate College, University of Limerick) Joseph O'Mara: An Irish tenor

Session 3 [Room G29] — *Nineteenth-Century Music II: Brahms*

Chair: Wolfgang Marx (University College Dublin)

- Brian Fahey (University College Dublin) Brahms: teleologist or defeatist? The finale of the First Symphony
- Patricia O'Connor (University College Dublin) Brahms, Bruckner and the anxiety of influence
- Nicole Grimes (Trinity College Dublin) 'Noch einmal zwischen absoluter und Programmusik': Hanslick, Brahms and German national identity

3.30—4.00 Coffee/Tea [G. 10]

4.00—5.30 Sessions 4—6

Session 4 [Room 310] — *Seventeenth-Century Music in England, France and Ireland*

Chair: Anne Leahy (Dublin Institute of Technology)

- Eamon Sweeney (Dublin Institute of Technology) Francesco Corbetta's *La guitarre royale dédiée au Roy de La Grande Bretagne* (1671): a window on guitar practice in seventeenth-century England and France
- Máire Buffet (University College Dublin) French seventeenth-century music theory in manuscript: an appraisal of *MS. 3042 Paris, Bibliothèque Nationale, Arsenal*
- Denise Neary (Canterbury Christ Church University) 'The beauty of holiness': seventeenth-century Irish parish church music

Session 5 [Room 206] — *Stanford/Music and Broadcasting in Ireland*

Chair: Philip Graydon (NUI Maynooth)

- Adele Commins (NUI Maynooth) 'To rhapsodise is one thing Englishmen cannot do.' But can an Irishman? Stanford's Rhapsodies for piano
- Ruth Stanley (Queen's University Belfast) Music and broadcasting in Radio Éireann and BBC Northern Ireland: more in common than at variance
- Helen Gubbins (University College Cork) Shortwaves and Acetates: Irish traditional music in early radio

Session 6 [Room G29] — *Gerald Barry and Irish Opera*

Chair: Hilary Bracefield (University of Ulster)

- Mark Fitzgerald (NUI Maynooth) The cries from certain haunted cottages in Cologne: towards *The Intelligence Park*
- Pádraig Meredith (University College Dublin) A contextualisation of contemporary Irish opera
- Sarah O'Halloran (University College Cork) Overbearing orchestra: aspects of the relationship between singers and orchestra in Gerald Barry's *The Bitter Tears of Petra von Kant*

5.30 [Room 206]

Plenary Session: *Encyclopaedia of Music in Ireland*

6.00 [Room 206]

Society for Musicology in Ireland: Annual General Meeting

Address by the President of the Society for Musicology in Ireland

7.00 [Room 310] **Reception** (hosted by the Department of Music, MIC)

Dinner (various local restaurants)

Saturday, May 6th

9.00—10.30 Sessions 7—9

Session 7 [Room 310] — *Irish Traditional Music: Source Recordings*

Chair: Niall Keegan (Irish World Academy of Music and Dance, University of Limerick)

- Adrian Scahill (NUI Maynooth) Made at the spinning wheel: early recordings and contemporary Irish traditional music
- Deirdre Ní Chonghaile (University College Cork) Reverberations: Ennis, Rodgers and Cowell on Aran's traditional music
- Audrey O'Carroll (Open University) Blasket Islander recordings: a cultural study

Session 8 [Room 206] — *Eighteenth-Century Music I: Mozart*

Chair: Máire Buffet (University College Dublin)

- Orla Molony (Queen's University Belfast) Mozart and Prague: Czech musical émigrés and their influence on Mozart
- Uri Rom (Universität der Künste, Berlin) Mozart and the grief process: interpreting the String Quintet in G minor K516
- David J. Rhodes (Waterford Institute of Technology) Mozart, dance music and the 'Musikalisches Würfelspiel', K516f: an exercise in arithmetic composition

Session 9 [Room G29] — *Music and National Identity*

Chair: Paul Everett (University College Cork)

- Ciara Burnell (Queen's University, Belfast) Frank Bridge's piano sonata: influences and allusions
- Paul Higgins (Trinity College Dublin) The literary source of Benjamin Britten's Art Song: a synthesis of English and European inspiration.
- John O'Flynn (Mary Immaculate College, University of Limerick) Theories of Irishness and music: where do we go from here?

10.30—11.00 Coffee/Tea [G. 10]

11.00—1.00 Sessions 10—12

Session 10 [Room 310] — *Perspectives on Late Romanticism*

Chair: Jan Smaczny (Queen's University Belfast)

- Fabian Huss (Mary Immaculate College, University of Limerick) Dyson's 'new music': the conflict of new and old in the work of a 'natural conservative'
- David Larkin (Christ's College, Cambridge) Wagner's symphonic-dramatic dualism seen through Strauss's eyes
- Philip Graydon (NUI Maynooth) From the bible to the *Ballets russes*: Richard Strauss's *Josephs Legende* (1914)
- Laurence Le Diagon-Jacquin (Université Marc Bloch, Strasbourg) A comparative analysis after Panofsky of Liszt's *Hunnenschlacht* and his visual model by Kaulbach

Session 11 [Room 206] — *Theoretical Perspectives on Musical Experience*

Chair: John O'Flynn (Mary Immaculate College, University of Limerick)

- Jane Edwards (Irish World Academy of Music and Dance, University of Limerick) Listening to our greens: does music have to be 'good' for us?
- Nicola Cullen (University College Dublin) Synaesthesia in musicology

- Gwen A. Moore (Mary Immaculate College, University of Limerick) Multicultural music in education: experiences and attitudes of second level music teachers in Ireland
- David J. Elliott (New York University) Richard Shusterman's philosophy of music

Session 12 [Room G29] — *Music Analysis: Forms and Structures*

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

- Barbara Strahan (NUI Maynooth) Franz Schubert's piano duets: the transformation of a musical genre
- Aine Heneghan (University College Dublin) 'Not symphonic-epic, but lyric-dramatic': musical form and the Viennese School
- Daniel Shanahan (Trinity College Dublin) Structuralist approaches to Debussy's music
- Kevin O'Connell (Royal Irish Academy of Music, Dublin) The law of the nearest way: polyphonic aspects of the first movement of Sibelius's Fourth Symphony

1.00—2.30 Lunch (Scott's Bar, adjacent to MIC)

2.30—4.00 Sessions 13—15

Session 13 [Room 310] — *Popular Music and Film*

Chair: Eric Sweeney (Waterford Institute of Technology)

- Thérèse Smith (University College Dublin) Musical choices in 'Strange Fruit': subversion in the detail
- Louise O'Riordan (University College Cork) *Flashdance*: a study in musical dictatorship
- Cormac Newark (University of Ulster) The Phantom on film

Session 14 [Room 206] — *Classic-Romantic: Fate-Fantasy-Form*

Chair: David Rhodes (Waterford Institute of Technology)

- Sandra Y. Doyle (University of Manchester) Let it please the Parcae! Beethoven's attitude to fate
- Anne Hyland (University College Dublin) 'Idling on some compulsive fantasy': Schubert's second subjects and the String Quintet in C Major, D.956
- Helena Marinho (Universidade de Aveiro) Sonata form in context: J. C. Bach's keyboard works

Session 15 [Room G29] — *Music in Nineteenth-Century Ireland*

Chair: Harry White (University College Dublin)

- Barra Boydell (NUI Maynooth) History, myth and invention: Grattan Flood and the creation of Irish music history
- Catherine Ferris (NUI Maynooth) The Antient Concerts Society of Dublin (1834-1864): an examination of its repertoire

4.00—4.30 Coffee/Tea [G. 10]

4.30—6.00 Sessions 16—18

Session 16 [Room 310] — *Music in Ireland: Personalities and Social Values*

Chair: Kerry Houston (Conservatory of Music and Drama, Dublin Institute of Technology)

- Maria McHale (Royal Irish Academy, Dublin) Singing and sobriety: the temperance message in 1840s Ireland
- Jennifer O'Connor (NUI Maynooth) Edith Oldham: Her involvement in music in Dublin in the late nineteenth century
- Anna M. Dore (University College Cork) The Pride of the Coombe: music and social commentary in the work of Jimmy O'Dea

Session 17 [Room 206] — *Harp Music: Sources, Styles and Repertoire*

Chair: Mícheál Ó Súilleabháin (Irish World Academy of Music and Dance, University of Limerick)

- Peter Downey (St. Mary's University College, Belfast) On the sources of Beethoven's Irish folksongs
- John Cunningham (University of Leeds) William Lawes (1602-45) and the harp consort
- Helen Lyons (University College Dublin) State of the harp: The Irish harp in Ireland in the twenty-first century

Session 18 [Room G29] — *Twentieth-Century Music: Structures, Politics and Aesthetics*

Chair: Martin Adams (Trinity College Dublin)

- Caireann Shannon (University College Dublin) *Gebrauchsmusik, Gemeinschaftsmusik* and *Neue Sachlichkeit*: Neoclassicism in the Concerti of Ralph Vaughan Williams
- Martin Iddon (University College Cork) Gained in translation: words about Cage in late 1950s Germany
- Anne Keeley (University College Dublin) 'Music is not made with sounds alone': the music aesthetics of Olivier Messiaen

6.00—6.30 Recital [Room 310]

ConTempo Quartet

Mozart – String Quartet in B Flat major, K. 458 ('The Hunt')

6.30—7.30 Keynote Address [Room 310]

Introduction: President of the Society for Musicology in Ireland

William E. Caplin

James McGill Professor of Music Theory, McGill University, Montreal

President of the Society for Music Theory

A Mozartean Limerick: some thoughts on form, function, and musical time

8.00 Conference Dinner — Clarion Hotel, Steamboat Quay

Sunday May 7th

9.30—11.00 Sessions 19—21

Session 19 [Room 310] — *Liturgy and Chant*

Chair: Oscar Mascarenas (Irish World Academy of Music and Dance, University of Limerick)

- Frank Lawrence (University College Dublin) *Dijon, Bec and Munster*: on the provenance of an Irish Gradual
- Anne Mannion (Irish World Academy of Music and Dance, University of Limerick) *Fleury, Exeter and the musical practice of post-Conquest secular cathedrals*

Session 20 [Room 206] — *Music and Performance*

Chair: Paul Collins (Mary Immaculate College, University of Limerick)

- Melanie L. Marshall (University College Cork) *Sprezzatura*, hierarchy and musical eroticism
- Marissa D. Silverman (New York University) Teaching music performance and interpretation: applying results from a narrative-biographical study
- Edward Holden (NUI Maynooth) Charles V. Alkan and the music for pedal piano

Session 21 [Room G29] — *Nineteenth-Century Music III: Aesthetics and Analysis*

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

- Aisling Kenny (NUI Maynooth) Josephine Lang and the Romantic song aesthetic: a glimpse at the Heine *Lieder*
- Anastasia Belina (University of Leeds) Wagnerian influences in Taneyev's *Oresteia*
- Michaela Rejack (Ohio State University) Angelika Elias: an introduction through Schenkerian Analysis

11.00—11.30 Coffee/Tea [G. 10]

11.30—1.00 Sessions 22—24

Session 22 [Room 310] — *Music, Ethnicity and Identity*

Chair: Aileen Dillane (University College Cork)

- Hilary Bracefield (University of Ulster) 'We don't care what you are doing': questions of relationships and nationhood in serious music in Australia and New Zealand
- David Kearney (University College Cork) *Crossing the River*: exploring the geography of Irish traditional music
- Rhoda Dullea (University College Cork) Zoltán Kodály and the 'Gypsy Question' in Hungarian Music

Session 23 [Room 206] — *Perceptions: Music, Sound and Digital Culture*

Chair: Donncha Ó Maidín (University of Limerick)

- Derek Cremin (University College Cork) 'Why do I have to save it? It's already on the Web': an era of disposable data
- Barbara Dignam (NUI Maynooth) Schaefferian Theory: the experience, perception and classification of sound
- María Escribano (Irish World Academy of Music and Dance, University of Limerick) *Encountering the unexpected*: exploring perceptions of Basque Txalaparta in Ireland

Session 24 [Room G29] — *Eighteenth-Century Music II: Part Books and Odes*

Chair: Denise Neary (Canterbury Christ Church University)

- Kerry Houston (Conservatory of Music and Drama, Dublin Institute of Technology) Mercer's Hospital part books: a window on eighteenth-century music making in Dublin
- Estelle Murphy (University College Cork) Supply and Command: the fortunes of John Eccles during the period 1700–1716

1.30 **Excursion** to the Burren in West Clare (returning for 7.30pm)

Abstracts

Session 1 — *Nineteenth-Century Music I: Influences and Personal Connections*

Laura Watson (Trinity College Dublin)

Dukas and Goethe: the programmatic strategy of *L'Apprenti Sorcier*

Dukas's 1897 symphonic poem *L'Apprenti Sorcier* is based on Goethe's ballad *Der Zauberlehrling* of 1797. Unlike its contemporary work, *Prélude à l'Après-midi d'un Faune* by Debussy, however, *Sorcier* has not been thoroughly scrutinized in terms of programmatic connections between the music and poem. While Abbate and Caballero (1989, 2004) have studied narrative and psychoanalytical aspects of the music, there remains much to be done on the work in its entirety. That the work is framed by an architecture which encourages the organic development of purely musical ideas prompts one to ask: to what extent may the composition be understood as a reflection of its source? Underlining this question is the fact that Dukas followed a similar formal plan in his opera of a decade later, pointing to a strong preference for musical consistency over literary demands. Nonetheless, he quite deliberately prefaced his piece with the complete French translation of Goethe's text, an unusual act for Dukas at this time—and one suggesting a unique level of involvement with this text. The aim of this paper, then, is to present in detail the nature of the relationship between text and music in this symphonic poem. As a secondary concern, I seek to relate these findings to Dukas's concept of programme music as articulated in his critical writings, particularly in 'La musique et la littérature', 'Musique et Comédie', and 'Poèmes et Libretti.'

Emer Nestor (NUI Maynooth)

Tchaikovsky and Balakirev: a programme of division

This paper will discuss the influence of Mily Balakirev on Pytor Ilych Tchaikovsky and his fantasy-overture, *Romeo and Juliet*. In the nineteenth century Russian music and its musicians were torn between western European and national ideologies. It was an era in which critics and commentators debated the validity of programme music and questioned the ability of music to express emotion. The influence of Balakirev on the compositional process of *Romeo and Juliet* will be discussed in relation to the considerable difference between the friar's theme of the 1869 arrangement and that of the 1880 version and the choice of endings used for both compositions. In a letter to Balakirev in 1882, Tchaikovsky painfully acknowledged the complete lack of connection between Shakespeare's representation of the youthful passion of the Italian Romeo by his own 'bitter-sweet moanings'. This begs the question as to what then is being represented in his music. It is indeed a love story, but it may not necessarily be solely that of Romeo and Juliet. *Romeo and Juliet* is divided by and enveloped within a variety of programmes, those being the literary programme and the personal programme of Tchaikovsky himself. The relationship between Balakirev and Tchaikovsky could itself be viewed as a hidden 'programme' within the fantasy-overture.

Patrick Devine (NUI Maynooth)

Personal friends or public foes? A consideration of the relationship between Antonín Dvořák and Zdeněk Fibich

Dvořák and Fibich represented two of the three leading figures in musical life in Prague in the decades immediately following Smetana's death in 1884. As both were close contemporaries in age, composers of a broadly similar range of genres, as well as teachers, pianists and conductors, they were inevitably subjected to comparison, especially in the context of their creative work. But whereas their respective

areas of achievement and distinctiveness are well documented in literature on Czech music, virtually nothing exists on their private relationship. This paper will initially focus on the surviving correspondence of each figure, not only by the protagonists themselves but by family members, mutual acquaintances, professional colleagues and students. Then an assessment will be attempted from newspaper coverage of events with which either or both would have been associated. In particular the extent to which they might have met, and the possibility of assistance from, or even promotion by, one for the benefit of the other will be explored. The results throw up some surprises, also a question or two.

Session 2 — *Local History: Music in Limerick*

Gareth Cox (Mary Immaculate College, University of Limerick)

The Limerick Music Association and the development of chamber music in Ireland

Founded in 1967 with a performance in St Mary's Cathedral by the Berlin Philharmonic Octet, the Limerick Music Association had hosted nearly 700 concerts in Dublin and Limerick by the end of the century. Under the extraordinary stewardship of John Ruddock and with very few resources, the LMA brought the very best of international talent to Limerick and Dublin. This paper considers the enormous influence of the LMA on the development of chamber music in Ireland and its importance in introducing many Eastern European artists to the country.

Paul Collins (Mary Immaculate College, University of Limerick)

Psallite Sapienter: Catholic church music in Limerick, c1860–1950

This paper primarily focuses on the organists who held positions at churches in Limerick city during the period c1860–1950. Foremost among these musicians were those appointed to St John's Cathedral (Caspar Anton Wötzel, Carl Arnold, Joseph Smith, John Murray, Kendal Irwin, and Michael King-Griffin) and those employed at the Redemptorist church of Mount St Alphonsus (Francis Prosper de Prins, Jozef Bellens, and Firmin Van de Velde). The paper also briefly considers the significance of the liturgical (plainchant) festivals of the 1940s.

Michael Murphy (Mary Immaculate College, University of Limerick)

Joseph O'Mara: an Irish tenor

Joseph O'Mara belonged to one of Limerick's most famous business families in the nineteenth century. His career as a tenor spanned the period from the 1891 to 1926, and he received much acclaim in Ireland and abroad particularly for his 'Irish' roles. A cultural study of O'Mara would reveal much about musical taste in Ireland in the context of the Gaelic revival.

Session 3 — *Nineteenth-Century Music II: Brahms*

Brian Fahey (University College Dublin)

Brahms: teleologist or defeatist? The finale of the first symphony

Brahms's symphonies now occupy an esteemed position in the performing and academic canons of the Western musical world. In the former, they are cherished as unique testaments from this most romantic and craftsmanlike of composers; in the latter, they represent the historical focal point of opposition to the cultural encroachment of Wagnerism, and more recently have become a new and bloody battle field in the old war between absolute and programme music. Of the four, the interpretation of the first is probably the most fiercely debated, not least because of its hypersensitive relation to Beethovenian precedence. This symphony, more than any other work, has been identified with the image of the 'forlorn' Brahms in writers such as P.H. Lang to David Brodbeck, amongst others; a Brahms caught between a romantic

temperament, a meticulous application of technique, the self-imposed yardstick of Beethoven and a keen historicism that brought home the crushing length and weight of posterity. ‘The jubilation with which the movement comes to a close is the result of a self-delusion. One can sense in it more the desire to be joyful than real surrender to joy’ is how one writer has described the finale. Yet Brahms’s contemporaries detected no such self-delusion or false joys in the symphony: the earliest reviews, even where unfavourable, wrote of the ‘majestic swells’ and ‘songs of triumph’: one particularly interesting article speaks of the ‘Beethovenian swells’ of the closing cadence, which is directly related to the ‘fate’ motif of Beethoven’s fifth symphony. What can it mean, then, that Beethoven’s point of departure is Brahms’s destination? Is Brahms’s ‘Freudenthema’ supposed to be the centrepiece of the finale, as is often assumed, and if it is not, how might this change the ‘meaning’ of the music? This paper will address these issues through consideration of contemporary criticism, motivic analysis, and broader trends in Brahms’s reception history.

Patricia O’Connor (University College Dublin)
Brahms, Bruckner and the anxiety of influence

Brahms and Bruckner, two indubitable titans of the symphonic form, attended to their precursors to such an extent that they both avoided the symphony for many years. Beethoven’s residual hegemony irked the former so profoundly that he notoriously spent over fourteen years composing his first symphony. Indeed, the ‘spectre of Beethoven’ prompted his famous avowal to avoid this genre altogether. Whilst it is important to note that Bruckner’s avoidance of the symphony also owes itself to his formal apprenticeship under Otto Kitzler and Simon Sechter, this does not detract from the fact that Beethoven’s spectre troubled him no less than it did Brahms. Carl Hruby encapsulates this in the following memoir: ‘Beethoven! Beethoven! For Bruckner he was the incarnation of everything lofty and sublime in music. He connected that hallowed name with all the twists of fortune in his own life, and at crucial moments he often asked how Beethoven would have behaved in the same situation.’ Significantly, the first large-scale works to assure Brahms’s and Bruckner’s compositional reputations were in the sacred idiom: the *German Requiem*, op. 45 and the Great Mass in D minor respectively. This paper proposes that these compositions were testing grounds for Brahms’s and Bruckner’s symphonic imaginings. In examining parts of the aforementioned compositions, it will suggest a point of musicological comparison between two figures whose creative endeavours are largely juxtaposed.

Nicole Grimes (Trinity College Dublin)
‘Noch einmal zwischen absoluter und Programm Musik’: Hanslick, Brahms and German national identity

Scholarly discussion of Eduard Hanslick’s critical view of Johannes Brahms in the past fifty years centres around a number of fallacies. Commentators frequently confuse Hanslick’s aesthetic ideals of ‘absolute’ music and formalism, as espoused in his 1854 monograph *Vom Musikalisch-Schönen*, with his view of Brahms. Moreover, they disproportionately emphasise Hanslick’s pitting of Brahms against Wagner and the *neudeutsche Schule*. Hanslick frequently discusses extra-musical adjuncts and ‘secret’ programmatic texts in his critical writings on Brahms, and a number of his Brahms reviews can be understood as a discussion of music’s aspirations towards the poetic. Indeed, these reviews provide evidence of how Brahms’s contemporaries received his works in light of their poetic allusions and secret programmes, evidence of which can be understood as an integral part of the nineteenth-century experience of Brahms. It is argued that the view of Hanslick perpetuated in the past fifty years can be understood as the product of a formalist ideology that considers only one category of Hanslick’s literary output—his aesthetic theory—at the expense of a wealth of critical and autobiographical writings. When read against the backdrop of the Cold War during which this view was perpetuated, the tendency to over-emphasise formalist aspects of Hanslick’s writings becomes somewhat understandable.

Session 4 — *Seventeenth-Century Music in England, France and Ireland*

Eamon Sweeney (Dublin Institute of Technology)

Francesco Corbetta's *La guitarre royale dédiée au Roy de La Grande Bretagne* (1671): a window on guitar practice in seventeenth-century England and France

Francesco Corbetta (c1615–1681), Europe's premier guitarist of the era, was court guitarist to both Charles II of England and Louis XIV of France. Both kings played the five-course guitar and their patronage helped support environments in which some of the finest music for the instrument was produced. Corbetta's treatise *La guitarre royale* (1671) includes some of the finest music for the five-course guitar extant and represents the pinnacle of his publishing career. The book contains a wealth of information on guitar practice in the mid and late seventeenth century, comprising dance suites for solo guitar, ensemble works for voice, continuo and guitar, and instructions for realising a figured bass on the guitar. The introduction to the work, which includes the author's foreword in both French and his native Italian, and a table of ornaments, is similarly highly informative. Between 1671 and 1686 ten books for five-course guitar were published in Paris, a number of them following a similar format to *La guitarre royale* (1671). This paper will consider the information on style, instrumentation and musical context contained in *La guitarre royale* (1671) and, by reference to other musical sources, contemporary accounts, iconographical evidence and practical demonstration, provide an overview of how, and in what settings, the five-course guitar was used in seventeenth-century England and France.

Máire Buffet (University College Dublin)

French seventeenth-century music theory in manuscript: an appraisal of *MS. 3042* Paris, *Bibliothèque Nationale*, Arsenal

MS. 3042 held in the *Bibliothèque Nationale* in Paris represents an interesting manuscript source of French seventeenth-century music theory. A facsimile edition with translations, introduction and commentary has just been published by the Institute of Mediaeval Music in Ottawa. This paper will offer a summary presentation of its contents and draw attention to treatises by Guillaume-Gabriel Nivers, consideration of the new solmization syllable *zi* in an unidentified source, and intriguing references to matters astrological and agricultural.

Denise Neary (Canterbury Christ Church University)

'The beauty of holiness': seventeenth-century Irish parish church music

This paper examines the music of Irish parish churches during the seventeenth century. The subjugation of the Catholic Church and the acts of the 'Protestant ascendancy' during this time and subsequently means that the extant historical evidence refers predominantly to the Established Church. Indeed, by the end of the century all the old churches, monasteries, cathedrals and church temporalities of Ireland, which had escaped destruction, were the property of the established Church of Ireland. Thus the study of parish church music of this period is, necessarily, overwhelmingly dominated by the music and tradition of the Church of Ireland. The records of the Dublin city parishes survive largely complete and provide the principal sources for studying the music of worship. The relative absence of records relating specific details about music (information on organs, organists, etc.) in churches outside of Dublin inevitably results in the picture being skewed towards the capital. However, writers such as Edward Wetenhall, who had experience both in parish churches and cathedrals throughout the country, have given us much information about the musical practices of the day and offer some balance. In addition, other seventeenth-century commentators on church music shed light on contemporary attitudes to the role of music in worship. Bringing together all these sources allows us to build up a fuller and richer picture of music in Irish parish churches in the seventeenth century.

Session 5 — *Stanford/Music and Broadcasting in Ireland*

Adele Commins (NUI Maynooth)

‘To rhapsodise is one thing Englishmen cannot do.’ But can an Irishman? Stanford’s rhapsodies for piano

Written in the fourteenth century, Dante Alighieri’s *Divine Comedy* has been a source of inspiration to composers of different nationalities from the sixteenth century to the present day. After falling out of fashion in the seventeenth and eighteenth centuries, the *Commedia* has received renewed status in the last two centuries. The themes, characters and setting of this narrative poem have served as the starting point for over two hundred musical adaptations of the work, including ballets, cantatas, madrigals, operas, an organ work, piano pieces, songs, symphonic poems and symphonies to name but some. It was not unusual, therefore, for Charles Villiers Stanford to use elements of the Italian’s famous poem as the basis for his 1904 composition entitled *Three Dante Rhapsodies*. Written for piano solo, Stanford dedicated the work to his good friend, the Australian pianist Percy Grainger. Each piece in the set took its name from a character in Dante’s *Inferno*, namely Francesca, Beatrice, and Capaneo. While this paper will primarily focus on an examination of the three rhapsodies as examples of Stanford’s writing for piano, it will also look at the influence which the themes of the *Inferno* from Dante’s *Divine Comedy* may have had on this composition. It will also take a look at the relationship between Stanford and Grainger and question if the association between the two men may have been the stimulus behind the compositional style employed in the work. To conclude, the work will be assessed in terms of piano writing of the early twentieth century.

Ruth Stanley (Queen’s University Belfast)

Music and broadcasting in Radio Éireann and BBC Northern Ireland: more in common than at variance

In 1924 the BBC established a broadcasting station in Northern Ireland. Just two years later, the newly founded Irish Free State saw the inauguration of its own broadcasting station, Radio Éireann. This paper examines and compares the two approaches to music and broadcasting in the period 1924–1940, illustrating both the similarities and differences between the two as well as documenting the interaction and co-operation between the two stations. One of the highlights of this interaction was undoubtedly the occasion on which Adrian Boult (BBC Director of Music) came to Dublin in 1937 to conduct the first public appearance of the RÉ Station Orchestra. Boult’s services in this event were in fact ‘on loan from the Corporation as a compliment to the Irish Broadcasting Service.’ Following his visit, Boult wrote a memo to BBC Head Office detailing his experience and concluding that: ‘from what I have seen I cannot think that we should waste or grudge any time or effort that we can to help [...] in building up what is unquestionably going to be a most useful and excellent Service.’ Although, inevitably perhaps, programme interchange and friendly relations between the two broadcasting systems became a subject of controversy, this paper reveals that BBC NI and RÉ did indeed have much in common, both in their programming and in their overall contributions to their respective communities.

Helen Gubbins (University College Cork)

Shortwaves and acetates: Irish traditional music in early radio

Irish traditional music has been on the radio from the night of the very first broadcast by 2RN on 1 January 1926. In Ireland after the Second World War, De Valera decided that a short-wave service was needed to broadcast the question of Irish partition (amongst other things) to the USA. This would, in turn, require a respectable back-up radio service to carry the message of the nation with pride and credibility. The results of the new investment in Radió Éireann most importantly included the appointment of two Outside Broadcast Officers and the establishment of a mobile recording unit. ‘To seek throughout the country, including the Gaeltacht, material suitable for recording and suitable broadcasting’ was the job specification assigned to Séamus Ennis and Seán Mac Réamoinn in that pivotal year of 1947. Financial, technological, and other limitations surrounded the work of the MRU, but nonetheless extensive pre-recording hereafter was commenced and rural Ireland was beginning to be put on the air. This paper

places the work of Ennis, Mac Réamoinn and others involved in the mobile recording unit in the context of Irish traditional music on the radio before and after 1947, and examines the impact of their labour on that music, particularly its subsequent place in Ireland's national radio schedule.

Session 6 — *Gerald Barry and Irish Opera*

Mark Fitzgerald (NUI Maynooth)

The cries from certain haunted cottages in Cologne: towards *The Intelligence Park*

While Gerald Barry grew up on the geographical periphery of Europe, his compositional studies took place at the heart of the mainstream European avant-garde. Periods of study with Peter Schat, Karlheinz Stockhausen and Mauricio Kagel all played a significant if not quite formative role in his development, and he was also officially listed as a pupil of Friedrich Cerha while the latter was grappling with his completion of Act III of Berg's *Lulu*. Examination of Barry's music from this time (much of which has been withdrawn from his official catalogue of compositions) shows how he eliminated from his work the expressionist tendencies which emerge in works such as *Lessness* from 1972, but also demonstrates the manner in which he subsumed the techniques of his teachers while removing any traces of overt influence. This was first achieved by a process of reduction, resulting in a series of gestural compositions such as _____ and \emptyset , both of which date from 1979. Much of the 1980s was spent working on his opera *The Intelligence Park* (1981–88), in which Barry refined his musical language and dramatic sense. This paper draws on the sketches for the opera's libretto and music which are now housed in the Manuscripts Department of Trinity College, Dublin, to throw some light on the processes which lie behind the construction of this work.

Padraig Meredith (University College Dublin)

A contextualisation of contemporary Irish opera

Irish opera has received a large amount of publicity during the course of 2005 particularly surrounding the death of Irish composer James Wilson (the most prolific composer in Irish operatic history) and the concert premiere of Gerald Barry's opera *The Bitter Tears of Petra von Kant* (and the stage premiere by ENO). Given this interest in opera, it seems apt to delve into the Irish operatic compositional tradition in order to contextualise the Irish tradition. In my paper I plan to display the cyclical nature of operatic composition by Irish composers through a contextualisation and compartmentalisation of the genre. From my contextualisation it will be apparent that the cyclical nature of opera composition is due to national political artistic policies. I plan to demonstrate the impact that The Arts Council has had at various points in actively supporting the genre by offering financial incentives to composers who compose operas within specific criteria. I plan to include comments and opinions of a number of Irish operatic composers, accumulated in the course of my research, who shared their insights on a range of topics, including the notion of 'Irishness' in Irish opera, the importance of the libretto, individual stylistic and theoretical characteristics of individual composers, and the impact of commissioning guidelines. Finally, I plan to consolidate the contextualisation information with the composer interview information, in order to discuss the dependence, if not the entire existence of the genre, on state-sponsored commissions and state-subsidised opera companies.

Sarah O'Halloran (University College Cork)

Overbearing orchestra: aspects of the relationship between singers and orchestra in Gerald Barry's *The Bitter Tears of Petra von Kant*

In *The Bitter Tears of Petra von Kant* it often seems that the singers and orchestra are on opposing teams. The singing tends not to be particularly melodic, especially when compared to the vocal parts in Barry's earlier operas. And, the vocal lines enforce the guarded and superficial nature of the words. Contrastingly, the music played by the orchestra is generally based on melodic figures. It is violent, and deeply

emotional, and, it is often loud, aggressive, and obsessive. This suggests a hidden emotional content, portrayed by the orchestra, which undermines the singers. A struggle goes on between these two forces. The orchestra frequently overpowers the singers—at times it seems to shout over them, reducing their words to high-pitched babble, or, it makes lengthy interjections at a dynamic so loud that no singer could compete, silencing the singing voices altogether. Undermining and silencing the voices is an unusual approach to opera. What are the musical and dramatic consequences of this approach? What happens in performance? In this paper I will discuss the relationship of the singing voices and orchestra in relation to the score and the recent performances of Gerald Barry's *The Bitter Tears of Petra von Kant*.

Session 7 — *Irish Traditional Music: Source Recordings*

Adrian Scahill (NUI Maynooth)

Made at the spinning wheel: early recordings and contemporary Irish traditional music

Recordings have long functioned as conduits for both repertoire and style within the Irish tradition, despite being considered by some to have had a negative impact through the dilution of local accents and the homogenisation of the music. And although there is some suspicion and distrust concerning the commodification and commercialisation of the tradition that has been perceived to have occurred through recording, its effect has been such that it is mostly through commercial recordings that the music is now transmitted. Indeed, the extent of the influence of recording quickly led to entire sets being adopted from records by musicians, and it has been suggested that some musicians, in fact, 'learned the record and reproduced it in live performance' (Hamilton 1996: 276). Hamilton also notes how material from the 78 rpm era was re-recorded up until the middle of the revival period, after which a greater emphasis on originality of repertoire emerged. This paper examines the evolution of these trends: where the reproduction of recordings takes place not just in live performance, but on new recordings themselves; where the reproduction is not only based on repertoire, but also embraces instrumentation, technique, and gesture; and where the pursuit of originality has led back to the 78 rpm era, revealing the continuity of tradition, but also suggesting disjuncture, where this body of recordings from the early part of the twentieth century functions as a source for the exotic.

Deirdre Ní Chonghaile (University College Cork)

Reverberations: Ennis, Rodgers and Cowell on Aran's traditional music

Submarine warfare during the Second World War encouraged developments in sound technology that brought an unforeseen boon to peacetime folk-music collecting activities. The portability of battery-powered tape recording machines brought collectors to new places further afield, places that lacked electricity. These machines produced good-quality recordings that are invaluable to our present research on past performance styles and repertoires of Irish traditional music. Such tape recordings also reveal collectors' working methods, their motivations and their attitudes towards orality in the music they collected. In creating their catalogues of traditional music, collectors created canons and preserved therein their opinions about orality, authenticity and literacy in traditional music. These opinions reverberate through today's traditional music. This paper surveys and contextualizes the work of three collectors who sought traditional music on the Aran Islands between 1945 and 1956—Séamus Ennis of the Irish Folklore Commission, the BBC's Bertie Rodgers, and Sidney Robertson Cowell, whose ethnomusicological collecting in America spanned twenty years. The inclusions and omissions of these collections are noteworthy. The collectors display a regard for the orality of Aran's traditional music, prizing it as a sign of the music's authenticity. This paper examines how these collections reflect the collectors' opinions of orality in traditional music, and questions the implications of their opinions for traditional music. This last question is particularly pertinent in the case of Séamus Ennis, whose countrywide experience of collecting and making music conferred him with an authority that influenced opinions thereafter on the traditional music of certain localities.

Audrey O'Carroll (Open University)
Blasket Islander recordings: a cultural study

The subject of this paper is an investigation of the historical recorded performances of Kerry's Blasket Islanders. The setting is the Blaskets from about the middle nineteenth century until their depopulation in the 1950s. The paper principally seeks to gain an understanding of the musical idiom as Islanders experienced it. Questions dealt with include the nature of the tradition, the impact of culture on the sound idiom and, in order to give the study a global perspective, what made the music 'different'. Musicological insights are set alongside insights derived from a fuller exploration of the music's cultural identity in order to achieve an understanding of the recorded performances. Almost all of these were made after the Islanders had moved to the mainland in the 1950s. Expert informants are a second source. Documents, including journalism, photographs, exhibition material in the Great Blasket Centre in Dún Chaoin, and my review of Island literature are the third source for the study. The latter provided invaluable access to Island thinking that served to orient the journey into the Islanders' understanding of the music. Critical literature provides additional perspectives, especially in the attempt to contextualise this tradition among others. This paper demonstrates that the analytical approach chosen worked to give a glimpse of the humane processes that informed the Blasket musical tradition and still inform most music making today.

Session 8 — *Eighteenth-Century Music I: Mozart*

Orla Molony (Queen's University Belfast)
Mozart and Prague: Czech musical émigrés and their influence on Mozart

In this year celebrating the 250th anniversary of Mozart's birth, I would like to highlight Mozart's connection with the Bohemian capital, Prague, during the latter part of the composer's career and his encounters with Czech musical émigrés. In the course of the presentation I will seek to explain why Mozart was drawn to Prague, what musical opportunities existed in the city for musicians of his calibre, what conditions he found when he visited Prague, and what his musical legacy was in relation to this nation. I will deal with the intriguing topic of Mozart's encounters with Czech musical émigrés. This section will shed light on the reasons why so many Czechs found it necessary to emigrate, where they found employment, and how they came in contact with Mozart. Influential Czech composers, such as Mysliveček and Benda, will be considered, as will the role of those Czechs instrumental in helping to secure Mozart's first invitation to Prague. Subsequently I will outline the reasons why Mozart visited Prague and how he spent his time in the Bohemian capital. I will deal with the commissions from Prague for the operas *Don Giovanni* and *La clemenza di Tito*, along with their composition, rehearsal, performance, and reception in the city. To conclude I will examine the extent of Mozart's legacy to the Czechs in the form of his musical effect on Czech composers and his direct influence on some of their works.

Uri Rom (Universität der Künste Berlin)
Mozart and the grief process: interpreting the String Quintet in G minor, K. 516

Many musical traits of the quintet in G minor show that Mozart conceived the four movements as a unity or as different phases of a continuous process. Quite a few thematic cross-relations between the movements, some of which went hitherto unnoticed, bind the four movements. Various ingenious devices are used to bridge the gaps between the movements of the quintet, making each new beginning sound as a continuation of the former movement (especially noticeable is the 'abrupt' opening of the second movement with the unusual dominant upbeat, making this beginning sound as a direct response to the first movement). This paper will aim to establish an overall narrative in the quintet by drawing a comparison between the structure of the entire work and the grief process as described in modern psychology. I suggest that each of the movements roughly corresponds to one of the grief phases (e.g. shock, anger, despair). According to this interpretation the allegro part of the final movement should be understood

neither in terms of ‘disconsolate major’ (Hildesheimer) nor as exemplifying ‘shocking banality’ (Einstein) but as a ‘recuperative’ movement, marking the return to life after the recovery from a hard loss. Mozart’s extensive use of chromaticism and particularly the many unusual harmonic solutions to the chromatic ‘lament’ tetrachord figure are especially pertinent to this work. In close relation to these unique harmonic features one should also consider the extremely complex and unorthodox organisation of periods in all four movements as well as the ‘stubborn’ quaver rhythm prevailing throughout large portions of the quintet.

David J. Rhodes (Waterford Institute of Technology)

Mozart, dance music and the ‘Musikalisches Würfelspiel’, K. 516f: an exercise in arithmetic composition

Mozart composed some 200 dances for orchestra alone, minuets, contredanses and German dances, the early ones chiefly for the Salzburg and the later for the Vienna carnival period preceding Lent. The vast majority of these adhere to the prescribed limitations of such dances, invariably two or four repeated sections each of eight bars, but on occasion Mozart manages to bypass such restrictions with admirable effect. He also began to compose a musical dice game, the ‘Musikalisches Würfelspiel’, K. 516f, of which half a sheet of preliminary sketches is extant (the game was reconstructed for the bicentenary of his death in 1991). This paper will examine the compositional procedures involved in such a game of pure chance in relation to the dance music that Mozart composed, often with little apparent interest in the genre but on occasion with a great deal of effort and imagination and more than a little humour.

Session 9 — *Music and National Identity*

Ciara Burnell (Queen’s University, Belfast)

Frank Bridge’s piano sonata: influences and allusions

Some of the neglect that Frank Bridge’s music suffered both within his lifetime and following his death, and particularly the negative critical reception that his mature works received, can be attributed to its apartness, stylistically, from the nationally introspective trend of the English Musical Renaissance in the 1920s. This paper aims to examine Bridge’s music in the context of his international contemporaries as a way of investigating his role in the construction of British musical modernism. The Piano Sonata (1925) will be used as a case study to investigate Bridge’s music as a critical response to the work of Berg and Scriabin, and the significance of direct musical allusions to works by these composers, such as Berg’s Piano Sonata Op. 1 (1908), will be highlighted. Berg and Scriabin were largely perceived as being unsuitable models for young British composers to follow, as their styles did not conform to nationalist ideals of the sort that would be summarised famously by Vaughan Williams in his essay ‘National Music’. The implications, therefore, that their stylistic influence would have had for the reception of Bridge’s music and his career as a composer in England will be considered. By examining the musical evidence in Bridge’s Piano Sonata, it is possible to situate it within a broader, international musical discourse.

Paul Higgins (Trinity College Dublin)

The literary source of Benjamin Britten’s Art Song: a synthesis of English and European inspiration.

This paper contextualises the contribution of Benjamin Britten to English art song. This research involves the identification of musical characteristics which are distinctly ‘English’, in order to define this vocal genre and trace its development from the sixteenth to the twentieth centuries. I will locate the influence which the English Baroque had upon the stylistic development of Britten’s song repertory. Some reference will be made to the twentieth-century revival of interest in early song. Brief reference will be made to the parallel developments in the German *Lied* and French *Chanson* to distinguish that which is particularly ‘English’ in English song. The condition of the English art song at the beginning of Britten’s career will be considered and his unique achievements identified in the genres of solo song with

accompaniment and orchestral song. The affect of external European musical influences will be highlighted. Britten's incorporation of these styles while remaining distinctly 'English' sets him apart from many contemporary British composers.

John O'Flynn (Mary Immaculate College, University of Limerick)
Theories of Irishness and music: where do we go from here?

In this paper I compare and contrast the now significant number of writers who have recently engaged with cultural phenomena of music and music-making in Ireland, notably Marie McCarthy, Noel McLaughlin, Barra Ó Cinnéide, Mícheál Ó Súilleabháin, Gerry Smyth, and Harry White. Firstly, I examine what comes to be perceived as Irish music and, by the same token, what is excluded in definitions of Irish music. Critical to this discussion are distinctions of styles and genres and the dialectical interplay between international and indigenous forms of music production and consumption. Secondly, I look for diverse ways in which the Irishness of Irish music might be appraised in musicological, sociological cultural studies, or other academic terms.

A number of theoretical postulates linking perceptions of Irishness and music emerge from this review of literature, namely:

- Traditional music as synonymous with Irish music
- A belief in the inherent musicality of Irish people
- The labels 'Irish sound' and 'Irish soul' associated with musicians/composers in genres other than traditional music
- 'Cultural Irishness' (in a general national sense)
- 'Cultural Irishness' (specifically, associations between the composition of classical music and other aspects of Irish culture)
- Economic Irishness and Music
- Mythical Irishness and Music

While agreeing with the critical view of Irishness as an ideological construct, I argue that this is a multi-faceted phenomenon that is constantly subject to processes of articulation and negotiation, and one that represents a highly complex interplay of texts, contexts and social actors. With this in mind, there is a need to engage in more empirical studies of Irish musicians' and audiences' beliefs about the very music that they produce and consume.

Session 10 — *Perspectives on Late Romanticism*

Fabian Huss (Mary Immaculate College, University of Limerick)
Dyson's 'new music': the conflict of new and old in the work of a 'natural conservative'

Sir George Dyson (1883–1964), director of the Royal College of Music from 1938 to 1952, is perhaps still remembered more as an educator than as a composer (and, indeed, Dyson took his role as teacher and administrator extremely seriously). His music, which has been described as academic and conservative, is becoming better known and is more readily accessible today than it has ever been, with labels like Chandos, Naxos and Hyperion releasing recordings of his most important works. In his first book, *The New Music*, published in 1924 and described by Arnold Whittall as 'a landmark in the evolution of twentieth-century criticism', Dyson displays a remarkable knowledge and understanding of the musical trends of his time, while also revealing his awareness of the fundamental musicological dilemma that faces the commentator of the contemporary perspective. Dyson's discussion of what might be termed 'the old music' in this context is also highly significant and equally extensive. Thus his musical personality, somewhat mono-dimensional and open to prejudice and discrimination (by the unsensitive listener) in his music, is illuminated from a very different angle. The conflict between Dyson's fascination with modern music and his inherently conservative nature, a conflict entirely absent from his music, is clearly in evidence in *The New Music*, affording an intriguing new perspective on Dyson the musician. I will outline

Dyson's viewpoint, as it is evoked in *The New Music* and his other writings, and consider how this relates to Dyson's own music. I will examine the progression of his arguments in *The New Music* and the manner in which they are presented, taking into consideration what these divulge about Dyson's own (musical) beliefs and values, and how these are reflected in his music. I will attempt to reconcile Dyson the theorist and Dyson the composer, while reappraising a valuable work of early twentieth-century music criticism.

David Larkin (Christ's College, Cambridge)

Wagner's symphonic-dramatic dualism seen through Strauss's eyes

In spite of the widespread characterisation of his music dramas as 'symphonic operas', Wagner actually had strong views on the differences between symphonic and dramatic music. Having proclaimed the death of the symphony, or rather its inevitable and logical culmination in music drama, Wagner then encountered Liszt's works and was led to theorise anew about the viability of instrumental music. In his open letter on Liszt's symphonic poems (1857), Wagner approved the approach taken in his friend's orchestral music: narrative is avoided, and the poetic subject is sublimated to its emotional content. These theories are further developed in 'On the application of music to the drama' (1879). Here Wagner explicitly stated that the downfall of the symphony was brought about by the introduction of a dramatic element, which could not be assimilated within the traditional dance-derived structural framework. Either the music followed the story line slavishly (for which he criticised Berlioz) or else the demands of musical logic clashed with the dramatic imperatives, as in Beethoven's *Leonore Overture*. As one who went much further than Liszt in incorporating dramatic and narrative schemata in his tone poems, Strauss was forced to confront the problems that Wagner raised. This paper examines *Macbeth*, *Tod und Verklärung* and other compositions to try to determine how Strauss reconciled both symphonic and dramatic obligations. It will be shown that Strauss's conception of 'drama' has little in common with the Grecian type, in which strict unities must be observed, but leans instead towards a more episodic, possibly Shakespearean model.

Philip Graydon (NUI Maynooth)

'From the Bible to the *Ballets russes*': Richard Strauss's *Josephs Legende* (1914)

Premiered in Paris under the composer's baton on 14 May 1914, *Josephs Legende* was tailor-made for Diaghilev's *Ballets russes* and the result of a collaboration between Hugo von Hofmannsthal, Richard Strauss and Hofmannsthal's friend, Harry Graf Kessler. This paper explores the work's development, giving special attention to the mutual fascination with dance and gesture on the part of Hofmannsthal and Strauss, and takes a close look at its often maligned music.

Laurence Le Diagon-Jacquín (Université March Bloch, Strasbourg)

A comparative analysis after Panofsky of Liszt's *Hunnenschlacht* and his visual model by Kaulbach

Liszt's passion for art in general testifies to his synaesthetic imagination—he could not look at certain works without spontaneously setting them to music. His writings, letters and articles convey his culture and knowledge of art and artistic circles. His work on Raphael's *Sainte Cécile* reveals his true talent as an art critic and his highly sensitive eye. The way he speaks about this painting is reminiscent of Panofsky's approach, which is adapted in this paper to Liszt's music as inspired by the visual arts. This approach involves three stages which Panofsky terms levels of signification. The first relates to all of the immediately perceptible visual aspects, the forms, volumes and colours, the musical counterpart to this being the motifs and themes employed. The second level pertains to the images, stories and allegories contained in the painting. Here again, they correspond to a meaningful set of themes in Liszt: he evokes characters through citations. The third level considers the content of a work: Liszt expresses this through musical form. This reflects his overriding concerns here of history and religion. Adapting Panofsky's method to an analysis of Liszt's works inspired by visual art brings out the similarities and divergences in the principles of perception and conception. It also shows that the common content of the works lies in the

idea they illustrate. Liszt's *Hunnenschlacht* has its origins in a visual work named in the same way: the picture by the well known German artist Wilhelm von Kaulbach, whom Liszt knew well. To sum up: this paper will show the correspondences between the musical and the pictorial works, following Panofsky's method of history of Arts analysis, explained in his book *Studies in Iconology*, published for the first time in 1939. There are two interesting points in this subject: on the one hand, I will show the influences of the exterior programme in a musical work, particularly in Liszt's work; and on the other hand, I will propose a specific method of comparative analysis. This will be the start of a more extensive comparative approach.

Session 11 — *Theoretical Perspectives on Musical Experience*

Jane Edwards (Irish World Academy of Music and Dance, University of Limerick)
Listening to our greens: does music have to be 'good' for us?

Encouraging children to learn to read is not undertaken in order to reduce crime or increase social cohesion and yet especially in the world of music therapy, the use of such premises about expected effects and outcomes are increasingly common. It seems that unless we are prepared to concur with the necessity for non-musical justifications of our work, we music practitioners can receive the impression that music therapy will be treated as icing on the cake, a luxury to be fought over with the crumbs that fall from the table after all of the important and effective work of clinical change has been done by others. Perhaps as music practitioners and researchers, we have to continue to think through the values we hold in relation to musical experience and to be careful that we do not collude with arguments about music being instrumentalised as a means to increase social gain and produce 'effects'. The lines and borders of this area are mapped tenuously and require further consideration.

Nicola Cullen (University College Dublin)
Synaesthesia in musicology

Synaesthesia has been recognised as a condition found in as few as one in every 2,000 to 25,000 people and research is ongoing. No conclusive facts have been ascertained as to how, why, and to whom it occurs. I would like to explore the artistic and creative ramifications of synaesthetic perception within the realms of musicology—the legitimacy and merit, or perhaps lack thereof, of synaesthetic musical analysis—by showing how such a critique may be accepted as a genuine musicological pursuit. Synaesthesia may be defined as stimulation of sensory modality, in the absence of any direct stimulation to this second modality. The most common form is where the synaesthete associates colours and/or shapes with letters and numbers. It is the consistency of associating the same colours that has encouraged and legitimated further scientific investigation and discussion surrounding synaesthesia. It is a study with a crucial problematic issue however; synaesthesia is a subjective experience. My intention is to view music from such a synaesthetic perspective by showing how an individual with a particular synaesthetic disposition reads the music. Such a pursuit should exhibit the advantages and disadvantages of a subjective analysis, which although I believe has a position within musicological study, is one with drawbacks that may further support arguments against the 'new musicology'. Under the arch of the 'new musicology' it is sometimes unclear what exactly its purpose is and which critical and analytical methodologies should be employed. It is a discipline, however, where conventional as well as alternative readings of music find a legitimate place. While some may be more tenuously argued, musicology has come to accept a wide range of critical techniques. As a 'new musicological' form of criticism, a synaesthetic analysis exposes new avenues of thought and inquiry.

Gwen A. Moore (Mary Immaculate College, University of Limerick)
Multicultural music in education: experiences and attitudes of second level music teachers in Ireland

In this paper I will present an exploration of the relevance of multicultural music education to contemporary Irish society, with particular reference to the experiences and attitudes of second level music teachers. Philosophical, historical and socio-cultural perspectives on multicultural music education are examined in the light of international developments and in the wake of recent socio-cultural changes in Irish society. A brief review of second level music syllabi, a critical assessment of the Music Educators' National Debate, and an exploration of socio-cultural changes in Ireland will provide contextual empirical data. The research methodology focuses on two distinct methods of data collection which comprise a survey/questionnaire method and a focus group discussion. This paper will present findings which highlight the importance of socio-cultural, musical and global rationales in the attitudes of secondary school music teachers to multicultural music education in an Irish context. Although information from music teachers' experiences of music and music education practice exhibit reserved musical tastes, the data from both questionnaires and focus group discussion strongly support the inclusion of multicultural music education in secondary school music curricula in Ireland.

David J. Elliott (New York University)
Richard Shusterman's philosophy of music

The purpose of this presentation is to explain and illustrate some central ideas of Richard Shusterman's 'pragmatist aesthetics'. Richard Shusterman is an Oxford-educated philosopher of art and language. He is currently Chair of Philosophy at Temple University (USA). He has published several path-breaking books during the last ten years that propose a new direction in philosophical thought about the arts. His recent books, *Pragmatist Aesthetics: Living Beauty, Rethinking Art* and *Performing Live*, are particularly important for understanding his philosophy of music and, provocatively, his aesthetic defense of several popular music styles (e.g. Rap, Hip-Hop, and Country and Western music), which many thinkers tend to scorn and avoid. Shusterman not only examines the many layers of musical meaning in traditional 'classical' and popular styles, he argues that popular musics are a valuable source for revitalizing aesthetic experience and directing new energy toward social and political issues connected to music listening and music making. Also, by making an important place for popular and world musics in our thinking, Shusterman argues that we can 'break out of our habit of thinking about music in terms of transcendental works of genius', thus enabling us to understand all music better 'in terms of practices of creating, playing and hearing.' Moreover, his writings stress the values of deeply felt and fully embodied ('somatic') musical experience in the appreciation and teaching of music. Shusterman's views offer a rich new source of ideas in aesthetics. Unfortunately, his ideas are still largely unknown. This paper is one step toward changing this situation for the benefit of scholars and teachers of music.

Session 12 — *Music Analysis: Forms and Structures*

Barbara Strahan (NUI Maynooth)
Schubert's piano duets: the emergence of a marginal genre

Franz Schubert was undoubtedly responsible for the elevation of the pianoforte duet as a worthy genre during the beginning of the nineteenth century. His contemporary Beethoven produced only four works for this medium, which suggests he had less interest in this genre than his counterpart displayed. Producing thirty-five works of this type, Schubert embraced a variety of musical forms including fantasies, polonaises, marches, theme and variations and sonatas. These duets span across his entire compositional life with the composer's earliest attempts producing three fantasies for pianoforte. This Viennese composer's fondness for duets was closely connected to his personal and social circumstances. Firstly, Schubert's close friends included several accomplished musicians who often premiered the composer's compositions, which were performed in a domestic setting. Indeed, there are references to Schubert himself as one of the musicians at these premieres. Secondly, Schubert's time with the Count Esterházy of Galanta in Zseliz during 1818 and again in 1824, produced a substantial amount of works for this medium. Employed as a tutor to the Count's two daughters, Marie and Caroline, it is most probable

that the many duets he composed while residing there were written for and performed by both sisters or even Schubert himself. Schubert continued writing duets up to the year of his death, producing some of his greatest masterpieces in the last six months of his life. This paper will explore in detail Schubert's Sonata in C, composed in 1824, which holds a unique place in the composer's duet repertory. This work is widely recognised as allowing the piano duet to be considered at the same level as the string quartet, solo piano pieces and orchestral works.

Áine Heneghan (University College Dublin)

'Not Symphonic-Epic, but Lyric-Dramatic': musical form and the Viennese School

In an essay of 1912 Schoenberg took issue with the labelling of Mahler's symphonies as 'gigantic symphonic potpourris', asserting that the designation was in itself oxymoronic. For Schoenberg, 'potpourri' reflected the 'unpretentiousness of the formal connectives'; 'symphonic', on the other hand, referred to the process whereby the constituent elements of a composition were interlinked and integrated to achieve a musical continuum. The distinction was postulated in varying ways by Schoenberg and his associates: strophic vs through-composed; variations vs sonata; and lyric-dramatic vs symphonic-epic. The different manifestations notwithstanding, each dichotomy was defined by the absence or presence of 'developing variation', 'developing variation' being the essential component for the Viennese School of 'symphonic' form. In addition to drawing attention to the writings of the Viennese School, my aim here is to amplify the dichotomy with reference to compositional practice. To that end, I focus on Berg's *Lyrische Suite*, the title of which invokes a particular conception of musical form. Thus, rather than reading the title as pertaining only to the work's secret programme (a topic that has received disproportionate attention), I privilege the formal-structural preoccupations of the School at that time, and seek to elucidate and contextualize Erwin Stein's throw-away comment that the 'development is not symphonic-epic, but lyric-dramatic'. In so doing, I argue that the designation 'lyric' reflects not only the work's expressive quality but its form: the intensification of characters across the movements and the fan-like arrangement of tempi function, in the absence of 'developing variation', as an alternative strategy for replicating the hierarchy and formal differentiation previously furnished by tonality.

Daniel Shanahan (Trinity College Dublin)

Structuralist approaches to Debussy's music

My research focuses on the study of the comparative analytical methodologies for the music of Claude Debussy, in particular his piano preludes. Debussy's music tends to fall outside traditional ideas of tonal and atonal analysis, and has not yet been examined with a method that fully complies with the idiom. I am currently using various structuralist and linguistic methods as a means of analyzing this music. Although this is not a recent development, many theorists have not yet utilized many ideas presented in the field. I will discuss previous research and various approaches that have not yet been fully explored. My paper will look at various linguistic techniques such as Lerdahl and Jackendoff's approach using ideas from generative grammar, as well as the ideas of narrativity recently proposed by Eero Tarasti. The ideas of Russian formalist Vladimir Propp will also be discussed as will the idea of applying metrical phonology to music theory and analysis. The paper will illustrate the benefits and shortcomings of these methods as well as offering a model for the analysis of the music of Debussy that draws on these discordant approaches.

Kevin O'Connell (Royal Irish Academy of Music, Dublin)

The law of the nearest way: polyphonic aspects of the first movement of Sibelius's fourth symphony

The parallels between Sibelius's voice-leading and Renaissance or 'Palestrina-style' practice have frequently been noted. In this presentation, the most basic aspect of this practice, the privileging of melodic step over leap, is applied to the first movement of Sibelius's Fourth Symphony. The result is a surprisingly linear picture of music that is proverbially among Sibelius's most disjunct and modernist.

The uncovering of the polyphonic aspect helps explain why the Fourth Symphony takes its place among the most rigorously organised and even innovative works of the early twentieth century.

Session 13 — *Popular Music and Film*

Thérèse Smith (University College Dublin)

Musical choices in 'Strange Fruit': subversion in the detail

Billie Holiday's rendition of Abel Meeropol's (aka Lewis Allan) 'Strange Fruit' is arguably both her most successful and most controversial performance. Holiday first recorded the song in 1939, as she reached the peak of a career in which this song played no small part, and she continued to perform it to the end of her life. In many ways the song marks a watershed in her career, and there is no doubt that performing it significantly affected the singer. While the song has been commented upon extensively for its social commentary, and there has been general discussion of musical aspects, to my knowledge no detailed analysis or commentary has been published on the subversive nature of Holiday's musical rendition. Through transcription and analysis, this paper will offer a detailed assessment of the singer's musical choices in the famous and controversial 1939 recording.

Louise O'Riordan (University College Cork)

Flashdance: A study in musical dictatorship

My paper explores the use of the popular song within the medium of film. The cultural constructions, aural preconceptions and associative values of the popular song establish it as a powerful tool of representation when it stands alone. My paper examines how these elements develop and interact with the visual and narrative strands of cinema with specific reference to *Flashdance* (Adrian Lyne, 1983). The visuals of *Flashdance* foreground the dichotomous nature of the performing body. This dichotomy between the control rendered necessary for performance and the rebellion of the performance itself is exposed by the nature of the songs being danced to. The popular song in *Flashdance* wields a physical control on the moving bodies of the visuals. However the fact that this power is allowed the song within film would suggest a loss of control by what is traditionally the primary source of narrative and agency, the image. I suggest that the rebellion embodied in this loss of control by the image is made ironic by the amount of physical discipline used to express this freedom through the visual imagery of the dancing. The movement away from conventionally scored film music to the popular song potentially brought a break from convention. However, in *Flashdance* the consciousness of the song's rebellious undertones (rock music) coupled with the intense performativity that they engender in the imagery suggests that the agency of the image has been reduced to pure specular value, making it subservient to the demands of the music.

Cormac Newark (University of Ulster)

The Phantom on film

Joel Schumacher's recent film version of Andrew Lloyd Webber's *The Phantom of the Opera*, though it represented the culmination of the musical's extraordinary eighteen years in the West End (and sixteen on Broadway), was only the latest in a long line of films based on Gaston Leroux's novel—indeed, the cinematic reception goes back almost as far as the book's publication in 1911, beginning with Ernst Matray's *Das Phantom der Oper* in 1916 and Rupert Julian's famous Hollywood version of 1925. This paper will trace that reception with examples from the twelve existing films, showing how successive adaptations (covering a wide range of genres, from Arthur Lubin's 1943 Technicolor romance to Brian De Palma's 1974 rock version *The Phantom of the Paradise* and Dwight Little's 1989 slasher movie, starring Robert Englund of *Nightmare on Elm Street* fame) have perpetuated a cultural truism that dates from even before Leroux's original: that the Opéra is vastly larger than its already-huge apparent dimensions suggest, that it has a life of its own extending well beyond opera, and that it continued to grow after it was supposed to have been finished. It will focus on the role of Music in the narrative, exploring the changing

attitudes towards opera in popular culture and towards the place and power of music represented by what is today—thanks above all to Lloyd Webber—an un-ignorable piece of Opéra lore.

Session 14 — *Classic-Romantic: Fate-Fantasy-Form*

Sandra Y. Doyle (University of Manchester)

Let it please the Parcae! Beethoven's attitude to fate

'Plutarch has shown me the path of *resignation*', wrote Beethoven on 29 June 1801 to his good friend Franz Wegeler, and 'I will seize Fate by the throat; it shall certainly not bend and crush me completely' a few months later. Preliminary investigations reveal that Beethoven was drawn to particular aspects of ancient writings—to the works of Homer and Plutarch, and to the idea of inescapable Fate. The primary sources for investigation into this concept are the composer's many correspondences and diary entries. The above quotations, two amongst many about Fate, indicate that Beethoven's attitude to this was one that altered with the composer's state of mind—from one of submission to one of defiance. But what was happening in his private life to precipitate these changes? This paper aims to trace the development of Beethoven's notion of 'Antique' Fate, the Parcae, through his readings of ancient sources such as Homer and Plutarch. It investigates his changing attitude to this concept in connection with his private life, and places the composition of *Resignation* WoO 149, a poem by Count Paul von Haugwitz set to music, within this concept of Classical Fate.

Anne Hyland (University College Dublin)

'Idling on some compulsive fantasy': Schubert's second subjects and the String Quintet in C Major, D. 956

Criticisms of Schubert's sonata procedure have tended towards two complementary tendencies: firstly, that his music lingers too long on moments of lyrical splendour, which stand apart from any consideration of the formal direction of the music; secondly, that this creates an effect of 'motionless motion', which is fundamentally non-teleological in design (Beth Shamgar, 2002). Musicologists expressing this viewpoint include Carl Dahlhaus, Arnold Whittall, Robert Bruce, John M. Gingerich, Susan McClary, and Beth Shamgar. This analytical tendency is both a consequence of and exacerbated by the perceived dichotomy between Schubert and Beethoven as composers of instrumental music. Schubert's formal innovations are therefore portrayed as attempts 'to disrupt the Beethovenian equilibrium' and his conception of goal-directed music has tended to be assessed negatively against the Beethovenian precedent (Whittall, 1969). It is the aim of this paper to analyse teleological processes in Schubert's String Quintet in C major, paying particular attention to the role of his *Gesangsthema* second subject. Its absence from the development section and prolonged omission suggests that here Schubert employs a stratified process, along the lines proposed by Edward T. Cone in relation to Stravinsky. Through thematic and tonal analysis, I hope to present Schubert's application of this process as his generation of non-adjacent musical 'blocks', lyrical in nature, but which nonetheless function within a highly goal-oriented, dynamic complex. Ultimately, I hope to demonstrate Schubert's construction of a lyrically conceived teleology, generated by his 'lyrical' second subject and, in turn, imbuing the entire formal strategy of the Quintet. Thus, Schubert's *Gesangsthema* in the Quintet is at once 'motionless' and dynamic in its response to the developmental imperatives and structural requirements of post-Beethovenian sonata form.

Helena Marinho (Universidade de Aveiro)

Sonata form in context: J. C. Bach's keyboard works

The apparent equivalence between binary and tripartite sonata formats during the Classical era is confirmed by theoretical writings and descriptions of instrumental pieces by period authors, as well as by the coexistence of both formats in the sonata repertoire. A close scrutiny of J. C. Bach's keyboard works reveals, nevertheless, a distinct use of the formats in the accompanied and the solo sonatas. His output

constitutes a corpus of remarkable consistency, which allows for a comparison of the two genres. J. C. Bach's removal to London in 1762 coincided with his clear adoption of an Italianate *galant* style. The British milieu provided additional factors: the rise of the pianoforte, a thriving music-publishing market, and a great interest in domestic music making among the affluent classes. Keyboard works had to conform to the proficiency of the amateur performer, a fact reflected in the accompanied output mostly. The number of movements, their length, and the inclusion of particular technical devices are readily observable differences between the two genres. The most remarkable distinction lies perhaps in the preference for binary sonata format in the accompanied sonatas from the mid 1760s to the 1770s, in spite of a later tendency for tripartite designs in both genres. This prevalence of binary formats in accompanied works shows that the social and performing conventions connected to the composition and performance of accompanied and solo keyboard sonatas led to a choice of distinct forms for each genre.

Session 15 — *Music in Nineteenth-Century Ireland*

Barra Boydell (NUI Maynooth)

History, myth and invention: Grattan Flood and the creation of Irish music history

The roles of music in the establishment of national traditions and identity and of music history as an agent of nationalism, in particular during the nineteenth and early twentieth centuries, are widely acknowledged. Within the British Isles, in Ireland, Scotland and Wales in particular, 'ancient' musical traditions were identified, revived or reinvented as characteristics of distinctive national identities. In Ireland the defining mythologies of the Irish harp and folk music traditions played a significant role in the emergence of nationalism, while the invention in the 1890s of modern 'traditional' Irish dance illustrates Hobsbawm's concept of 'the invention of tradition'. W. H. Grattan Flood (1859-1928), organist and prolific amateur historian and musicologist, contributed to *Musical Quarterly*, *Music & Letters*, *SIMG* and other internationally recognised journals. He is best known today for his *History of Irish Music*, first published in 1905, which combines much factual but often unreliable information with invention and unsubstantiated myth. In the absence of any extended local tradition of art music composition, previous writers on Ireland's musical past, writing for the most part from a strongly nationalist perspective, had concentrated almost exclusively on 'folk music' and 'minstrelsy'. Espousing the nationalist cause, Flood sought to establish Ireland's credentials within the wider European art music tradition. He claimed Irish origins for composers including Lionel Power and John Dowland, and the theorist Johannes de Garlandia; he dismissed *Sumer is icumen in*, recently raised by George Grove in his dictionary to iconic status in English national musical history, as 'merely a harmonised arrangement of a phrase taken from [an] old Irish tune'. In this paper Flood's writings are assessed within these contexts of local music history, nationalism, and contemporary historiography.

Catherine Ferris (NUI Maynooth)

The Antient Concerts Society of Dublin (1834–1864): an examination of its repertoire

Joseph Robinson founded the Antient Concerts Society of Dublin in 1834 'for the cultivation of vocal music, especially choral compositions of ancient masters'. It came to be considered the city's leading orchestral and choral society. In 1843, the flourishing society purchased and renovated premises in 52 Great Brunswick Street. Known as the Antient Concert Rooms, it was approximately the same size as the Gewandhaus in Leipzig. Prominent musicians involved with the society include John Stanford, Herr Elsner, Signor Sapio and Richard M. Levey. Previous research on this society has focussed on newspaper advertisements and reviews of its public concerts. A most important primary source for this society however is its music collection, which is housed in the Royal Irish Academy of Music, Dublin. A detailed catalogue of the scores and manuscripts in this collection (comprising approximately 5,000 items) was compiled as a precursor to this paper. Information from this collection adds significantly to what little is known from contemporary newspapers, especially with regard to repertoire. Notable extant items in the Ancient Concerts Society collection include an anthem written for the society by Thomas Atwood

Walmisley and a selection of anthems by unidentified local composers. This paper outlines the results of an analysis of the catalogue and assesses the repertoire of the Antient Concerts Society. It will aim to contextualise this new research with reference to contemporary directories, newspaper articles and other information presented in recent research.

Session 16 — *Music in Ireland: Personalities and Social Values*

Maria McHale (Royal Irish Academy, Dublin)

Singing and sobriety: the temperance message in 1840s Ireland

The temperance movement in Ireland in the 1840s was a social phenomenon of some magnitude. Indeed, under the guidance of Father Theobald Mathew, somewhere between five and eight million Irish people took the pledge to abstain from alcohol. While these huge numbers were by welcomed by Mathew, it was evident from the outset that he was concerned to create suitable alternative pastimes. In addition to reading rooms and teahouses, Mathew voiced particular encouragement that his new teetotallers should engage in music making. In this paper I will discuss the promotion and practice of vocal music during the temperance movement. While brass bands were an equally important temperance phenomenon, the focus of this paper is on singing as a more inclusive and easily accessible form of music making. A number of themes will be examined, including the debates concerning singing and temperance, Joseph Mainzer's visit to Ireland, and of course, the published music. Of the latter, the delivery of the temperance message set to music deemed 'appropriate' was of paramount importance. Hymn tunes seemed to be an obvious choice; however, the popularity of settings of Moore's *Melodies* to temperance-inspired verse warrants particular attention. In fact, a rhetoric of temperance as the key to national regeneration abounded throughout the movement, and in this way, the temperance *Melodies* represent this intersection of music, nationalism and temperance in 1840s Ireland.

Jennifer O'Connor (NUI Maynooth)

Edith Oldham: her involvement in music in Dublin in the late nineteenth century

The second half of the nineteenth century saw a growth in musical activity in Dublin. With the establishment of The Royal Irish Academy of Music in 1848 and an increase in musical societies and organizations, music became more accessible to the public. In contrast to most other European cities, women were accepted as students, teachers and performers in Dublin. Edith Oldham is an example of the importance of female involvement to musical developments in the Dublin at that time. She began her musical education in the Academy in 1883 and was one of the first three students to be awarded a scholarship to the Royal College of Music in London. She remained a student there until 1888 and during that time she developed a close friendship with Sir George Grove. They remained in contact even after she returned to Dublin and he was an influence on her until his death in 1900. On her return to Dublin Edith took a position on the Academy teaching staff. In 1897 she co-founded Feis Ceoil with Dr Annie Patterson and was involved mainly in the promotion and administration of the competition. This paper will examine Edith's early years, focusing on her relationship with George Grove and her involvement in the establishment of the Feis Ceoil. It will include an examination of Grove's letters to Edith during her time in London, all of which are held in the library of the Royal College of Music in London. It will evaluate her involvement in music in Dublin in the late nineteenth century.

Anna M. Dore (University College Cork)

The Pride of the Coombe: music and social commentary in the work of Jimmy O'Dea

Jimmy O'Dea was one of the best-loved comic geniuses in Ireland during the first half of the twentieth century. He and his partner Harry O'Donovan were famous for their sketches, memorable caricatures and comic songs such as *Mrs. Mulligan, the Pride of the Coombe*, the aforementioned washerwoman being their most unforgettable creation. Performing within a long and rich tradition of Irish popular music

theatre, these routines were powerful, cultural signifiers of their time. I refer to this musical genre as ‘Irish Popular Music Theatre’ to distinguish it from other related, though distinct, popular forms such as American vaudeville or British music hall, from which O’Dea drew inspiration. During the Emergency and Ireland’s conservative isolationism of the 1950s, Jimmy O’Dea’s work challenged contemporary political and social ideologies by performing caricatures that offered social commentary on urban life in Dublin. He helped to uphold the politically espoused image of Ireland and yet also undermined it by creating distilled illustrations of urban life which embraced both the oral idioms of the day and the musical style of western popular music theatre. *Mrs. Mulligan* reflected the cultural experience of working-class Dublin by appearing as a thorn in the side of the establishment, but also as a victim of the status quo. Her (a)sexuality reflected the social signification and stigma of gender in contemporary Irish society. This paper will question the importance of music in contemporary comic routines, specifically in O’Dea’s work, and the connections between these routines and Irish culture during this period.

Session 17 — *Harp Music: Sources, Styles and Repertoire*

Peter Downey (St Mary’s University College, Belfast)

On the sources of Beethoven’s Irish folksongs

One of the more unsettling features of Beethoven’s Irish folksong settings (WoO 152–4 and 157–8, and Hess 192 and 197) is the elusive nature of the versions of the melodies set by the composer. Despite the familiarity of most of these melodies even today, it seems to be that the closer they are approached the more intangible they become. It has been proposed recently that Edward Bunting’s Irish music collections from 1797 and 1809, which share to varying degrees of relationship 17 melodies with Beethoven’s settings, was employed as a benchmark for the versions of the melodies collected from unknown and diverse sources by Beethoven’s commissioner, George Thomson. It has also been argued that the melodies were obtained from Irish harpers and that the central figure in the transmission of these ‘aboriginal’ melodies was the ‘Dr J. Latham of Cork’ mentioned by Thomson. Was this the case? Scrutiny of some of the primary evidence uncovers a series of indicators, while Thomson’s own writing draws attention to specific contemporary sources. The present study attempts to uncover the sources that were drawn upon when the raw material for *A Select Collection of Original Irish Airs* was being assembled. By engaging with micro aspects of congruence, it can be shown that there was heavy reliance on a small number of sources, some of them standard and some of them surprisingly unorthodox. It can also be shown that there is very little evidence to support reference to the world of the Irish harper.

John Cunningham (University of Leeds)

William Lawes (1602–45) and the Harp Consort

The thirty pieces composed for harp, violin, bass viol and theorbo, known as the Harp Consorts, are perhaps the most esoteric of the surviving compositions of William Lawes (1602–45). Lawes likely composed the pieces after his appointment to the Lutes, Viols and Voices (i.e. the Private Music of Charles I) in 1635, and they represent some of his finest instrumental writing. Like the rest of Lawes’ instrumental music, no part of the collection was published during his lifetime; indeed, a complete critical edition is still lacking today. Some of the harp parts for the collection have not survived and several issues relating to the collection remain unclear, including the date(s) of composition and the type of harp for which Lawes originally composed the pieces. The type of harp used by Lawes has been a bone of contention amongst scholars. Initially, it was considered that Lawes composed the collection with a gut-strung triple harp in mind; however, more recently, it has been suggested that they were composed for a wire-strung Irish harp. This paper will re-examine some of the issues arising from the Harp Consorts, including sources, dating and instrumentation. The collection will also be assessed with regards to Lawes’s extant repertoire and its relation generally to the production of consort music at the court of Charles I.

Helen Lyons (University College Dublin)

State of the harp: the Irish harp in Ireland in the twenty-first century

When discussing the Irish harp, it is assumed by many that the glory days of this instrument lie in the seventeenth century and that the instrument has never recovered its popularity or stature since. However, this assumption no longer rings true. Indeed, the Irish harp is not in decline at present, and the wilderness days of the instrument are well and truly banished to the last century. In this paper I will show that not only is the harp rapidly developing, but that it is developing into two significantly different styles. The designation 'Irish harp' no longer suffices in a discussion of Irish harp music and therefore I have applied new designations to the evolving styles: 'Art Music style' and 'Traditional Music style'. This stylistic division permeates all areas of Irish harping and is particularly acute with relation to technique, ornamentation and harmony. The technique employed by 'Traditional style' harpists shows a radical departure from the long-established technique used by harpists playing in the 'Art music' style. This change in technique reflects both the shift in emphasis of repertoire played by 'Traditional style' harpists and the influence of traditional music on this style. Analysis shows that players from both styles approach melody from completely different perspectives. The use of melodic ornamentation is further indicative of stylistic orientation. Moreover, harmonic analysis shows both the different emphases and processes functioning in both of these styles. In order to engage in meaningful discussion of harping in Ireland, this division must be made clear.

Session 18 — *Twentieth-Century Music: Structures, Politics and Aesthetics*

Caireann Shannon (University College Dublin)

Gebrauchsmusik, *Gemeinschaftsmusik* and *Neue Sachlichkeit*: neoclassicism in the concerti of Ralph Vaughan Williams

Structural techniques deployed in the concerti of Ralph Vaughan Williams clearly root these works in the pervasive neoclassicism of the inter-war years. Vaughan Williams's own views on music and the role of the composer in society disclose his apparent sympathies with the ideas of *Gebrauchsmusik*, *Gemeinschaftsmusik* and *Neue Sachlichkeit*. Indeed, to a certain extent, the concerti epitomize these concepts. They are also, in varying degrees, compatible with Joseph N. Strauss's three models of artistic influence for neoclassicism, which he dubs 'influence as immaturity', 'influence as generosity' and 'influence as anxiety'. The second might appear to be the most applicable, especially in view of the composer's own opinions; this, however, is not the case. Close investigation of the concerti reveals structural complexities that subvert eighteenth-century procedures, and Harold Bloom's concept of the anxiety of influence is inescapable. The profusion of classical and baroque forms used, which include rondo, minuet, sonata form, and fugue are, in a variety of ways, misread. My intentions in this paper are threefold: to investigate the relevance of the notions of *Gebrauchsmusik*, *Gemeinschaftsmusik* and *Neue Sachlichkeit* to the works of Vaughan Williams; to apply Bloom's theory of influence to the concerti; and, using the example of the final movement of the Piano Concerto (*Fuga chromatica con finale alla tedesca*), to exhibit how the composer struggles to overcome the influence of the past through blatant misinterpretation.

Martin Iddon (University College Cork)

Gained in Translation: words about Cage in late 1950s Germany

John Cage's 1958 visit to Darmstadt has taken on, in many respects, an unprecedented level of significance in the historiography of new music. Gianmario Borio argues that Cage's physical arrival in Europe was one of four primary reasons for the dissolution of serial thinking. Paul Griffiths claims that this moment as the realisation of a 'failure of faith that a new language could be created'. This paper queries whether the impact of Cage's visit was not created by Cage's own words but, rather, by Heinz-

Klaus Metzger's translation of Cage into German and by Helmut Lachenmann's 'translation' of Nono's polemical response. Metzger's translation of Cage's three original 'Music as Process' lectures was one of the earliest ways in which the European music scene, still to a great extent dominated by the two weeks of Kranichstein courses in Darmstadt, came to know Cage's musical thought. An analysis of Metzger's translation, however, shows significant disparities between it and the original, making politically concrete in German what was only implicit in English. Cage's staunchest opponent was Luigi Nono, particularly in his 1959 Darmstadt presentation, 'Geschichte und Gegenwart in der Musik von heute'. This presentation was ostensibly Helmut Lachenmann's translation of Nono's Italian text, 'Presenza storica nella musica d'oggi', into German. No Italian original text, though, existed to be translated. The paper delivered by Nono, specifically attacking Cage, was not merely formulated by Lachenmann, but was to a great extent actually ghost-written by him. In short, this paper will argue that one of the most significant controversies in the history of the post-war avant-garde became so through Cage's and Nono's assimilation by Metzger and Lachenmann, through translation, into a specifically German political debate.

Anne Keeley (University College Dublin)

'Music is not made with sounds alone': the music aesthetics of Olivier Messiaen

Reflection on the status of music as an art and as a form of meaningful articulation is as important in developing a mature understanding of music as comprehending the musical materials and formal structures that comprise individual works. Furthermore, reflection on the writings of composers is an important element of this endeavour, since such writings are 'essential documents of the aesthetically crucial interplay' between 'verbally formulated conceptions of music' and actual composition of music. Olivier Messiaen's writings reveal that his ideas about music were remarkably eclectic, at times paradoxical and, some might even say, eccentric. In 1944 he suggested the primacy of melody over rhythm, but in 1958 stated that the reverse was the case. He regarded music as a sounding entity conferring 'voluptuously refined pleasures' on the ear, and identified nature as the supreme resource for composers. He also considered music a language, believing that it 'should be able to express some noble sentiments'. While many of his works are characteristically united with words, he was also fascinated by non-verbal utterance, to the extent that he sought to represent birdsong and 'the locution of the angels' in his music. Did Messiaen's aesthetic thought develop along a discernable trajectory? Can his ideas be aligned with any recognised school or individual in the field of aesthetics? To what extent do his musical works reflect his aesthetics? This paper will explore evidence of Messiaen's aesthetic thought and will consider key moments in Messiaen's *oeuvre* in the context of the evidence.

Session 19 — *Liturgy and Chant*

Frank Lawrence (University College Dublin)

Dijon, Bec and Munster: on the provenance of an Irish Gradual

This paper will present a short introduction on the use of post-Pentecost Alleluias as a methodological tool in Western Medieval chant research. It will then discuss how this tool has been used to date in the case of a 'promiscuous' Irish Gradual of the twelfth century. The paper will seek to determine the usefulness of this tool and its limitations in determining the provenance of this particular Irish chant manuscript (GBOB MS. Rawl. C. 892).

Anne Mannion (Irish World Academy of Music and Dance, University of Limerick)

Fleury, Exeter and the musical practice of post-Conquest secular cathedrals

Exeter Cathedral Library MS. 3515 is a notated missal of the twelfth century from Exeter Cathedral written in Anglo-Norman neumes. It marks the era prior to the widespread adoption of the Sarum Use in the early thirteenth century and stands as a witness to this transitional phase between Anglo-Norman liturgy and the Sarum Use. The core question of this paper is to address the 'curious' appearance of the

Fleury series of post-Pentecost Alleluias in the manuscript. What can this tell us about liturgical Uses in secular cathedrals in post-Conquest England?

Session 20 — *Music and Performance*

Melanie L. Marshall (University College Cork)

Sprezzatura, hierarchy and musical eroticism

In Baldessare Castiglione's *Il libro del cortegiano*, *sprezzatura* is famously described as the art that hides art. In musical contexts, *sprezzatura* usually pertains to noble amateur performers who must not be so good as to be mistaken for low-status professionals. It is therefore connected to another sixteenth-century concern: hierarchy. Yet *sprezzatura*, as an art of simultaneous concealment and revelation, also has erotic potential. Musical production associated with Domenico Venier's literary circle reflects both these aspects of *sprezzatura*. Antonino Barges's dialect songs depend upon metaphors that simultaneously conceal and reveal sexual content and frequently suggest gynosodomitical relations; Perissone Cambio's artful word setting exposes sexual obscenities otherwise hidden in the text. Members of Venier's informal academy espoused Pietro Bembo's division of Italian vernacular poetry into high, middle and low styles. Although Barges and Cambio apparently violate these discrete stylistic categories by setting 'low' dialect texts in learned polyphony, further examination reveals a skillful interweaving of hierarchical elements. *Sprezzatura*, the ability to be two things at once—skillful and unskillful, decent and indecent—is thus related to the ability to construct two things at once: the categories of high and low.

Marissa D. Silverman (New York University)

Teaching music performance and interpretation: applying results from a narrative-biographical study

I want to suggest that a musical performance usually involves not one but two works of art: the composer's creation (e.g. Bach's English Suite No. 2 in A minor) and the artistry ('creativity') of (say) Glenn Gould's interpretation of this work. Performers hold a wide range of views on the nature and teaching of interpretation. Some believe there is only one-way to perform a work (i.e. 'my way'); others believe in 'putting themselves' (more or less) into a performance-interpretation. The purpose of this paper is to examine divergent views of interpretation in relation to a five-year study of the Russian pianist Gregory Haimovsky (who immigrated to the United States in 1975). Haimovsky's most recent concerts (in 2005, at the age of 80) mark a sixty-year career as an internationally acclaimed artist with many recordings and concert reviews to his credit. Based on this study, I offer suggestions for the teaching of musical performance in the Western art music tradition. The initial steps of my research focused on recording, analyzing, and interviewing Haimovsky about (a) his contrasting interpretations of a familiar work he performed for this study and (b) one work he did not know, but that he agreed to rehearse, interpret, record, and discuss. The second stage considered interactions among several issues: (a) Haimovsky's early performance education in Russia; (b) his long concert career; (c) his concepts of preparing interpretations; and (d) the ways our discussions had transformed his concepts about his interpretive processes. The final stage of the study discusses its implications for enhancing students' awareness of the processes of musical interpretation and contrasting views of musical interpretation.

Edward Holden (NUI Maynooth)

Charles V. Alkan and the music for pedal piano

The musical output of Charles V. Alkan remains one of the most neglected repertoires for keyboard instruments to date. The composer's often-vicious tempi combined with the need for an excellent technique have generally contributed to the lack of interest in his keyboard works. Even more exciting is the composer's works for the pedal piano. The often-ambiguous instrumentation which Alkan offered to the player, namely a choice between pedal piano, harmonium, three/four hands or organ, raises the important question of technique. While organ technique was not formalised in France until Widor took

over at the Conservatory, Alkan's pedal lines required from the player the greatest level of dexterity and ability. *Bombardo carillon* for four feet is a perfect example of this: two organists seated at the organ or pedal piano playing from the same music. The music for pedal piano comes from Alkan's last creative period. The obvious limitations, as seen by Alkan, of the conventional piano could be overcome by the pedal piano: the feet taking the lower bass parts freed the left hand for a more richer, fuller texture at the keyboard. Alkan and Schumann both composed fugues for the pedal piano and, while Schumann remained one of Alkan's harshest critics, his desire to replicate and popularise the pedal piano movement in Germany hints at a deep-rooted resentment towards Alkan's efforts in France. Although the pedal piano enjoyed a relatively short level of popularity in France and Alkan's efforts to promote the instrument through the music that he wrote for it remain some of the best examples offered to us today. This paper will explore the historical and musical significance of Alkan's contribution and its place within piano literature today.

Session 21 — *Nineteenth-Century Music III: Aesthetics and Analysis*

Aisling Kenny (NUI Maynooth)

Josephine Lang and the Romantic song aesthetic: a glimpse at the *Heine Lieder*

Josephine Lang's songs were highly praised by her contemporaries: Felix Mendelssohn considered her a fine composer and Schumann gave a favourable review of her Heine setting, 'Traumbild', admiring it for its intimacy. Although Lang composed over 300 songs during her compositional career, this paper focuses on settings of Josephine Lang to poems by Heinrich Heine. In examining the Heine settings, I will pinpoint characteristic features of her compositional style, such as her treatment of strophic and through-composed song forms, and the technical demands placed on pianist and singer. Josephine Lang pushed the boundaries of the Romantic song aesthetic of the drawing room associated with Felix and Fanny Mendelssohn. She often combines an overall simplicity of form and texture with a rich harmonic palette, more like that of Robert Schumann than Felix Mendelssohn. She uses these colourful harmonies coupled with a unique lyricism to communicate the emotion of the poem in a very effective way. She shows a keen sensitivity to the text, and the piano introductions, interludes and postludes often present material not contained in the body of the song. Such treatment of the piano is reminiscent of Robert Schumann who often expressed further musical ideas arising from the text in his piano parts. The sense of intimacy of 'Traumbild' acclaimed by Schumann is tangible in a number of Lang's Heine settings, and I will explore how she achieves this in her songs. I will support my argument by drawing on detailed analysis of the Heine settings, while also highlighting recurring characteristics of Lang's musical style and approach to song composition.

Anastasia Belina (University of Leeds)

Wagnerian influences in Taneyev's *Oresteia*

Sergey Ivanovich Taneyev (1856–1915) was a Russian composer, pianist, theorist, and pedagogue of national importance. Taneyev was a pupil of Tchaikovsky, and a teacher of Rachmaninov and Scriabin. His controversial opera *Oresteia* (published in Leipzig, 1900) was premiered in Mariinsky Opera Theatre in St Petersburg in 1895, but was misunderstood by most critics, who blamed Tchaikovsky's and Wagner's influences, a strange subject, and dry and academic writing on the opera's lack of success. Taneyev based *Oresteia* on an ancient Greek tragedy by Aeschylus. It is a story about retribution and repentance, and its idea can be compared to that of *Parsifal*; indeed, it was conceived in 1882, when Wagner's last opera was premiered. Many parallels can also be found with Wagner's *Ring*, from structural aspects to the use of leitmotifs. It appears that Wagner's influence on Taneyev and on *Oresteia* had not been investigated fully for over a hundred years, and when such investigation takes place, it may well change the view in which Wagner was regarded in late nineteenth-century Russia. In my presentation I will show how Taneyev used leitmotifs and form, how he treated music and text, and whether, and to what extent his use of these devices is similar to that of Wagner.

Michaela Rejack (Ohio State University)

Angelika Elias: an introduction through Schenkerian analysis

Angelika Elias, a student of Schenker, studied privately with him for thirty years until his death in 1935. Among Schenkerians, the prevailing opinion of those who have actually heard of Elias is that she was a glorified, yet faithful, copyist. Elias's actual role is revealed through primary sources, which include Schenker's lesson books, diary entries, letters between Schenker and Elias, and a study of Elias's graphs with Schenker's annotations. From a careful examination of multiple sources, it can be shown that Elias was not merely a copyist, but one of Schenker's most dedicated students, friends, and assistants. In my conclusion, I show that Schenker respected Elias as an analyst, and that she was a gifted Schenkerian theorist in her own right. This paper focuses on three sets of graphs by Elias. My initial example is her analysis of Schenker's own op. 4, no. 1, for piano. Relevant material from Schenker's diaries, lesson plans and correspondence between Schenker and others is invoked. I begin by presenting excerpts from primary sources that establish the working relationship between Schenker and Elias on the analysis of this piece. I argue that this analysis is significant for two reasons: 1) Elias is the only student to whom Schenker recorded giving his own compositions to analyze, and 2) these graphs are remarkably free of corrections or outside markings, giving a clear picture of her graphing style. Furthermore, Schenker's praise of Elias's work on this graph as recorded in letters to Elias as well as in Schenker's diary, indicates that the initial analysis stemmed directly from Elias rather than Schenker. Thus, it would be incorrect to assert that Elias was simply a copyist. The second set of analyses examined, with graphs done by both Elias and Schenker, is of Brahms's Waltz, op. 39, no. 4. Comparison of Schenker's and Elias's readings shows that Elias, using her knowledge and experience, came to her own analytical decisions regardless of the fact that these differed from Schenker's interpretation. Indeed, the sources show that Elias spent time working alone and thinking independently about the decisions reflected in her graph. My final example is provided by graphs of another piece by Brahms, namely his Waltz, op. 39, no. 1. Here we find a clear example of Elias and Schenker working together but coming to different conclusions. I demonstrate that Elias and Schenker had begun with similar ideas, but branched off after a certain point. Even after Schenker wrote in corrections on Elias graph, it appears that she still maintained her own, differing interpretation. Elias perished in the Holocaust and her contribution was nearly erased along with her life. But an in-depth study of Elias's work for and relationship with Schenker is crucial to forming a complete picture of the development of Schenker's approach. My work introduces Elias as a significant figure in the history of Schenkerian analysis, and I hope to begin to give her the recognition and credit that is long overdue for her critically important role in the development of Schenkerian theory.

Session 22 — *Music, Ethnicity and Identity*

Hilary Bracefield (University of Ulster)

We don't care what you are doing: questions of relationships and nationhood in serious music in Australia and New Zealand

The whole question of musical nationalism has been opened up and discussed widely in recent years. Stimulated by the influential book *Musical Constructions of Nationalism* (White and Murphy (eds), 2001) and its discussion particularly of nationalism in a colonial culture, I have been led to consider the history and nature of serious music in the two former British dominions of Australia and New Zealand. A curious aspect of the arts in those two countries is the disinclination to pay much attention to each other's culture, despite their apparent proximity. Instead, practitioners and critics have been more likely to look to Europe and the USA for models and comparisons, and despite regular attempts at liaison, this never seems to lead to lasting relationships. A major reason for this, I contend, is a different model of nationalism that each country has seemed to follow. In a short discussion of the history of music in each country from their settlement by Europeans, I will show that their paths were remarkably similar until each became a dominion in the early twentieth century. Their paths then began to diverge, partly for

political reasons, and partly because of differing relationships with their respective native peoples. Thus Australia seems to me to have fallen into the ‘Western’ model of Hans Kohn—musical nationalism as a political occurrence—while New Zealand has embraced its Maori heritage more readily and has developed a musical nationalism based on cultural patterns.

David Kearney (University College Cork)

Crossing the river: exploring the geography of Irish traditional music

Through a brief examination of the developments in the disciplines of cultural geography and ethnomusicology through the course of the twentieth century, I will explore the applicability of geographical paradigms to musical research. Focusing on the changing nature of Irish identity, I will consider contemporary debates on the connectivity between Irish identity and the use of Irish folk music. Over the last decade, the geographical study of music has developed significantly (Jazeel, 2005). It is not only a study of place-related concerns in the development of music, but may be linked to the relationship between sound and social, political and cultural life. Throughout academia there has existed a struggle between the study of local and globalised entities, particularly noticeable in the regeneration of regional geography (Paasi, 2003). Iconic figures including Béla Bartók dominate early twentieth-century research on folk music. Later, the nationalistic undertones that appeared in the folkloric musicology of Bartók and his contemporaries were replaced by ethnomusicological study that ‘distrusts nationalism’ and is linked more to American anthropology (Titon, 1997). Similarly, significant strides have been made in human and cultural geography that are heavily influenced by other social sciences, including anthropology. George Carney has also significantly contributed to what he terms ‘geomusicology’ through a geographical examination of American culture (1995; 1998). Resonances of nationalism relating more to national identity reappear in the recent work of Bohlman and his investigation of the expression of European nationalism through music (2004). Undoubtedly connected are the political geographies of Anderson and others and the notion of ‘imagined communities’ (1991). The changing context for imagining Irish identity has changed the way in which geographers and musicologists interpret the performance and consumption of Irish traditional music.

Rhoda Dullea (University College Cork)

Zoltán Kodály and the ‘gypsy question’ in Hungarian music

Zoltán Kodály and Béla Bartók have long been acknowledged as pioneers in the research, promotion and nationalisation of Hungarian peasant music. The two composer-musicologists have been lauded in Hungarian cultural circles for their work in constructing an ‘authentic’ Magyar national culture on the basis of the ‘pure’ peasant musics that they had encountered in their fieldwork. The Bartók-Kodály conception of a new, ‘peasant’-based national music was a fundamental rejection of the traditional notion of a Hungarian national music based on the immensely popular gypsy music (*cigányzene*), an urban genre promoted by the Hungarian middle classes. Recent musicological work has begun to investigate the nationalist and potentially racist agenda behind the rejection by Bartók, Kodály and their followers of gypsy music and the Gypsy musician as cultural symbols of the Hungarian nation. Such work has concentrated on Bartók’s overt demonisation of gypsy music in his writings, and his conceptual disavowal of ‘Gypsy’-style romanticism in his compositions. However, little has yet been said about Kodály’s somewhat ambivalent attitude toward gypsy music and the ‘Gypsy question’. Kodály, like Bartók, overtly dismissed urban gypsy music as an inauthentic, culturally worthless phenomenon. Yet in his later years, Kodály began to moderate his hostility towards this music, writing about and carrying out analyses on collections of the *magyar nóta* songs that formed the genre’s material repertoire. This paper will explore the reasons for Kodály’s changing attitude to Hungarian gypsy music, through an examination of his scholarly writings and certain aspects of his pedagogical and compositional work.

Session 23 — *Perceptions: Music, Sound and Digital Culture*

Derek Cremin (University College Cork)

‘Why do I have to save it? It’s already on the web’: an era of disposable data

Digitisation projects are bringing texts, data sources, sound, and images to the scholar’s desktop; however, the functions upon which research in musicology depend are neither well understood nor well supported. Digital libraries are still evolving, and librarians and other information professionals are just beginning to understand and exploit the computer’s ability to assist in the research process. The rapid growth in the creation and dissemination of digital objects by authors, publishers, corporations, governments, and even librarians, archivists and museum curators, has emphasised the speed and ease of short-term dissemination with little regard for the long-term preservation of digital information. This paper will focus on the issue of disposable online data as it relates to the music scholar. It will examine our over-reliance on such a fragile data, the inherently unstable media upon which digital materials are stored, the consequences of failing to provide an appropriate backup plan, and who should be responsible for the preservation of digital resources.

Barbara Dignam (NUI Maynooth)

Schaefferian theory: the experience, perception and classification of sound

The aim of this paper is to analyse Schaefferian Theory, as championed by Pierre Schaeffer and research conducted into the experience, perception and classification of sound. The paper will begin with a short introduction on Pierre Schaeffer, *Musique Concrète* and *Acousmatic Music*. It will then proceed to examine ‘*Solfège*’, the ‘art of practising better listening’, an operational programme of musical research that seeks in sound objects their musical potential and characteristics. The examination will include explanations of terminology such as ‘sound objects’ and an analysis of the five processes involved in *Solfège*, the most important being ‘typology’ (types) and ‘morphology’ (classes). Further details will be given on the three tasks of typo-morphology and the seven morphological criteria. The paper will look at the relationship between the ‘anti-natural’ process of ‘reduced listening’ and sound objects and the direct link made with ‘*Époché*’, the de-conditioning of regular listening patterns. It will analyse ‘*Quatre Écoutes*’, one of the key concepts in Schaefferian Theory. This analysis will comprise descriptions of the four modes of listening, their arrangement, and the two dualisms of Abstract/Concrete and Objective/Subjective. Finally, the paper will draw conclusions on Schaefferian Theory, its compositional and notational uses, and its influences on further research.

María Escribano (Irish World Academy of Music and Dance, University of Limerick)

Encountering the unexpected: exploring perceptions of Basque Txalaparta in Ireland

This paper will explore different perceptions of the Basque musical tradition and percussion instrument Txalaparta encountered by the author and the Basque group Jo Tta Kun in their tours of Ireland in 2003 and 2004. The image and sounds of a musical instrument shaped by a nation’s struggle for independence, Basque Txalaparta, is dragged into an Irish tornado of conflicting perceptions that incorporate Txalaparta into different world views, sometimes in ways that neither the Txalaparta players nor the author of this paper could have expected. Different desires for freedom and conflicting communal identities are articulated in appropriations of Txalaparta that the Basque native musicians found startling. Processes of perception of ‘the other’ encountered through intercultural musical contact between communities in conflict, informed by the Irish Peace Process in the background, will be examined by yet ‘an-other’—the researcher, located at a fringe between the communities involved.

Session 24 — *Eighteenth-Century Music II: Part Books and Odes*

Kerry Houston (Conservatory of Music and Drama, Dublin Institute of Technology)

Mercer's Hospital part books: a window on eighteenth-century music making in Dublin

Mercer's Hospital for the sick and the poor was founded through a benefaction from Mary Mercer. It remained as one of the principal hospitals in Dublin city until its closure as part of a rationalisation scheme in the 1980s. The administrative records of the hospital include governors' minute books starting in 1736, the year in which annual benefit concerts for the hospital commenced. These concerts normally took place in Saint Andrew's Round Church (occasionally in Saint Michan's). The music of Handel was a prominent feature and indeed, the proceeds of the premiere of Handel's *Messiah* were 'For the relief of Prisoners in the several Gaols, and for the Support of Mercer's Hospital'. Fifty-five printed and manuscript part books from Mercer's were deposited in the manuscript department of Trinity College in May 1981. These books provide the vocal and instrumental parts for the music performed at the annual concerts. The best represented composers are Handel, Corelli, Stanley, Boyce, Greene, Purcell and Humfrey. The oldest books were copied by the 1760s. This paper assesses the importance of the Mercer's Hospital part books and, together with surviving administrative records, provides an insight to musical taste and performance practice in Dublin in the mid eighteenth century.

Estelle Murphy (University College Cork)

Supply and command: the fortunes of John Eccles during the period 1700–1716

Modern scholarship concerning the post-Restoration English court ode, specifically the New Year and birthday odes, has proved to be somewhat deficient in accuracy during the interesting period spanning the reigns of William III, Queen Anne and George I. Throughout the period of 1700–1716 there are curious interruptions in the otherwise relatively unbroken biannual event. It was at this time that John Eccles held the position of Master of the King's Musick. It was therefore his specified duty to supply these birthday and New Year's odes. Recent literature has exposed additional gaps in Eccles's supply of the court odes, and shown interruptions in the composer's salary from the court. As an active and popular theatrical composer, did Eccles's interests lie more in this part of his life than in his courtly responsibilities? Other composers such as Clarke, Tudway and even Handel all supplied the court with odes when it was Eccles's responsibility to do so. How could these composers do this? Did John Eccles have no power over choice of the repertory for the court? Was this the result of an apathetic monarch, the rising preference of Italian fashions, or even, perhaps, of a disinterested Eccles? Why do these gaps in the sequence of his compositions occur? Why did the supply not equal the command? This paper will suggest possible answers to these issues surrounding the years 1700–1716.

Delegates

Keynote Speaker: Professor William E. Caplin

William Caplin completed undergraduate studies in composition at the University of Southern California and graduate studies in the history and theory of music at the University of Chicago (working with Leonard B. Meyer, Edward E. Lowinsky, Philip Gossett, among others). He pursued additional studies in musicology at the Berlin Technical University with Carl Dahlhaus. He has been teaching at McGill University, Montreal since 1978; he was appointed James McGill Professor of Music Theory in January 2005.

Professor Caplin specializes primarily in the theory of musical form. His extensive investigations into formal procedures of late-eighteenth-century music has culminated in the 1998 book *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford University Press), which won the 1999 Wallace Berry Book Award from the Society for Music Theory. His most recent article on form, 'The Classical Cadence: Conceptions and Misconceptions,' appeared in the Spring 2004 issue of *The Journal of the American Musicological Society*. Other studies on musical form have been published in *Beethoven Forum*, *Musiktheorie*, *The Journal of Musicological Research*, *Tijdschrift voor Muziektheorie*, and *Beethoven's Compositional Process* (ed. William Kinderman). Caplin has also undertaken research in the history of music theory. His most recent study in this area, 'Theories of Musical Rhythm in the Eighteenth and Nineteenth Centuries,' appears in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen. He has published other articles on history of theory in *Music Theory Spectrum*, *Journal of Music Theory*, *Theoria*, and *Zeitschrift für Musiktheorie*. Recent papers presented by Caplin at scholarly conferences include, "Schoenberg's 'Second Melody,' or 'Meyer-ed' in the Bass," read at the conference "Communicative Strategies in Music of the Late 18th Century," Bad Sulzburg, Germany, July, 2005, and "On the Relation of Musical *Topoi* to Formal Function" read at the Seventeenth International Congress of the International Musicological Society, Leuven, Belgium, August, 2002. He has given numerous guest lectures throughout North America and Europe.

He was recently elected to a two-year term as President of the Society for Music Theory beginning November 2005. He co-chaired the 2004 Mannes Institute of Advanced Theoretical Studies, where he led a workshop on 'Exposition Structure in Beethoven's Piano Sonatas: A Form-Functional Approach.' He serves on the editorial boards of *Intégral*, *Beethoven Forum*, *Eighteenth-Century Music*, and *Eastman Studies in Music*. Caplin's research has been supported by major research grants from the Social Sciences and Humanities Research Council of Canada (most recently for the project, 'The Origins of Classical Phrase Structure'). He regularly teaches courses in tonal theory and analysis, nineteenth-century analysis, tonal composition, history of theory, as well as various seminars and proseminars in music theory.

Delegates (as of April 24th)

Adams, Martin (Trinity College Dublin)
Belina, Anastasia (University of Leeds)
Bodley, Seóirse (University College Dublin)
Boydell, Barra (NUI Maynooth)
Bracefield, Hilary (University of Ulster)
Brogan, Eileen (NUI Maynooth)
Brown, Adrienne (University College Dublin)
Buffet, Máire (University College Dublin)
Burnell, Ciara (Queens University, Belfast)
Byrne, Lorraine (NUI Maynooth)

Caplin, William E. (McGill University, Montreal)
Collins, Paul (Mary Immaculate College, University of Limerick)
Commins, Adele (NUI Maynooth)
Cox, Gareth (Mary Immaculate College, University of Limerick)
Cremin, Derek (University College Cork)
Cullen, Nicola (University College Dublin)
Cunningham, John (University of Leeds)
Devine, Patrick (NUI Maynooth)
Dignam, Barbara (NUI Maynooth)
Dillane, Aileen (University College Cork)
Dooley, Rosemary (Books on Music)
Dore, Anna M. (University College Cork)
Downey, Peter (St. Mary's University College, Belfast)
Doyle, Sandra Y. (University of Manchester)
Dullea, Rhoda (University College Cork)
Edwards, Jane (Irish World Academy of Music and Dance, University of Limerick)
Elliott, David J. (New York University)
Escribano, María (Irish World Academy of Music and Dance, University of Limerick)
Everett, Paul (University College Cork)
Fahey, Brian (University College Dublin)
Ferris, Catherine (NUI Maynooth)
Fitzgerald, Mark (NUI Maynooth)
Fitzpatrick, Tony
Graydon, Philip (NUI Maynooth)
Grimes, Nicole (Trinity College Dublin)
Gubbins, Helen (University College Cork)
Heneghan, Áine (University College Dublin)
Higgins, Paul (Trinity College Dublin)
Holden, Edward (NUI Maynooth)
Hunter, Maeve (Cork School of Music, Cork Institute of Technology)
Huss, Fabian (Mary Immaculate College, University of Limerick)
Hyland, Anne (University College Dublin)
Iddon, Martin (University College Cork)
Kearney, David (University College Cork)
Keegan, Niall (Irish World Academy of Music and Dance, University of Limerick)
Keeley, Anne (University College Dublin)
Kenny, Aisling (NUI Maynooth)
Larkin, David (Christ's College, Cambridge)
Lawrence, Frank (University College Dublin)
Le Diagon-Jacquin, Laurence (Université Marc Bloch, Strasbourg)
Leahy, Anne (Dublin Institute of Technology)
Lyons, Helen (University College Dublin)
Mannion, Anne (Irish World Academy of Music and Dance, University of Limerick)
Marinho, Helena (Universidade de Aveiro)
Marshall, Melanie L. (University College Cork)
Marx, Wolfgang (University College Dublin)
Mascarenas, Oscar (Irish World Academy of Music and Dance, University of Limerick)
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Meredith, Pdraig (University College Dublin)
Molony, Orla (Queen's University Belfast)
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Murphy, Estelle (University College Cork)
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Neary, Denise (Canterbury Christ Church University)
Nestor, Emer (NUI Maynooth)
Newark, Cormac (University of Ulster)
Ní Chonghaile, Deirdre (University College Cork)
O'Carroll, Audrey (Open University)
O'Connell, Kevin (Royal Irish Academy of Music, Dublin)
O'Connor, Jennifer (NUI Maynooth)
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O'Regan, Susan (Cork School of Music, Cork Institute of Technology)
O'Riordan, Louise (University College Cork)
Ó Súilleabháin, Mícheál (Irish World Academy of Music and Dance, University of Limerick)
Parker, Elizabeth (NUI Maynooth)
Rejack, Michaela (Ohio State University)
Rhodes, David J. (Waterford Institute of Technology)
Rom, Uri (Technische Universität, Berlin)
Russell, Una (Dublin Institute of Technology)
Sasin, Magdalena (University of Łódź)
Scahill, Adrian (NUI Maynooth)
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Silverman, Marissa D. (New York University)
Smaczny, Jan (Queen's University Belfast)
Smith, Thérèse (University College Dublin)
Stanley, Ruth (Queen's University Belfast)
Strahan, Barbara (NUI Maynooth)
Sweeney, Eamon (Dublin Institute of Technology)
Sweeney, Eric (Waterford Institute of Technology)
Watson, Laura (Trinity College Dublin)
White, Harry (University College Dublin)

The Society for Musicology in Ireland (SMI)

The Society for Musicology in Ireland was formally launched at its first annual conference in May 2003. The SMI seeks to provide a forum for the practice of musicology which reflects the gamut of musical research in Ireland, notably in ethnomusicology, historical musicology, analysis, performance practice, textual criticism, archival research, organology, cultural and social history and critical discourse, to name some of the disciplines pursued by musicologists in this country.

The SMI maintains active links with the Royal Musical Association through the exchange of representatives on each other's council and the sharing of members' discounts on publications and other benefits.

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Journal of the Society for Musicology in Ireland (JSMI)

An important milestone for the SMI has been the launch last summer of the *Journal of the Society for Musicology in Ireland (JSMI)*, its open-access online journal available on the SMI website www.musicologyireland.com. This is a peer-reviewed journal and its full-text articles and other content are free to access by all persons who register as users.

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Irish Musical Studies (IMS)

The SMI is formally associated with the musicology series Irish Musical Studies. The general editors of the series are Professor Gerard Gillen and Professor Harry White. The volumes to date are as follows:

Musicology in Ireland, IMS Vol. 1 (eds.) Gerard Gillen & Harry White (Irish Academic Press, 1990)
Music and the Church, IMS Vol. 2 (eds.) Gerard Gillen & Harry White (Irish Academic Press, 1993)
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The Maynooth International Musicological Conference 1995: Selected Proceedings Part One, IMS Vol. 4 (eds.) Patrick F. Devine & Harry White (Four Courts Press, 1996)
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A Historical Anthology of Irish Church Music, IMS Vol. 6 (eds.) Gerard Gillen & Andrew Johnstone (Four Courts Press, 2001)
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Music in Nineteenth-Century Ireland, IMS Vol. 9 (eds.) Michael Murphy & Jan Smaczny (Four Courts Press, forthcoming)
Music and Culture in Seventeenth-Century Ireland, IMS Vol. 10 (eds.) Barra Boydell & Kerry Houston (in preparation)

Encyclopaedia of Music in Ireland (EMIR)

The general editors of the *Encyclopaedia of Music in Ireland* are Professor Harry White and Dr. Barra Boydell, the first President and Hon. Secretary respectively of the SMI. *EMIR* has received vital support from a number of institutions, notably the Irish Research Council for the Humanities and Social Sciences, Atlantic Philanthropies and UCD Press, its publisher. As this project gathers pace, it will involve the contributions of many members of the SMI.

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A special category of membership, Affiliated Membership, has been introduced for institutions that wish to support the aims of the SMI. The Affiliated Members for 2005-2006 are:

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Future Annual Conferences

It is planned to hold next year's SMI Annual Conference at the DIT Conservatory of Music and Drama in Dublin and the 2008 Annual Conference at the Department of Creative and Performing Arts (Music), Waterford Institute of Technology. A joint annual conference together with the Royal Musical Association in Dublin is planned for 2009.

Past Conferences & Keynote Speakers

SMI Conferences

2006 Mary Immaculate College, University of Limerick
2005 University College Cork
2004 Queen's University Belfast
2003 NUI Maynooth

RMA Irish Chapter Conferences

2002 University College Dublin
2001 *No conference*
2000 Queen's University Belfast
1999 Waterford Institute of Technology
1998 University of Ulster (Jordanstown)
1997 Mary Immaculate College, University of Limerick
1996 Queen's University Belfast
1995 *Maynooth International Musicological Conference*
1994 University College Cork
1993 University of Ulster (Jordanstown)
1992 Trinity College Dublin
1991 Stranmillis University College, Belfast
1990 NUI Maynooth
1989 Queen's University Belfast
1988 University College Dublin
1987 University of Ulster (Jordanstown)

Keynote Speakers:

William E. Caplin (2006)

Lawrence Kramer (2005)

Michael Beckerman (2004)

Derek Scott (2003)

Nicholas Cook (2002)

David Fallows (2000)

Donald Burrows (1999)

Anthony Pople (1998)

Jim Samson (1997)

Joseph Kerman (1995)

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Three **Graduate Assistantships** are available annually @ €6,600 p.a. plus fee waiver. Enquiries to Dr. Gareth Cox Tel: 061-204588; Email: gareth.cox@mic.ul.ie. Website: www.mic.ul.ie