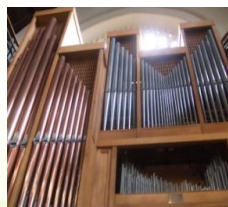


SMI society for musicology in ireland
aontas ceoleolaíochta na héireann

4th Annual Postgraduate Students' Conference

Hosted by the School of Music & Sonic Arts,
Queen's University Belfast

27 – 28 January 2011



Welcome

It is a great pleasure to welcome delegates to the Society for Musicology in Ireland's fourth annual postgraduate conference. Since their inception at UCD, and development in subsequent years at NUI Maynooth and DIT, these conferences have proved to be among the most stimulating gatherings of scholars in the SMI's busy annual round of musicological events. This will also be the first time that the conference has 'come north'; we feel privileged to welcome colleagues from all across Ireland to the School of Music and Sonic Arts at Queen's and hope that you enjoy your time as our guests. I would also like to take this opportunity of welcoming our keynote speaker, the musicologist and concert pianist, Dr Kenneth Hamilton.

In addition to a very wide range of papers on subjects drawn from a historical spectrum spanning six centuries, we have contributions based in analysis, the study of Irish traditional music and music in society. All in all there could be no greater measure of the rude good health of Irish musicology than this excellent conference and I am sure that all of you will find a great deal to enjoy.

Professor Jan Smaczny
President of SMI & Hamilton Harty Professor
Queen's University Belfast.

Conference Committee

Conor Caldwell
Dr Alison Dunlop
Geoffrey Higgins
Ciarán Kennedy
Michael Lee

Acknowledgements

The Committee wishes to thank the following
people for their help and support:

Mrs Iris Mateer
Mrs Audrey Smyth
Mr Craig Jackson

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The Society for Musicology in Ireland
The Biennial International Conference on Baroque Music
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Outline of Events

Thursday

13:00 Registration

13:45 – 14:00: Welcome, (Jan Smaczny & Professor Ellen Douglas-Cowie, Pro Vice-Chancellor, Education, QUB)

14:00 – 15:30: Parallel Sessions 1 & 2

15:30 – 16:00: Coffee

16:00 – 17:30: Parallel Sessions 3 & 4

17:30 – 18:00: RISM/RILM information

18:00 President's welcome & reception

Friday

09:30 – 10:00: Registration / Coffee

10:00 – 11:30: Parallel Sessions 5 & 6

11:30 – 12:30: Keynote

12:30 – 13:30: Lunch

13:30 – 15:00: Parallel Sessions 7 & 8

15:00 – 15:30: Coffee

15:30 – 17:00: Parallel Sessions 9 & 10

SMI Postgraduate Students' Conference 2011

Queen's University Belfast

Thursday 27 January

13:00 Registration

13:45 – 14:00: Welcome (McMordie Hall)

14:00 – 15:30: Parallel Sessions 1 & 2

Session 1: Choral Music and its Contexts (McMordie Hall)
(Chair: Professor Yo Tomita, QUB)

Róisín Blunnie (Trinity College Dublin): Dignity in defeat: Elgar's *Caractacus* in the context of late-Victorian popular imperialism

Susan McCormick (Queen's University Belfast): The chorales of Johann Christian Kittel: their significance and place in the context of Bach revival

Pauline Graham (University College Dublin): Reflecting on heaven and earth: the Agnus Dei settings in Byrd's three masses

Session 2: The Early 19th Century (Lecture Room)
(Chair: Ciarán Kennedy, QUB)

Dimitri Papadimitriou (Royal Irish Academy of Music, Dublin): Did Beethoven 'compose with key, as a dramatist composes with character?': an overall approach to the concept of key characteristics

Majella Boland (University College Dublin): 'Falling Between Stools': John Field's piano concerti and the canon

Barbara Strahan (National University of Ireland, Maynooth): Structure and sentiment: aspects of lateness in Schubert's piano duets

15:30 – 16:00: Coffee

16:00 – 17:30: Parallel Sessions 3 & 4

Session 3: Opera Studies (McMordie Hall)
(Chair: Dr. Sarah McCleave, QUB)

Ciarán Kennedy (Queen's University Belfast): Northern Ireland's Studio Opera Group, 1950-1984

Michael Lee (Queen's University Belfast): Who is Armida?: intertextuality, spatial poetics and the birth of an operatic subject

Shane McMahon (University College Dublin): Richard Wagner and the antinomies of modernity: problems and perspectives

Session 4: 18th-Century Studies (Lecture Room)
(Chair: Susan McCormick, QUB)

Margaret Doris (National University of Ireland, Maynooth): John Gunn's 1789 cello treatise *The Theory and Practice of Fingering the Violoncello* re-examined

Brigitte Rehr (National University of Ireland, Maynooth): Salieri's own words when composing *Le Donne Letterate* vs. his compositional style

Geoffrey Higgins (Queen's University Belfast): To my worthless daughter

17:30 – 18:00: RISM/RILM Information Session (McMordie Hall)

18:00: President's Welcome, followed by Reception

Friday 28 January

09:30 – 10:00: Registration / Coffee

10:00 – 11:30: Parallel Sessions 5 & 6

Session 5: Traditions, Music and Society in Ireland (Lecture Room)
(Chair: Dr. Martin Dowling, QUB)

Martin Tourish (DIT Conservatory of Music and Drama, Dublin): The development of the musical catalyst theory as a means for mapping and expanding stylistic knowledge within the genre of Irish traditional music

Conor Caldwell (Queen's University Belfast): Ireland's Travelling Musicians

Darina McCarthy (National University of Ireland, Maynooth): Music Education in Ireland on the Cusp of the Twentieth Century: Reevaluating the Contribution of Heinrich Beyer (1862–1923)

Session 6: Formalism and Experiment (McMordie Hall)
(Chair: Omar Zatriqi, QUB)

Cathy Byrne (National University of Ireland, Maynooth): Correlation between pitch and rhythm in Bartók's piano music

Adrian Smith (DIT Conservatory of Music and Drama, Dublin): Assimilating the new: an analysis of Raymond Deane's *Avatars*

Helen Tipper (Mary Immaculate College, University of Limerick): Alphabet-class sets in Anton Webern's Op. 31

11:30 – 12:30: Keynote Address (Harty Room)
(Introduced by Professor Jan Smaczny)

Dr Kenneth Hamilton (Reader in Music, University of Birmingham): Improvisation and 19th-Century Piano Performance

12:30 – 13:30: Lunch

13:30 – 15:00: Parallel Sessions 7 & 8

Session 7: Modernism and Memory (Lecture Room)
(Chair: Michael Lee, QUB)

Claire Wallace (Dundalk Institute of Technology): "Do not step on my starched whiteness": attraction and alienation through music in George Crumb's *Night of the Four Moons*

Carole O'Connor (DIT Conservatory of Music and Drama, Dublin): Jehan Alain (1911–1940): reception, reactions and representations of death

Louise O'Sullivan (National University of Ireland, Maynooth): Pavel Haas's Theresienstadt compositions from 1942-1944: their manifestations of Czech collective memory

Session 8: Microtonality and Digital Synthesis (McMordie Hall)
(Chair: Matthew Parkinson, QUB)

Johanne Heraty (University College Dublin): Problems of Microtonal Notation in the Twentieth Century

Richard Duckworth (National University of Ireland, Maynooth): Tuning, Dissonance and Timbre for the Microtonalist

Patrick McGlynn (National University of Ireland, Maynooth): Motion and Metaphor: Intelligent Mapping in Digital Musical Instrument Design

15:00 – 15:30: Coffee

15:30 – 17:00: Parallel Sessions 9 & 10

Session 9: Issues in Irish Art Music (Lecture Room)
(Chair: Conor Caldwell, QUB)

Jennifer McCay (University College Dublin): The significance of Kevin O'Connell's orchestration techniques and instrumental effects, 1988–2006

Angela Horgan-Goff (Waterford Institute of Technology): Frank Corcoran's *Buile Suibhne*: a musical "vision" of a mythological tale

Sarah Burn (Dundalk Institute of Technology): External musical references and the role of literary and cultural allusions in A.J. Potter's *Sinfonia "de profundis"* and sacred vocal works

Session 10: Winners of the Fourth CHMHE Undergraduate Musicology Competition (McMordie Hall)
(Chair: Dr. Gareth Cox, Chairman, Council of Heads of Music in Higher Education)

First Prize: **Paul Gilgunn** (St. Patrick's College, Dublin City University): Rhys Chatham's *A Crimson Grail*: a transition between minimalist and post-minimalist music

Joint Second Prize: **Giovanna Baviera** (Trinity College Dublin): Accademia ethos and madrigal singing as represented in Antonfrancesco Doni's *Dialogo della musica*

Joint Second Prize: **David Collins** (University College Dublin): Modelling of the human singing voice: an overview and evaluation of its prospects as a compositional resource

ABSTRACTS

Session 1: Choral Music and its Contexts

Róisín Blunnie (Trinity College Dublin):

Dignity in defeat: Elgar's *Caractacus* in the context of late-Victorian popular imperialism

The success of Elgar's 'Enigma' Variations (1899) and *Dream of Gerontius* (1900) effectively eclipsed his substantial compositions of the preceding decade, which, though favourably received at the time, have since all but disappeared from scholarship and performance. As reflectors of contemporary cultural forces, large-scale dramatic works such as *The Black Knight* (1893), *The Light of Life* and *Scenes from the Saga of King Olaf* (1896), and *Caractacus* (1898) have much to reveal about the ideological inclinations of both composer and middle-class society, as the relatively little-known Elgar sought desperately to satisfy his late-Victorian audience at the height of the British Empire.

The cantata *Caractacus*, with a libretto by Elgar's Worcestershire neighbour, retired imperial civil servant H. A. Acworth, received its premiere at the Leeds Musical Festival in 1898. While its jingoistic celebration of British military and moral strength sits uncomfortably in the modern age, the work embodies several popular fascinations of the imperial world in which it was conceived, most notably a reverence for quasi-messianic heroes defeated in their patriotic duty, and a societal identification with the majesty of ancient Rome.

This paper examines the ideological implications of *Caractacus*, as revealed by the compositional decisions of Acworth and Elgar, and explores the moral and cultural meanings inherent in the text and endorsed by the music in this powerful and yet ambiguous dramatic treatment of the imperial theme.

Susan McCormick (Queen's University Belfast):

The chorales of Johann Christian Kittel: their significance and place in the context of Bach revival

Despite being the only student of Johann Sebastian Bach to live into the nineteenth century very little has been written on Johann Christian Kittel (1732–1809), particularly in recent years. The bulk of Kittel's compositional output is made up of chorales or works based on chorale melodies. The volume of these compositions, and his influential treatise *Der angehende praktische Organist* (which discusses the performance of such works) demonstrates the significance of his contribution to the development of ecclesiastical music. In 1932 Albert Dreetz wrote the seminal and only monograph on Kittel, and in the 1970s two extensive doctoral studies (by C.S. Brown and J.P. Anthony) focusing on the organ music of Kittel were written. Since these studies numerous developments and discoveries have been made, both directly related to Kittel, and also regarding eighteenth century German Church Music, which add to the work of these authors and strengthen our state of knowledge. One of the most significant was the recent discovery of a large bound manuscript *Choralbuch* by Kittel which contains 190 chorales with multiple figured bass lines. This manuscript was previously unknown to scholars. It has caused us to question our established understanding not only of Kittel's chorales but also of the chorale tradition in general. The manuscript has also proved important in understanding further the legacy of Bach's teaching. Through the examination of Kittel's chorale output it is hoped that a more complete picture of chorales and their development may be created.

Pauline Graham (University College Dublin):

Reflecting on heaven and earth: the Agnus Dei settings in Byrd's three masses

The Agnus Dei settings in William Byrd's Three Masses (published c.1592–1595) have attracted much critical appraisal, from the time of Edmund Fellowes onwards. Yet apart from some references in Joseph Kerman's monograph (1981) on Byrd's Masses and motets, few authors have attempted to explore the possible range of meanings that may inhere in the final movements of the composer's Three Masses. The

text of the Agnus Dei brings together heavenly and earthly elements: an acknowledgement of divine salvation, and a plea for peace among humanity. As a recusant in Elizabethan England (albeit one with influential patrons), who had witnessed the tribulations of the Catholic community, both themes would have resonated strongly with Byrd himself.

In light of Kerry McCarthy's recent probing (2007) of the liturgical and spiritual subtext to Byrd's *Gradualia*, this paper will consider each of his Agnus Dei settings from the perspectives of the recusant community's liturgical practices, concepts of religious contemplation (especially as transmitted by the Jesuit order) and Byrd's own well-recognised, yet anomalous, position as a Catholic musician employed by an Anglican queen. Byrd can be seen to imbue his three Agnus Dei settings with a distinctly personal voice, a characteristic that sets them apart from those found in numerous other Renaissance masses.

Session 2: The Early 19th Century

Dimitri Papadimitriou (Royal Irish Academy of Music, Dublin):

Did Beethoven 'compose with key, as a dramatist composes with character?': an overall approach to the concept of key characteristics

The concept of key characteristics has been broadly discussed amongst scholars and musicologists but due to the highly subjective nature of the topic, very rarely do opinions concur. Beethoven has featured prominently in this controversial debate, with Leo Treitler arguing that he 'composed with key, as a dramatist composes with character'. By examining Beethoven's compositional output it becomes apparent that the only work published in B minor was one of the op.126 Bagatelles. Further research reveals a handwritten note in the back of his Op.102 No.2 Cello Sonata sketch, describing B minor as a 'dark key'. This is an important contributing factor to the debate considering the composer used eleven different keys for his first twelve piano sonatas. In one of his sketches for the *Credo* of the *Missa Solemnis*, Beethoven also noted, referring to the symbolic section of Christ's death, 'Crucifixus in # Ton. [tonality]', which implies, if not tonal affect, most certainly tonal symbolism. By exploring further resources, this study will examine the possibility that Beethoven composed with his own tonal perception in mind and will also look at an overall approach to the concept of the key characteristics.

Majella Boland (University College Dublin):

'Falling Between Stools': John Field's piano concerti and the canon

So little is generally known about Irish-born composer John Field (1782-1837) that it has proved, and still is, only too easy for writers to indulge in guess-work about his life and music without arousing the suspicions of the average reader (Grattan Flood 1920, or Piggott 1973). While Frank Merrick has accredited Field as more than the mere instigator of the nocturne, ambiguity continues to surround Field's influence as musician and composer during the nineteenth century.

The reception of Field's concerti clearly exemplifies this. Although central to the performing canon of their time, they have since failed to sustain their status. Existing research tends to focus more on biographical detail: Field's 'Irishness' for instance sparks more interest than Dussek's influence on Field's piano concerti. When analytical information has been provided, it often measures the concerti against the Mozartean model as opposed to that of his contemporaries.

On closer inspection, it becomes evident that this is in part due to the fact that, in many cases, Field cannot be clearly categorised. The aim of this paper therefore is to demonstrate how Field 'falls between stools', by assessing the impact that this has had on the posthumous reception of his piano concerti. I will take Field's concerti as exemplary compositions of their time and discuss how themes such as nationalism, virtuosity, and canon formation have contributed to their neglect.

Barbara Strahan (National University of Ireland, Maynooth):
Structure and sentiment: aspects of lateness in Schubert's piano duets

Literary and artistic works engage in a dual process involving a formal structure, within which a story, sentiment or the depiction of an event, breathes life into the chosen framework. Music undergoes a similar process, with the (rather crucial) distinction being the difference of language. There are two related points of interest to consider here: firstly, the absence of the immediacy of words or a tangible image can somehow question the viability of instrumental music having a possible narrative and secondly, the history of instrumental music within the 'absolute' ideology negates the possibility of a 'personal testimony' surfacing in the music. Such issues are pertinent to the synthetic dichotomy between analysis and contextual studies that concern late Schubert studies at this present time.

This paper is a response to this ongoing debate regarding Schubert's late music – focussing specifically on the late piano duets from 1828. Edward Said's theory of lateness shall provide the central paradigm in which to examine aspects of Schubert's own late style whereby the following questions shall be addressed: Do the late duets reveal distinct characteristics of lateness: death, completion, reconciliation, serene and non-serene tension as suggested by Said? Furthermore, can we conclusively landmark lateness in Schubert's works and by what distinctions? Such theoretical questions shall be explored and supported by analytical realisations of the late duets. The aim is not to ascribe a direct narrative on these works but to question how and if biographical elements have been absorbed into the compositional process.

Session 3: Opera Studies

Ciarán Kennedy (Queen's University Belfast):
Northern Ireland's Studio Opera Group 1950-1984

Studio Opera was initially established with the intention of bringing operatic entertainment to Northern Irish audiences who otherwise would not have had access to this type of music. In the early twentieth century Northern Ireland had a strong tradition of amateur choral singing, though there is little evidence of there being much orchestral music making. The formation of the Studio String Orchestra in 1947 somewhat bridged this gap, and from this the first operatic production – Haydn's *La Canterina* – took place in 1950. Chamber operas dominated the early years of the group's existence, though these critically acclaimed performances lead to the production of larger works, with the Italian operas of Mozart and Rossini regularly appearing by the late 1970s. Given that opera was relatively unknown to the majority of the concert-going public in the region, the adventurous choice of works is quite surprising, including several Irish premieres and operas by obscure composers. The success of Studio Opera provides an insight into the musical appetites of the Northern Ireland public, particularly as annual tours of the province appear to have been successful in bringing this music to a much wider audience. Although it remained an essentially amateur organisation, Studio Opera received funding from the Arts Council N.I., which lead to collaboration with the Ulster Orchestra and greater artistic credibility, making it one of the most significant musical institutions in Northern Ireland by the time it was replaced by Opera Northern Ireland in 1984.

Michael Lee (Queen's University Belfast):
Who is Armida?: intertextuality, spatial poetics and the birth of an operatic subject

The character of Armida, an enormously popular and successful figure in seventeenth and eighteenth century opera in both the Italian and French traditions, features in well over 100 works of music theatre, from the French court ballet *La délivrance de Renault* (1617) to Gioacchino Rossini's *Armida* (1817) and beyond. The morphology of this figure from Torquato Tasso's epic poem *Gerusalemme Liberata* (1581) into a dramatic singing role, itself repeatedly re-adapted, and its parallel appearance as a popular subject in other forms of literature and visual art, indicates that Armida was a figure of complex cultural significance for contemporary audiences. However, the powerful role played by this character in Tasso's original epic resists easy categorisation, and is constituted within a network of intertextual subject positions. In introducing an approach to the 'archaeology' of this figure, it will be argued that the new mimetic strategies

adopted by Tasso in the *Liberata* created a role that was readily adaptable to theatrical contexts, generating what would arguably become a key figure in the development of opera and its aesthetics.

Shane McMahon (University College Dublin):

Richard Wagner and the antinomies of modernity: problems and perspectives

This paper will aim to identify and discuss the preliminary conceptual and methodological questions and problems arising from the current impasse between the critical-historicist and aestheticist paradigms in musicological research on Richard Wagner. It will be argued that these paradigms (the former which sought to precisely locate every potentially antisemitic expression in Wagner's music-dramas; the latter which sought to ignore Wagner's antisemitism as a 'private' affair extrinsic to 'the music itself') have potentially occluded a more important larger picture. The ultimate aim of the research of which this paper is a preliminary presentation is to harness the insights of cultural sociology and critical theory to establish new perspectives from which the Wagnerian oeuvre (the "theatre of ideas about love, power, property, nature, religion, and the possibility of social change" - John Deathridge) can be read as a vast echo-chamber of the crises, paradoxes, and antinomies of European modernity itself. Such an approach necessitates a change in focus from psycho-biographical issues and detailed historicist readings of specific characters to a more general sociological and cultural examination of the fundamental Wagnerian obsession: the domain of laws and boundaries (contracts; bonds; custom; symbolic exchange; taboo; ritual) and the crises in this domain (crises of custodianship/guardianship; the breakdown of law and contracts, the disruption of the circuit of exchange and so on). Following from this, particular attention will be paid to the figure of the Sovereign (Wotan; Amfortas), the nature of the Wagnerian crises of sovereignty, and its resonance with broader European cultural-historical developments.

Session 4: 18th Century Studies

Margaret Doris (National University of Ireland, Maynooth):

John Gunn's 1789 cello treatise *The Theory and Practice of Fingering the Violoncello* re-examined

This paper takes as its focus the first edition of Gunn's *The Theory and Practice of Fingering the Violoncello* with a *Dissertation on the Origin of the Violoncello, and on the Invention and Improvements of Stringed Instruments* (London, 1789). It considers this significant publication in terms of its impact and legacy. This is the first known cello treatise to combine a comprehensive history of the instrument with a practical guide to playing and has previously been examined only superficially by scholars. John Gunn was born in Scotland in c.1765. Little is known of his career as a cellist or pedagogue yet his legacy continues through his published works. The 1789 treatise was subject to criticism in the nineteenth century. By evaluating the reception of the work and comparing it with the treatises and philosophical musical thoughts of his Scottish contemporaries and possible mentors, J. C. Schetky and Joseph Reinagle much is revealed about playing standards, approaches and repertoire of the period.

Brigitte Rehl (National University of Ireland, Maynooth):

Salieri's own words when composing *Le donne letterate* vs. his compositional style

Antonio Salieri's operas were very popular during his lifetime throughout Europe. Modern musicologists argued that his compositional style was in the contemporary widespread and popular *galant* or learned style which is characterised by the use of standardised melodic phrases, less interwoven harmony and rationally refined sensibility. Salieri's entry in his diary about his compositional style when setting his first opera buffa *Le donne letterate* in 1770, reveal not only more about his compositional style in his diary but also about the *galant* style.

In his diary Salieri wrote that the character of a musical number (arias and ensembles) determines the key and the melody of it. The composer writes further that he made a tonal plan before he starts composing. For him this meant if two musical numbers have a similar character, i.e. the introduction and the first finale, the numbers had a similar tonal plan.

When musically and statistically analysing the main keys of arias and ensembles in *Le donne letterate* it can be determined that Salieri's choice of keys is determined by a rational principle. It can be argued that musical numbers with a similar character (same topic, express a similar value) have a similar tonal plan.

After identifying standard melodic schemata commonly used in the period, it can be argued that the schemata have a dramatic purpose. Each schema expresses a specific topic of the opera melodically and therefore tells the story of the opera and characterizes a character.

Geoffrey Higgins (Queen's University Belfast):

To my worthless daughter

As musicologists, it is all too easy for us to set the subjects of our studies on pedestals, detached from everyday life and its experiences. Besides the telling of their prodigious upbringing and the romantic recounting of their deaths, we sometimes create the impression that they somehow lived idyllic lives, save for the hardships representative of times gone by. In reality, however, they must have experienced the routine of mundane life and the painful episodes that pervade all our lives from time to time.

This paper will examine one such event in the life of the famous eighteenth-century tenor John Beard: his marriage to Lady Henrietta Herbert. Already a widow, her union with Beard caused a devastating rift with her father, Lord Waldegrave, who judged her worthless. Disowned and plagued by litigation the new Lady Beard became something of a social pariah. The impact on Beard's career was enormous as the couple had to leave England for France in May 1740, a time when Beard's reputation was in its formative stages. When they returned, they found that false rumours of Beard's death had circulated in the press, and that he had been replaced on stage by another tenor, Thomas Lowe. By examining artefacts such as court documents, wills and clandestine marriage records, this paper will add a different dimension to the musical record, which is so often reduced to lists of sterile dates and performances.

Session 5: Traditions, Music and Society in Ireland

Martin Tourish (DIT Conservatory of Music and Drama, Dublin):

The development of the musical catalyst theory as a means for mapping and expanding stylistic knowledge within the genre of Irish traditional music

The study of style within Irish traditional music is very much in its infancy. While authors such as Breandán Breathnach, Tomás Ó Canainn, Seán Ó Riada and Aloys Fleischmann are generally credited as having produced the first significant body of literature relevant to the topic, some of their concepts can be seen in development as early as the 1890s by scholars such as F. St. John Lacy and Annie W. Patterson. While these documents are valuable sources of information, commentary on musical style is often fragmented and interwoven within a larger narrative, often intended at offering a general introduction to the topic of Irish traditional music.

It is in Lawrence E. McCullough's essay *Style in Irish Traditional Music* (1977) that we find a specifically focused document where stylistic elements are abstractly analysed in various parameters. In this case, four main variables are discussed; ornamentation, variation in melodic and rhythmic patterns, phrasing, and articulation. However, in a paper by Niall Keegan entitled, *The Parameters of Style in Irish Traditional Music* (2010), his parameters for investigation expands to address thirteen areas.

Building on this more systematic approach, a methodology termed The Musical Catalyst Theory has been developed which aims to assimilate and consolidate existing stylistic data into a systematic and coherent framework. From this, it is then possible to address the evident gaps and significantly expand on current knowledge from a macro to micro level. This paper will offer an overview of this process, demonstrating results achieved so far.

Conor Caldwell (Queen's University Belfast):
Ireland's travelling musicians

Members of the travelling community are long since established among the greats of Irish traditional music. From Turlough O'Carolan (1670-1738) to Paddy Keenan (b.1950), travelling and Ireland's musical heritage have gone hand in hand. In many instances, unique styles of performance have developed within these communities, most notably on the uilleann pipes. These musicians occupy an autonomous musical 'region' of the tradition, a region which has its own distinctive voice, and numerous individual sub-sets.

Since travellers have a strong sense of community, this undoubtedly affects the way in which they approach music. In order to properly understand the music of the travelling community, one must try to understand its way of life. This paper examines the historical records of travelling musicians in Ireland since O'Carolan and places more recent figures, such as Keenan and the Doherty family (a famed Donegal fiddling/piping clan) in the context of the decline of the travelling lifestyle. The 'travelling style' of piping is examined with relation to well-known musicians in the tradition. The secret traveller language, 'Cant' is explored to determine its relationship with music. Finally, the paper discusses the musical identity of the travelling community, and whether or not members of this community identify themselves as musicians or travellers, and how they perceive the outside world.

Darina McCarthy (National University of Ireland, Maynooth):

Music education in Ireland on the cusp of the twentieth century: reevaluating the contribution of Heinrich Beyerunge (1862–1923)

During the 1895/1896 academic year, the Scholastic Council of Maynooth College held a number of meetings to discuss ways of improving areas of teaching in the college. Heinrich Beyerunge, Professor of Church Chant and Organ at Maynooth, submitted a memorandum regarding the teaching of liturgical music. The Scholastic Council recommended that his proposals should be published in the *Irish Ecclesiastical Record*, a Catholic monthly journal with significant distribution, readership and influence around the country. The resulting article appeared in the *IE Record* of December 1897. It revealed Beyerunge's frustration with part of his workload in Maynooth, and painted quite a bleak picture of music education in Ireland at the time. The article also adverted to the work of Peter Goodman, Examiner in Music for the Board of National Education. This paper examines how Beyerunge and Goodman, two educators working from very different perspectives, held in common some teaching precepts which helped define a modern Irish education curriculum.

Session 6: Formalism and Experiment

Cathy Byrne (National University of Ireland, Maynooth):

Correlation between Pitch and Rhythm in Bartók's Piano Music

The pitch-rhythm correlation theory's central hypothesis is that rhythmic patterns in Bartók's melodies correlate with intervallic structure. Notes of short duration occur mainly in stepwise movement. Notes approached or left by leap characteristically coincide with longer note values, ties, or rests. Repeated notes are also frequently longer and more accented than the surrounding scalar motion.

Recognition of a motif or phrase as a distinct musical idea depends on its rhythmic character as well as its ordering of pitches. In Bartók's music, rhythm often varies while the melodic identity is retained. His use of chromaticism and inversion as forms of melodic variation occur with the rhythmic identity intact. Many rhythmic patterns form phrases that undergo such extreme changes of pitch that the phrase is defined by rhythm. In the *martellato* sections of *Concerto no. 1 for Piano and Orchestra* (1926), rhythm overrides pitch in characterising the music.

Rhythmic asymmetry is also significant to the pitch-rhythm correlation theory. This paper examines irregular rhythms and variable time signatures with reference to melodic structures, and rhythm is found to be influenced by melody. The composer's practice of placing bar lines before accented notes in folksong notations indicates that emphasis of notes in performance was more important than even measurement of bars. This is also a feature of the piano concerto.

The uneven, variable or asymmetric rhythms that result from this notational style are, therefore, subordinate to expression and phrasing of melodic lines. This analysis of the exposition of the concerto's first movement examines the extent to which rhythm is organised according to melody.

Adrian Smith (DIT Conservatory of Music and Drama, Dublin):
Assimilating the new: an analysis of Raymond Deane's *Avatars*

The traditional paradigm of a composer's career usually consists of a narrative extending from an initial formative phase of experimentation to an eventual period of maturity. In the case of the Irish composer Raymond Deane, this narrative is somewhat inverted. Deane often describes the works that he composed before 1974, such as the *Orphica* piano cycle and the string quartet *Embers* as constituting his first maturity. He regards the period after 1974, when he left Ireland to study abroad, as a period of prolonged experimentation which lasted until the late eighties when he finally reached his second maturity. Although this neat categorisation of his career is perhaps too simple it is nevertheless illuminating. Deane's music of his early phase is notable for its concentrated working of material and the emergence of a number of distinct strategies of organization. In contrast, the music of his 'middle' period is highly experimental and displays the diverse influences which he encountered in new music circles on the continent. Although much of his music from this period lacks the focus of his earlier works there are a number of notable exceptions. *Avatars* for solo piano synthesises both the experimental techniques of his 'middle period' and the formal innovations of his early music. Through an analysis of the work this paper hopes to demonstrate how these structural procedures from Deane's early music are combined within his rapidly evolving style of the 1980s.

Helen Tipper (Mary Immaculate College, University of Limerick):
Alphabet-class sets in Anton Webern's Op. 31

Drawing on extensive philological studies of Anton Webern's sketchbooks at the Paul Sacher Stiftung in Basel, and reasoning in a similar vein to the work of Ruth Tatlow on numerical ordering in Bach's church cantatas regarding the German natural-order number alphabet (A=1 - Z=24) used by 17th and 18th century poets, in which she poses the question whether Bach adapted the technique to music to employ the number alphabet as a source of invention, this paper investigates a variant number alphabet to explore whether Webern may have been encrypting words as a structural technique in selected compositions (A=9 - Z=10, *modulo 12*). My research attempts to demonstrate a cipher-system in Webern's Op. 31, explained by way of 'mapping' Allen Forte's pitch-class set theory onto the alphabet whereby pitch-class integers representing each pitch of the chromatic scale simultaneously correspond to each letter of the alphabet, resulting in so-called "alphabet-class sets". Regarding his *Second Cantata*, Op. 31, the alphabet-class set cipher for the word *Nomos*- a Greek word which Webern closely associates with Op. 31 - can be demonstrated; regarding the fourth movement of this Cantata, Webern wrote explicitly: "A voice gives out the law...that's to say the "melody" - but the Greeks had the same word for that as for law: "Nomos".

Session 7: Modernism and Memory

Claire Wallace (Dundalk Institute of Technology):

"Do not step on my starched whiteness": attraction and alienation through music in George Crumb's *Night of the Four Moons*

In a 1986 essay entitled *George Crumb's Lorca Settings* Nancy Lopez-Aranguren discusses how Crumb's music 'emphasises alternately the liberating feelings inspired by the rhythms of nature and the alienating ones inspired by feelings divorced from them.' This ambivalent attitude to nature, which is a vital part of both the poetry of Federico Garcia Lorca and the music of George Crumb, can be observed in Crumb's 1969 vocal chamber work *Night of the Four Moons*, a work which was composed as a direct reaction to the Apollo 11 landing on the moon which took place in July of that year. In order to emphasise his own conflicting attitude to this event Crumb has carefully selected fragments of Lorca's texts which not only contain references to the moon but which also deal specifically with mankind's fatal attraction towards that particular heavenly body. The purpose of this paper is to explore the musical methods which Crumb employs not only to evoke the lunar setting but also as a means to delineate the overall mood of the work itself. Particular emphasis will be placed on his use of extended vocal techniques such as *sprechstimme*, *portamenti*, and whispering. This will serve to affirm the fact that any extended techniques employed by the composer have been judiciously selected and can be viewed as vital elements within the work. As part of this lecture recital, there will be a demonstration of a number of these vocal techniques.

Carole O'Connor (DIT Conservatory of Music and Drama, Dublin):

Jehan Alain (1911–1940): reception, reactions and representations of death

Since his death in defence of France in June 1940, Jehan Alain's remaining family has worked tirelessly to preserve his memory and promote his music. Consequently, he has become known as one of the central French composers of the 20th century. The war years saw the emergence of musical tributes to the composer from Marcel Dupré, Jean Langlais, Maurice Duruflé and Jean-Jacques Grunenwald. These tributes reflect the profound sense of loss felt by the musical world. In 1990, to mark the 50th anniversary of his death, Alain's contemporaries, André Fleury, Gaston Litaize and Jean Langlais, then late in their own lives, composed commemorative works.

This paper examines the two works composed by Jean Langlais in Alain's memory; the 1942 'Chant héroïque' from his *Neuf Pièces*, and the 1990, *Mort et resurrection*. These works offer distinctly different perspectives on life and death; the first, an emotional reaction to the tragic death of this young composer, and the second, his final large-scale organ work, provides a retrospective account of life and death, while simultaneously foreshadowing his own passing.

During the final years of his short life, Alain produced a number of remarkably prophetic works. The theme of life and death in his works, which is in turn the subject of these commemorations, provides insight in the minds of those whose lives were thrown into turmoil at the end of the Third Republic and throughout the occupation in France.

Louise O'Sullivan (National University of Ireland, Maynooth):

Pavel Haas's Theresienstadt compositions from 1942-1944: their manifestations of Czech collective memory

This paper has a two-fold focus:

- (a) To examine what is meant by collective memory
- (b) To examine the Theresienstadt compositions of Pavel Haas from that perspective

The role of collective memory in the compositions of Theresienstadt is an area of research which has been previously under-explored. Collective memory is not merely about an individual's recollection of something

significant from the past. It considers how an individual's memory has been informed and formed, and how it is expressive of something that belongs to the framework of group memory. Pavel Haas (1899-1944) is the chosen focus for this paper because his compositions have a clear and consistent *cantus firmus* in the area of Czech collective memory. In this regard, he is different to other Theresienstadt composers who display fewer elements of Czech collective memory. This paper concentrates on two of Haas's works, dating from 1942-1944: *Al S'Fod (Do Not Lament, 1942)* for four-part male-voice choir and *Čtyři písně na slova čínské poezie (Four songs on Chinese Poetry, 1944)* for bass and piano. In this paper, I will identify the key aspects of Czech collective memory evident in his work and clarify their meaning in the compositions listed above.

Session 8: Microtonality and Digital Synthesis

Johanne Heraty (University College Dublin):

Problems of microtonal notation in the twentieth century

The use of microtones in the early part of the twentieth century was pioneered by two European composers, namely Alois Hába and Ivan Wyschnegradsky. Although both of these composers remain relatively obscure figures, they wrote extensively on the topic, publishing major theoretical texts which were held in high regard. In addition, they both were involved with the process of creating a microtonal piano as early as the 1920s, the first one being built by the August Forster company in Czechoslovakia which had a triple keyboard as a starting point.

However, with these developments emerged a serious issue, the absence of a collective notational system. Consequently, composers developed their own notational models, an idiosyncratic system peculiar to their own compositional needs. As microtonal music extended beyond quarter-tones and equal divisions of tones, a plethora of notational symbols followed.

This paper traces the development of a notational system from the quarter-tone systems applied by Hába and Wyschnegradsky in the early part of the twentieth century to the more minute divisions used by composers throughout the twentieth century. My own research focuses on the music of Ezra Sims, and I will explore how these composers have influenced his decisions with regard to the notation of the microtones in his compositional language.

Richard Duckworth (National University of Ireland, Maynooth):

Tuning, dissonance and timbre for the microtonalist

Those researching in the area of microtonal music are quickly beset with a bewildering array of choices for scale and for performance interface, and a body of literature which frequently refers to either ancient sources or to contemporary technical journals. So that a degree of perspective may be reclaimed, this paper sets out: to survey the major tuning developments both past and present, to present the different meanings for the terms consonance and dissonance currently extant, and to demonstrate some tuning and tuning/timbre examples which have been implemented by the author in the Pure Data audio development package.

The first section of the paper traces the path of tuning from the genesis of Just Intonation (JI) in the cultures of Egypt, Mesopotamia, and Ancient Greece, through the inventions of Well Temperament and Equal Temperament (ET), to the veritable explosion of 'alternate scales' (alternate to ET, that is) made possible by the advent of digital synthesis techniques in the 20th century. The second section presents explanations for what is meant by the terms 'consonance' and 'dissonance' in the divers musico-historical epochs. This transcends mere enumeration as the purpose of this consonance/dissonance survey is to enable the microtonalist to contextualise their work and their processes. The third section explains the 'proof-of-concept' examples of microtonal scale-timbre pairs that have been created in the software.

Patrick McGlynn (National University of Ireland, Maynooth):

Motion and metaphor: intelligent mapping in digital musical instrument design

This paper contends that the design of digital musical instruments for live performance and composition has been hindered by the tendency to create novel applications which fail to offer musicians access to the more perceptually-significant aspects of electronic music.

The listening experience plays a vital role in the study and appreciation of electronic music, with composers such as Trevor Wishart suggesting that 'the experience that the listener has *is* the music'. However, the vast majority of digital compositional and/or performance tools neglect to provide the composer with even the most basic facilities to arrange their material in a continuous, perceptual manner.

Therefore, as a means of addressing this problem, this paper promotes the establishment of a more intelligent approach to the construction of digital musical instruments: one which is informed by relevant studies in human-computer interaction, cognitive psychology and product design.

This presentation will feature a live musical demonstration which illustrates the central concepts discussed.

Session 9: Issues in Irish Art Music

Jennifer Mc Cay (University College Dublin):

The significance of Kevin O'Connell's orchestration techniques and instrumental effects, 1988–2006

Kevin O'Connell received commissions for three large-scale orchestral works between 1988 and 2006. The first was from the Derry City Council by way of commemorating the Tercentenary of the Siege of Derry, 1688–89, and led to the composition of *From the Besieged City*. The second came from BBC Radio Three and was completed in 1998, entitled *North*. Coincidentally *North* was his first orchestral commission on moving out of the 'North' of Ireland. Several years later RTÉ commissioned *Four Orchestral Pieces* and was written between 2003 and 2006. It comprises of four sections entitled *Vestiges*, *Slätter*, *Tubilustrium* and *Prelude with Carillon*. Despite all three of these compositions being of the distinctive O'Connell style, insight to his structural approach through instrumental colourings is seen in his orchestration.

This paper will then assess the orchestration of instruments, their pairing, registral and timbral manipulations, across the three works of *From the Besieged City*, *North* and *Four Orchestral Pieces* to measure O'Connell's exploration of the symphony orchestra. It is interesting to see his allocation of musical motives to particular instruments and their contribution towards overall structure.

Angela Horgan-Goff (Waterford Institute of Technology):

Frank Corcoran's *Buile Suibhne*: a musical "vision" of a mythological tale

Irish composer Frank Corcoran (b.1944) has produced the most extensive output of mythologically inspired works focusing solely on the tale of 'Mad Sweeney'. This tale is about a king whose conflict with Christianity resulted in him being cursed, losing his mind in battle, and living the remainder of his life as a type of lonely bird-man fugitive.

The current focus of this research is on the first work of the series, entitled *Buile Suibhne* (1996), for chamber orchestra and narrator. Corcoran fully embraces the underlying concept of duality that reflects the conflict in Sweeney's life. This concept permeates the entire composition for instance, Corcoran juxtaposes atonal macro-contrapuntal and measured layers at the beginning of *Buile Suibhne* and the resultant chaotic sound aptly portrays Sweeney's plight. This is further reinforced by the illustration of the text in a programmatic manner, through the use of intricate rhythmic devices and the significant use of special effects. The characterisation of the four wind instruments complements this process ensuring a unique and convincing portrayal of the mythological tale.

Sarah Burn (Dundalk Institute of Technology):

External musical references and the role of literary and cultural allusions in A.J. Potter's *Sinfonia "de profundis"* and sacred vocal works

This paper presents an overview of Belfast-born Potter's first symphony, which was hailed as a landmark in Irish music at its first performance in 1969. The composer stated that it was written in gratitude for deliverance from personal trouble, and the autobiographical impetus for the work informed his choice and treatment of the thematic material, which will be discussed in relation to his life. His choice of texts in a number of his sacred vocal works will be assessed, and their treatment compared with his non-vocal use of literary material in the *Sinfonia "de profundis"*. Potter's use of textual material with liturgical associations in the *Sinfonia "de profundis"*, and the significance of this device for composer and audience, will be compared with works by other composers, including Britten's *Saint Nicolas*.

Session 10: Winners of the Fourth CHMHE Undergraduate Musicology Competition

First Prize: Paul Gilgunn (St. Patrick's College, Dublin City University):

Rhys Chatham's *A Crimson Grail*: a transition between minimalist and post-minimalist music

The contemporary American composer Rhys Chatham is a pivotal figure in late twentieth and early twenty-first century music. Chatham's music until now has remained largely overlooked, however his pioneering compositions such as *Guitar Trio* represent a quietly influential form of contemporary art music. This paper will provide an analysis of previously unpublished Chatham material, in the context of minimalist and post-minimalist music, in order to detail the composer's guitar ensemble work as a unique distillation of diverse musical styles and philosophies. I will examine areas hitherto unexplored relating to Chatham's guitar ensemble compositions; these areas include gaps in the knowledge relating to compositional style, influences upon the composer, and includes an analysis of *A Crimson Grail* – a work scored for a large scale ensemble of 200 electric guitars.

Joint Second Prize: Giovanna Baviera (Trinity College Dublin):

Accademia ethos and madrigal singing as represented in Antonfrancesco Doni's *Dialogo della musica*

This paper examines the *Dialogo della Musica* (1544), a publication that is both a literary dialogue and an anthology of vocal polyphony, by the sixteenth-century printer, writer and musician Anton Francesco Doni. The work is divided into two distinct conversations among two sets of interlocutors, during which music is sung, the notation of which is provided. Many of the interlocutors correspond to existing contemporary composers whom Doni had connections with in both Piacenza and Venice: the publication is therefore argued to be a representation of music-making in private settings in those two cities. The collection of music is discussed with a focus on text-representation, which is found as a compositional tool across a wide range of styles and genres of polyphonic settings of texts in Italian, Latin and French. Opinions on composers and musical practice expressed in the text of the dialogue are also examined: these show a prevailing preference for vocal polyphony written by contemporaries, as well as a distinct lack of interest in the older generation of composers. These judgments are compared to contemporary expressions of musical taste: it is found that whereas some of the opinions of Doni's interlocutors find counterparts elsewhere, others are original to his work.

Joint Second Prize: **David Collins** (University College Dublin):

Modelling of the human singing voice: an overview and evaluation of its prospects as a compositional resource

This paper explores recent research in the area of voice synthesis. The history of speech synthesis and singing synthesis are strongly related, and some of the material presented pertains to both. The beginning of the paper includes a general overview of methods of emulating the human voice, as well as a simplified model of the vocal mechanism itself. Following this, various synthesis tools are discussed, and an overview of the potential of these tools in musical composition is offered.

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