

CONFERENCE ORGANISING COMMITTEE

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THE CONFERENCE ORGANISERS WISH TO EXPRESS THEIR THANKS TO

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THE CONTEMPORARY MUSIC CENTRE, IRELAND

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WELCOME

Dear Delegates,

It is a great pleasure to welcome you to the 12th Annual Conference of the Society for Musicology in Ireland (SMI). We are very proud to have been entrusted with the organisation of this event by the SMI, and I look forward to three intellectually stimulating days with fascinating presentations and lively discussions. Thanks are due to Majella Boland, Nicole Grimes and Paul Higgins on the Conference Committee (particularly Majella who has worked tirelessly since last summer toward making this conference happen), as well as to our Keynote speaker Scott Burnham, internationally-renowned pianist Mícheál O'Rourke, UCD's President Andrew Deeks, the UCD School of Classics (who are allowing us to use one of their rooms), the SMI Council (particularly its President, Kerry Houston), the UCD School of Music administrator, Anne Hallinan, and – last but not least – all of the helpers without whom such a conference could not go ahead. This conference marks one of the highlights of our centenary celebrations: in 1914, UCD appointed both its first Chair of Music and a Professor of Irish Music, then part-time positions for a very small number of students. The Department (since 2005: School) of Music has grown continuously since then, with many of Ireland's finest composers, performers, musicologists and music teachers having been educated here. We hope that you will join us for the launch of a small *Festschrift* commemorating our first 100 years at the end of the conference as we embark on the second century of music at UCD. I look forward to talking to all of you over the next days and hope you will enjoy your stay in Dublin while meeting old friends and making new ones!

Best wishes,

Wolfgang Marx

Head, UCD School of Music

Welcome to the UCD School of Music and to the 12th Annual Conference of the Society for Musicology in Ireland. I am particularly delighted to welcome those who have travelled from afar, and who will join us in what promises to be a culturally and intellectually stimulating weekend. 2014 marks the centenary of music at UCD. It is with great pleasure therefore, that the School hosts this annual plenary

conference, for it not only forms a central part of our celebrations, but it also serves to represent the national and international work of scholars, musicians and composers connected to UCD. Two of the events that fall within the framework of this conference form an integral part of these centenary celebrations: the recital by renowned pianist Mícheál O'Rourke, former graduate of the School, in the intimate setting of the Pillar Room at the Rotunda Hospital; and the launch of the *Festschrift*, which commemorates music in UCD since 1914. There is much to celebrate: many musicological endeavours in Ireland have their roots in UCD, most notably the *Irish Musical Studies* series, the *Encyclopaedia of Music in Ireland*, and the establishment of the Society for Musicology in Ireland. Ever looking toward the future, we are pleased to announce the inaugural V. Ross Brown award in support of Celtic music at UCD during this conference.

By way of embracing the wide-reaching range of scholarship that falls under the remit of the SMI, explicit conference themes were omitted in this year's Call for Papers, with the committee instead allowing thematic strands to be dictated by the delegates themselves. A very rich programme has resulted, and all participants are encouraged to explore the diversity of papers that range chronologically from the year 800 to 2014, geographically from Brazil to Dublin, and cover all areas of the discipline from ethnomusicology to musicology, from philosophy to analysis, and much more. The presence of a large international delegation further contributes to this diversity and is a testament to the international profile of the Society and the degree to which musicology has developed as a discipline in Ireland. With this in mind, we are honoured that Professor Scott Burnham will deliver the keynote address in the beautiful setting of Freemasons' Grand Lodge on Saturday evening. It is hoped that over these three days you will not only engage in many stimulating conversations, but will have the opportunity to explore Dublin, enjoy the company of fellow musicologists, and that this conference will form the start of many fruitful friendships and work relationships.

Majella Boland

Chair of the Conference Committee

USEFUL INFORMATION

VENUES

All sessions will take place in the Newman Building: the School of Music, J305 and J308, and the School of Classics, K217. Registration will take place in J307.

BREAKS

Tea and coffee breaks will be held in J307 in the School of Music. On Saturday, June 7, lunch will be held in UCD's restaurant adjacent to the Newman Building. Lunch on Friday and Sunday, as well as breakfast, is not included within the conference fee.

PUBLIC TRANSPORT

Dublin Bus runs all public bus services in the Dublin area. Timetables of the buses serving UCD are available on the Dublin Bus website and delegates are encouraged to download the Dublin Bus App for iPhone, iPad, iPod or Smart Phone. Please note that Dublin Bus operates an exact fare system. The driver does not give change but rather issues a passenger refund ticket which can only be exchanged for the money owed at the Dublin Bus Office in O'Connell Street (city centre). Alternatively you may purchase prepaid tickets at the UCD Student Union Shop and at most newsagent stores.

Dublin Bus routes 17 and 39A may be boarded at Bachelor's Walk (stop no. 313) and College Street (stop no. 349) in Dublin city centre. Dublin Bus routes 46A from Phoenix Park via Upper O'Connell Street (stop no. 6059) and 145 from Heuston Station (stop no. 4320) all serve UCD's main entrance.

SOCIAL NETWORKING

For those of you who wish to tweet about the conference as it unfolds, or for those of you who may wish to follow the conference on Twitter, please use the hashtag #smi2014.

USEFUL NUMBERS

Phones are available throughout the Newman Building, and can be used internally: Dial the following for Campus Services, 7000, First Response, 1200, and Emergency, 7999.

CONFERENCE PROGRAMME

FRIDAY 6 JUNE

- 12:00 **Registration (Room J307)**
- 13:00 **Welcome and Opening Address (Room J305)**
- 13:15–15:15 **Sessions 1.1, 1.2, 1.3**

Session 1.1 (Room J305): Music and Digital Technology

Chair: Jaime Jones (University College Dublin)

Music and Digital Technology: Worship in a Rural Mississippi Church

Thérèse Smith (University College Dublin)

Recreational App or Professional Instrument? Music-Making on Mobile Applications

Patrick O' Donnell (University College Cork)

Quantifying the (almost) Unquantifiable: a Formal Model of Musical Style

Valerio Velardo (University of Huddersfield)

Keyframing: the Dancing Body in Musical Terms

Adrienne Brown (Independent Scholar)

Session 1.2 (Room J308): Twentieth-Century Music, Film, and Interart Practices

Chair: Wolfgang Marx (University College Dublin)

'Must a Song always be a Song?' – Charles Ives the Singer's Perspective

Aylish E. Kerrigan (Wuhan Conservatory of Music)

***Achtung, Aufnahme!!* And the Elegy to Silent Film**

Alexandra Monchick (California State University, Northridge)

Session 1.3 (Room K217): Fifteenth- and Sixteenth-Century Spain and Italy

Chair: Frank Lawrence (University College Dublin)

Performing Identity, Concealing Conflict: Modal and Textual Interiorities in Matteo Rampollini's *Lieta per honorarte* (1539)

Jennifer Halton (National University of Ireland, Maynooth)

The Chant of the Sibyl: 600 Years of Tradition

Maria-Angeles Ferrer-Fores (Universidad a Distancia de Madrid)

- 15:15–15:45 **Refreshments (Room J 307)**

15:45–16:45

Sessions 2.1, 2.2, 2.3

Session 2.1 (Room J305): Medieval Ireland

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

The Antiphony of Bangor and its Musical Implications

Helen Patterson (University of Toronto)

What Did They Sing at Tallaght around 800? The Stowe Missal Revisited

Frank Lawrence (University College Dublin)

Session 2.2 (Room J308): Music, Politics, and Nationalism

Chair: Sheryl Lynch (University College Dublin)

Re-examining Frederick May

Mark Fitzgerald (DIT Conservatory of Music and Drama)

'Skin the Goat's Curse': Charting the Trajectory of James Carey's Life from Hero to Traitor in

Contemporary Ballads

Teresa O'Donnell (Independent Scholar)

Session 2.3 (Room K217): Music and Cultural Otherness

Chair: Thérèse Smith (University College Dublin)

Between, Within and Across Cultures – Strategies and Morphological Spaces in Joshua Uzoigwe's *Lustra Variations*

Emmanuel Nnamani (University of Cambridge)

A Musical Icon – Mary O'Hara's 'God's Songs'

Helen Lawlor (Dundalk Institute of Technology)

19:00 **Reception** (Oval Room, Rotunda Hospital)

20:00–21:45 **Piano Recital, Mícheál O'Rourke**
(Pillar Room, Rotunda Hospital)

Baldassare Galuppi (1706–1785)

Piano Sonata No. 5 in C major

Ludwig van Beethoven (1770–1827)

Piano Sonata No. 17 in D minor, Op. 32 No. 2, “The Tempest”

Samuel Barber (1910–1981)

Nocturne “Hommage to John Field,” for Piano, Op. 33

John Field (1782–1837)

Chanson russe variée (Variations on a Russian Song) for Piano in D minor, H41

Interval

Gabriel Fauré (1845–1924)

Nocturne No. 6 in D flat major, Op. 63

Claude Debussy (1862–1918)

Estampes (Engravings), L100

Frédéric Chopin (1810–1849)

Ballade No. 4 in F minor, Op. 52

SATURDAY 7 JUNE

09:00–11:00 Sessions 3.1, 3.2, 3.3

Session 3.1 (Room J305): Music and the Spirit of Hope

Chair: Benedict Taylor (University of Edinburgh)

A Place at the Edge: Reflections on Schubert's Final Years

Lorraine Byrne-Bodley (National University of Ireland, Maynooth)

Repudiating Darkness? – Brahms, *Iphigenie*, and the Frankfurt School

Nicole Grimes (University College Dublin)

Tchaikovsky's *Lake of Swans*: Exploring the Hermeneutics of Death through the Lens of the Feminine

Emer Nestor (National University of Ireland, Maynooth)

Ernst Bloch and the Requiem

Wolfgang Marx (University College Dublin)

Session 3.2 (Room J308): Ireland and the Transmission of Culture

Chair: Maria McHale (DIT Conservatory and Drama)

The Irish Harp Society of Belfast (1819–39)

Mary Louise O'Donnell (University of Limerick)

Ireland as a Creative Source in Leonardo Balada's Catalogue

Juan Francisco de Dios Hernández (University of Valladolid, University of Valencia)

'Dyspeptic Goats' and 'Loathsome Noises': Cult and Controversy in Cinema Organ Recitals on BBC Northern Ireland, 1924–39

Ruth Stanley (Independent Scholar)

The Influence of Vatican II on the Pipe Organs of Dublin

Eoin Tierney (DIT Conservatory of Music and Drama)

Session 3.3 (Room K217): The Performance of Opera

Chair: Michael Lee (Queen's University Belfast)

Illusions of Paradise: the Truth about the Status of the Mezzo-Soprano in Early Third Republic Paris

Emma Higgins (National University of Ireland, Maynooth)

A Moral Case: the Outburst of *La Traviata* in London (1856)

Massimo Zicari (Conservatorio della Svizzera Italiana)

The Third Element: Rethinking Meaning in the Performance of Nineteenth-Century Music

Dillon Parmer (University of Ottawa)

Giacomo Meyerbeer, Christoph Gluck, and the 'Geschmack des Ausländers': a Re-evaluation of Meyerbeer's Cosmopolitan Career in the German Press of the Biedermeier Period

Eric Schneeman (University of Southern California)

11:00–11:30 **Refreshments (Room J307)**

11:30–13:00 **Sessions 4.1, 4.2, 4.3**

Session 4.1 (Room J305): Rethinking Nineteenth-Century Composers

Chair: Aidan Thomson (Queen's University Belfast)

A Reversal of Critical Fortune? Field, Hummel, and Moscheles

Majella Boland (University College Dublin)

The Symphonies of Charles Villiers Stanford: 'Cyclic' Processes and Formal Grammar

Rohan Stewart-MacDonald (Independent Scholar)

'Double D[amn] Those Huns': the Imprint of the First World War on Stanford's Music

Adèle Commins (Dundalk Institute of Technology)

Themed Session 4.2 (Room J308): A New Phenomenon becomes Fashionable: unexplored Goethe Settings in the Late Eighteenth and Early Nineteenth Centuries

Chair: Paul Higgins (University College Dublin)

'Erwin und Elmire, Oper von Goethe [...]': Primacy of Literary Text as Musical Principle in Anna Amalia of Saxe-Weimar-Eisenach's *Erwin und Elmire*

Brigitte Bark (National University of Ireland, Maynooth)

Tomášek's Goethe Settings: a Forgotten Legacy?

Barbora Kubečková (National University of Ireland, Maynooth)

'Füllest wieder Busch und Tal still mit Nebelglanz': Nineteenth-Century Romanticism in Johanna Kinkel's Goethe Settings

Anja Bunzel (National University of Ireland, Maynooth)

Session 4.3 (Room K217): Opera Studies

Chair: Dillon Parmer (University of Ottawa)

Opera as History: Rovani's *Cento anni* (1856–64)

Cormac Newark (University of Ulster)

'The Truth of so many Marvels': Tasso's *Armida* and the Power of Fantasy in Late Seventeenth-Century Opera

Michael Lee (Queen's University Belfast)

'Ecco il Loco Destinato' – Original Opera as an Expression of National Pride in 1863–4

Riccardo La Spina (Independent Scholar)

13:00 **Lunch** (UCD Restaurant)

14:00–14:45 **SMI Annual General Meeting** (Room J305)

14:45–16:45 **Sessions 5.1, 5.2, 5.3**

Session 5.1 (Room J305): Revisiting Elgar

Chair: Julian Horton (Durham University)

Elgar's 'Part-Song Cycle', Op.53

Aidan Thomson (Queen's University Belfast)

'For All The World Shall Learn It': Elgar, Acworth and the Imperial Mission

Róisín Blunnie (Mater Dei Institute)

Elgar's *The Music Makers* and the Spirit of Time

Benedict Taylor (University of Edinburgh)

Session 5.2 (Room K217): Women and Music

Chair: Ruth Stanley (Independent Scholar)

'An Outsider Among Men': Isabelle Eberhardt, Missy Mazzoli, and *Songs from the Uproar*

Jennifer Campbell (Central Michigan University)

Advancing Agendas: the Female Composer in Nineteenth-Century Ireland

Jennifer O'Connor-Madsen (Saint Patrick's College, Drumcondra)

Under the Yoke of Oppression: the 'Political' Symphonic Poems by Augusta Holmès

Mariateresa Storino (Conservatory of Music 'Fausto Torrefranca')

16:45–17:00 **Refreshments (Room J307)**

17:00–17:15 **Inaugural Award of the V. Ross Brown Scholarship to Support
Celtic Music**

18:30–19:30 **Keynote Address**

**The Stillness of Time, The Fullness of Space. Settings of Goethe's 'Über
allen Gipfeln ist Ruh'**

Scott Burnham (Freemasons' Grand Lodge, 17 Molesworth Street, Dublin 2)

20:00 **Conference Dinner**
(Dunne and Crescenzi, 16 South Frederick Street, Dublin 2)

SUNDAY 8 JUNE

10:00–11:30 Sessions 6.1, 6.2

Session 6.1 (Room J305): Formal Syntax in the Nineteenth Century

Chair: Majella Boland (University College Dublin)

Syntax and Form in Mendelssohn's Symphonic Sonata Forms: a Case Study

Maddie Kavanagh Clarke (University College Dublin)

Schubert and Hummel: Structural Considerations in the Piano Trios

Anne Hyland (Royal Holloway, University of London)

Voice-leading Structure and Formal Function in the First Movement of Bruckner's Eighth Symphony

Julian Horton (Durham University)

Session 6.2 (Room J308): Theatre, Literature and Music

Chair: Barbara Strahan (National University of Ireland, Maynooth)

Later Incarnations of Kane O'Hara's *Midas*

Rachel Talbot (DIT Conservatory of Music and Drama)

***Blooms* and the *Leitmotif*: Burgess, Joyce and Wagner**

Carly Eloise Rowley (Liverpool Hope University)

A New Messiah: Shakespeare, Music, and the 1864 Tercentenary Celebration

John Cunningham (Bangor University)

11:30–12:00 Refreshments (Room J307)

12:00–13:30 Sessions 7.1, 7.2, 7.3

Session 7.1 (Room J305): Northern Exposure

Chair: Nicole Grimes (University College Dublin)

***From the Besieged City* to the Symphony: Assessing Compositional Development across O'Connell's Orchestral Works**

Jennifer Mc Cay (Royal Irish Academy of Music)

James MacMillan's *'The Mysteries of Light'* and the Continuation of a Catholic Piano Concerto/Concertante Tradition

Nicholas Young (Universität Mozarteum, Salzburg)

Identity in Frank Corcoran's Sweeney Works

Angela Horgan Goff (Waterford Institute of Technology)

Session 7.2 (Room J308): Film Studies
Chair: Ciarán Crilly (University College Dublin)

'Keepin' it Reel': an Investigation of Hip Hop's Musical Aesthetics and Spike Lee's Filmic Soundtrack
James Millea (Independent Scholar)

Juxtaposed Intertextuality? The (Re-) Presentation of Chamber Music by Ravel and Janáček in Two European Films of the Late Twentieth Century
John O'Flynn (St Patrick's College, Drumcondra)

Toward a Musicological Approach to Music and Film
Simon Nugent (University College Dublin)

Session 7.3 (Room K217): Darmstadt and its Resonances
Chair: Wolfgang Marx (University College Dublin)

Prisms and Diffractions: Some Early 1970s Influences on the Music of Gérard Grisey
Liam Cagney (City University London)

From Bartók to Darmstadt: a Narratological and Dialectical Analysis of Bruno Maderna's First String Quartet
Nicolò Palazzetti (Ecole des Hautes Études en Sciences Sociales)

Cinema Obscura: Schoenberg and Stravinsky's 'Music for no Film'
Ciarán Crilly (University College Dublin)

13:30–14:30 **Closing Address (Room J305)**
Launch of UCD School of Music *Centenary Festschrift*

ABSTRACTS

Session 1.1: Music and Digital Technology

Music and Digital Technology: Worship in a Rural Mississippi Church

Thérèse Smith (University College Dublin)

This paper will examine the impact that digital technology has had on the experience of worship at a Baptist church in rural Mississippi. When I conducted fieldwork there in the 1980s and early 1990s, Clear Creek M.B.C. had a part-time pastor – the Rev. Grady McKinney (1971-1991) – which would have been quite usual in this area of Mississippi, and a small, largely familial membership of about 180. In the last decade or so, however, Oxford, and the surrounding satellite communities (of which Clear Creek is one), have experienced significant economic growth and prosperity. Four-lane highways have been constructed, and this has greatly influenced both mobility and trade. Where the population in 1990 was about 10,000, today it is closer to 40,000. The demography of the area has similarly changed.

Clear Creek M.B.C. has also been transformed. The church now has a full-time pastor – Eddie D. Goliday, Sr., (May 1998-present); the membership has grown to about 800, a new sanctuary (increased fourfold on the previous one) was built in 2002 and contains a Baptismal pool. The church has a bus, a website, email contact, and a radio ministry (WOXD FM 95.5), and recordings (both CD and DVD) are made of each service and may be purchased from a designated deacon. Because the physical distance within the church sanctuary is now so much greater, close-ups of individual ‘actors’ – prayer leaders, soloists, preachers, deacons – are projected onto two large video screens, as are relevant quotations from the Bible (thus placing ‘The Word’ at one remove from the physicality of the member’s Bibles). Detailed examination of the Sunday service of November 4, 2012, will explore some of the transformations in the worship experience occasioned by the introduction of digital technology.

Recreational App or Professional Instrument? Music-Making on Mobile Applications

Patrick O’ Donnell (University College Cork)

Over the last ten years, the laptop musician has found his/her way into numerous different music ensembles. In the live context, the interface as an instrument has sparked much debate, as critics often question the integrity, authenticity and spontaneity of a laptop performance. Acoustic musicians often describe the embodied relationship by which the instrument and the performer appear to dissolve into one entity. Sampling deconstructs this relationship, while simultaneously introducing a broad range of possibilities that defy the limits of live performance and the human body.

This paper addresses the evolution of laptop musicianship by engaging with music composition applications on mobile tablet/phone devices; specifically, Retronym’s *Tabletop*, Native Instrument’s *Traktor DJ* and Reason’s *Figure*. These applications (also known as apps) currently reside in a strange dichotomy: on the one hand they are powerful interfaces for sampling, mixing and professionally creating music; on the other they are considered cheap, virtual and limiting. Music

composition applications are stricken with the question: can their sounds ever be considered a professional instrument for music-making? Or will these apps remain a source of play. This research will present my empirical findings, alongside interviews with various musicians that use these interfaces in composition, performance and entertainment. Overall it will illustrate the complex grey area of music-making applications as they evolve from a recreational plaything to a more professional instrument.

Quantifying the (almost) Unquantifiable: a Formal Model of Musical Style

Valerio Velardo (University of Huddersfield)

This paper proposes a mathematical model of musical *style* within the framework of the nascent field of *music systems theory* (MST). From a musical point of view, the model draws upon the author's MST, Meyer's concept of musical *style* and Jan's *memetics of music*. From a mathematical point of view, the model relies on *set theory*, *chaos theory* and *evolutionary algorithms*.

The paper addresses the following questions: how can we formalize *style*? How does style evolve over time both at the *psychological* and *social* levels? How does the style of a *musical agent* affect the entire *music system*? The paper has three aims. First, it provides a quantitative representation of style integrated into a comprehensive theory of music. Secondly, it accounts for an evolutionary process of style based on the exchange of musical information between *musical agents*. Finally, it describes style at the *music system* level as an *emergent* property, which arises from the *nonlinear* interactions between *musical agents*.

The paper initially introduces some relevant concepts of MST (e.g. *music system*, *music Zeitgeist*, *music attractors*), then it provides the basics of the formal model of style. Additionally, it describes how style evolves on the *edge of chaos* and relates this process to musical *creativity*. Finally, it clarifies the relationships between the *style* of a single *musical agent* and the style of the *music system* as a whole.

The paper is intended to lay the groundwork for a formal model of style based on systems theory. Furthermore, it provides a unitary theoretical framework which accounts for several processes involved in musical style such as evolution, creativity and music *Zeitgeist*. In this sense, the model can serve as the basis of computer programs which analyse the evolution of style within multi-agent societies.

Keyframing: the Dancing Body in Musical Terms

Adrienne Brown (Independent Scholar)

This paper examines one of the problems encountered in the analysis of dance as a counterpart to music. While both arts are concerned with the passage of musical or dance 'matter' through time, the scholarly study of these subjects demands a method of containment that allows examination. In the Choreomusical work there may be a need to show comparison between the music and dance under discussion, a matter easily facilitated by music examples extracted from the score, along with recordings of the music in question. However, the lack of a fixed and stable 'product' in the dance work has been a limiting factor in its investigation or analysis.

Dance notation systems such as Laban and Benesh, while succeeding in representing conglomerate aspects that comprise movement and dance, nevertheless fail to make sufficient inroads into dance creation and recording; as is the case with music notation. In this paper I will examine the need to find a method that shows examples of dance-movement, and I will trace some late-twentieth-century research projects that emanated from the practice of Laban notation, which were of interest to computer scientists, musicians and dance artists. These endeavours led eventually

towards the creation of the computer animation software programme *DanceForms*. I follow the evolution of fields of Computer Graphics and Animation, looking at some of the difficulties that were encountered and overcome, in rendering a believable moving form, capable of precise, calibrated movement.

I will demonstrate *DanceForms* software, showing how it provides the link needed in creating a form which is capable of being used alongside the music score, as 'examples' comparable to their musicological counterparts. For this purpose, I will show DVD extracts of choreographer Merce Cunningham's *Biped* to Gavin Bryar's score of the same name (1999), as illustrative examples.

Session 1.2: Twentieth-Century Music, Film, and Interart Practices

'Must a Song always be a Song?' - Charles Ives the Singer's Perspective

Aylish E. Kerrigan (Wuhan Conservatory of Music)

Charles Ives is rightly called the father of contemporary American music. Fiercely individual as a composer, he is one of the most adventurous pioneer figures in Western music, an innovator and a loner with a brilliant, creative mind. His songs weave a tapestry of American sounds and are a tribute to the common man. Juxtapositions of melodies result in new constellations of the familiar with marching bands, cowboy songs, jazz, hymn tunes, circus music and noises from the big city. Ives realizes in his music all that which was once part of the American dream.

This lecture-recital explores Ives' influence on Henry Cowell, John Cage and Lou Harrison. Ives' contribution to the vocal repertoire is considered from the singer's perspective in four examples: *The Side Show*, a subtle criticism of Tchaikovsky with its 'old horse unsound' turning the carousel; *Romanzo di Central Park*, a scurrilous comment on romantic love; *Watchman*, a brilliant setting of a well-known hymn tune; and *Ann Street*, a 55 second tribute to New York City with all its excitement, noise, chaos and melancholic beauty.

***Achtung, Aufnahme!!* And the Elegy to Silent Film**

Alexandra Monchick (California State University, Northridge)

Zeitoper, the topical opera of the Weimar Republic (1919-1933), was known for incorporating the most modern props. Jazz and popular dance idioms were present in operatic scores, while radios, phonographs, telephones, and other recent innovations, were present on the stage. Film, in particular, took on a significant role in *Zeitoper*, because composers wanted to reclaim audiences they were losing to the cinema. Films were shown within operas, silent film music was placed within operas, pantomimic staging techniques were incorporated into operas, and montage techniques influenced musical and dramatic structures within operas. In 1930, Béla Balász, a film critic, screenwriter, and one of the greatest 'cinematic' minds of the time, went even further writing a *Zeitoper* about the making of a silent film, precisely at the same time as when silent film was being replaced by the talkie.

Balász, best known for his collaboration with Béla Bartók on *Bluebeard's Castle*, wrote *Achtung, Aufnahme!!* as an elegy to silent film. With music by Wilhelm Grosz, the opera is a grotesque comedy regarding the tensions surrounding the shooting of a silent film. Through a study of Balász's two early monographs, *Visible Man* (1924) and *The Spirit of Film* (1930), this paper will explore the *Achtung, Aufnahme!!*'s connection to silent film not only in its plot, but in the way it implements Balász's film theories. In *Achtung, Aufnahme!!* Balász used mirror techniques and onstage movie cameras to take close-ups of the actors and the audience. Moreover, elements of satire and American slapstick comedy, which

Balász esteemed, are pervasive in the work. As the author of many screenplays, Balász consciously chose to make an opera about filming rather than a film about filming. *Achtung, Aufnahme!!* not only signifies the dying out of silent film, but also serves as an allegory for endangered contemporary opera.

Session 1.3: Fifteenth- and Sixteenth-Century Spain and Italy

Performing Identity, Concealing Conflict: Modal and Textual Interiorities in Matteo Rampollini's *Lieta per honorarte* (1539)

Jennifer Halton (National University of Ireland, Maynooth)

A precocious, prolific and young Italian composer of the early cinquecento, Matteo Rampollini, (1497 - c. 1553), made his mark in Florentine ecclesiastical life at the age of ten when he commenced his clerkship and musical training in the Cathedral of San Giovanni. Later employed as the first teacher of polyphony in the Medici church of San Lorenzo in 1515, Rampollini's connection to Florence's most powerful oligarchs was hence sanctified for the first, but not the last time. Contextualising the life and work of the influential musician, this paper assesses the role he played at the wedding festival of Duke Cosimo I in 1539 through his contribution of two madrigals. Concentrating on the first, *Lieta per honorarte*, an allegorical pageant representing Pisa, I consider the composer's treatment of Giovanbattista Gelli's subversive lyrics, paying close attention to the interiorities revealed in the work's modality and textuality. Ultimately, Rampollini's musical rhetoric serves to reinforce the primary function of Cosimo's banquet pageants: to construct the *identitá* of the new Duke in and through the art of performance. Furthermore, alongside moulding the imperial image of his patron, Rampollini masks a grave historic-political conflict between the two Tuscan states (Florence and Pisa) with a setting characteristic of quasi-transcendent sonorities. Thus, this paper analyses how Rampollini's madrigal fulfils the dual task of performing identity and concealing conflict.

The Chant of the Sibyl: 600 Years of Tradition

Maria-Angeles Ferrer-Fores (Universidad a Distancia de Madrid)

The Chant of the Sibyl on Spain is one of the latest items included by UNESCO on the Intangible World Heritage List. This research introduces the mediaeval origin of the Chant of the Sibyl and explains the versions performed today.

During the Middle Ages and around Europe, on Christmas Eve the sermon *Contra judeos, paganos et arianos* by Quodvultdeus, attributed to St. Augustine and related to his *De civitate Dei*, was performed. The main characters, prophets and sibyls, performed in Latin different prophecies about the coming of Jesus. The last prophecy, from the *Oracula Sibyllina* (nowadays The Chant of the Sibyl), was the most famous and, during the 13rd century, translated into romance languages (Italian, French, Spanish and Catalan), with the purpose that people understood it better. During the 15th century, this procession of prophets was very theatrical and people who attended the Christmas Eve talked and made a lot of noise. Due to these riots, the Council of Trent prohibited any kind of performance inside Catholic churches. The Chant of the Sibyl disappeared, except on Majorca island where the new Roman law arrived late and incomplete.

The earliest music source of the Chant of the Sibyl is in Gregorian notation on the choir book of the Purissima Concepcio Abbey in Majorca (15th century). The music has two parts: refrain and stanzas. 600 years of oral tradition has produced different versions, for the lyrics and for music and it is always under modification. Nowadays, more than 150 parishes around Majorca offer the Chant of the Sibyl. It

has been transmitted from one generation to the next, generating two main versions and other more particular ones:

1. Mountains area: Gregorian tune ornamented.
2. Capital and the mainland area: Gregorian tune.

Session 2.1: Medieval Ireland

The Antiphony of Bangor and its Musical Implications

Helen Patterson (University of Toronto)

The Antiphony of Bangor (Milan, Biblioteca Ambrosiana C. 5 inf., hereafter AB) is unique among medieval Irish manuscripts. Dated from *ca.* 680-691 and attributed to the great monastery of Bangor in Northern Ireland the AB 'is not just any old book.' In reality the AB is a collection of Latin hymns, prayers and canticles predominantly for the Divine Office, rather than a complete servicebook for the monastic Hours, or, an antiphony, which typically includes musical notation. Since AB's recovery from the library of Bobbio, Italy in the 17th century questions remain about its origin and use. Prompted by an earlier hypothesis that the manuscript was a type of choirbook this paper considers AB and its musical implications. After all, the AB contains twelve hymns and the only known verses to St. Camelacus (Caomhlach of Raithean), a long-forgotten Irish saint. Even the so-called Bangor hymns are regarded as proof of the manuscript's origins. Studied by liturgical, medieval, and Celtic scholars, AB is acknowledged as one of the few surviving sources of the Irish church. Still, it is hard to overlook its Italian connections. The theory that AB was taken from Bangor by a fleeing is possible, but there is also evidence to suggest that the AB was compiled in Bobbio, a monastery with Irish roots and founded by Bangor's ecclesiastic giant on the continent, St. Columban. With a fragment of an AB hymn recovered in the ruins of Inchmarnock, Scotland, it is time to consider the manuscript from a fresh perspective. Hymns are often overlooked for the insight they provide into monastic culture. Given the scarcity of information pertaining to music in early Ireland, there seems much more to say about the Antiphony of Bangor and its musical implications.

What Did They Sing at Tallaght around 800? The Stowe Missal Revisited

Frank Lawrence (University College Dublin)

The monastery of Tallaght was one of the great ecclesiastical institutions of early medieval Ireland, a centre of the Céli Dé, and described along with Finglas as one of the two eyes of Ireland in an early-9th century text. The Stowe Missal is the oldest extant mass book written in Ireland, most likely at Tallaght, and has received much attention from scholars in diverse disciplines over the last century and more. The manuscript is, in many respects, a vademecum and not a missal in the strict sense. While it dates from the 790s, an era before the invention of notation, it does contain texts of chants to be sung during the liturgy. Many of these texts have been incorrectly categorised as prayers, when they are in fact chants intended to be sung. This paper will re-examine the Stowe Missal from a musicological perspective. It will situate it within the ecclesiastical-cultural context of late-eighth and early-ninth-century Ireland, while also situating it in the wider European world. The chant texts will be examined with a view to function, derivation and possible musical form. Concordances exist for a number of these texts in other continental sources and these connections will be explored. Finally, some suggestions will be offered to explain the hybrid nature of the liturgical and musical texts in this manuscript, while also laying to rest outmoded notions regarding the existence of some form of 'Celtic rite'.

Session 2.2: Music, Politics, and Nationalism

Re-examining Frederick May

Mark Fitzgerald (DIT Conservatory of Music and Drama)

In 2011 I used the occasion of the centenary of Frederick May's birth to re-examine the life and work of Frederick May, having on the one hand been intrigued by the music I had heard by him but also finding it difficult to relate it to any of the available literature on the subject. In the course of my preparations for the resultant seminar/concert I discovered that the standard chronology of May's early years was highly inaccurate and I established a new chronology based on the available sources. These findings recently published (Ashgate 2014) establish that May did not study with Egon Wellesz in 1936 by an accident of fate after the death of Alban Berg. Instead, he travelled to Vienna some years earlier with a letter of introduction to Wellesz from his teacher Vaughan Williams. I also suggested that the revisionist view of the String Quartet as a work composed prior to the date given by May of 1936 was probably inaccurate. In this paper I wish to look in more detail at the quartet while also discussing some new sources of information which have recently come to light.

'Skin the Goat's Curse': Charting the Trajectory of James Carey's Life from Hero to Traitor in Contemporary Ballads

Teresa O'Donnell (Independent Scholar)

When Fenian town councillor, James Carey (1845-1883) turned queen's evidence against his fellow conspirators in the Phoenix Park murders (May 1882), he became 'that false hearted traitor of Ireland'. Carey's betrayal led to the execution of five men, a guaranteed safe passage out of Ireland for himself and his family, and a monetary reward. His freedom, however, was short lived as, en route to South Africa, he was murdered by Donegalman, Patrick O'Donnell aboard the *Melrose Castle*. Denis Zimmerman noted that the murders captured the popular imagination and were the last major cause to be dealt with so extensively in broadside ballads, with an unprecedented thirty songs written on the subject. The ballads tell of violence, conspiracy, paid informers, protective custody, secret societies, disguise and the justice of revenge and provide wonderful insights into the cultural and political landscapes and consciousness of the period and represent an important source of oral history and social commentary. This paper explores representations of the Invincible-turned-informer, Carey in a number of these broadsheet ballads, including, *The Murder of the Double-Dyed Informer James Carey*, *Carey's Disguise*, *The Death of Carey* and *Skin the Goat's Curse on Carey*. I will focus on contemporary understanding of Carey as both a political and spiritual traitor, and survey the language, the themes of anger, betrayal and revenge employed by ballad writers to denounce his deed and to celebrate his death.

Session 2.3: Music and Cultural Otherness

Between, Within and Across Cultures – Strategies and Morphological Spaces in Joshua Uzoigwe's *Lustra Variations*

Emmanuel Nnamani (University of Cambridge)

A large quantity of contemporary art music compositions in Nigeria results from the principle of transcending cultural boundaries within the complex cultural spaces in Nigeria and beyond for inspirations, motivations and resources. Today, the

frequency with which composers search for their idioms and materials in other lands continues to increase with the availability of new traditions and advent of new technologies and media. Many western composers such as Bartók, Ligeti and Messiaen derived some of their compositional prowess from their exploration and application of the ingredients from foreign musical cultures. This process brings about the questions of intercultural or multicultural dimensions in musical creativity in diverse and complex ways such that even challenge the often historically-dialectic attitudes towards cultural 'otherness.' This paper explores different motivations for this type of compositions and their inherent strategies using Joshua Uzoigwe's *Lustra Variations* as a reference point. This piece, written during the composer's sojourn and studies in Ireland, showcases multicultural landscapes which are not unconnected with his surroundings at the time. The compositional strategies and materials used in this work are examined to connect the complex dimensions of intercultural borrowings employed to actualize the composer's goals. How does cultural insularity make a model for creative musical sensibilities? Are there fruitful results of psycho-cultural tolerance and cultural immersion in a reflective compositional process? In what way does this process make composers to explore their personal motivations, interests and techniques and how can such process harness landscapes that become part of their stylistic identity. Among Uzoigwe's works, *Lustra Variations* stands out as a show piece of the Irish influence in his compositional life and threshold that defined his musical style. The implications of this scenario for eclectic works such as Uzoigwe's and his strategies are the crux of the discussion in this paper.

A Musical Icon – Mary O'Hara's 'God Songs'

Helen Lawlor (Dundalk Institute of Technology)

Singer and harpist Mary O'Hara was a central figure in the performance of popular Irish music during the twentieth century. Her career spans over half a century and her music attracted audiences internationally, with a particular focus in areas with Irish diaspora. She began her performing career singing Irish songs to harp accompaniment, studying at the Dominican College, Sion Hill in Dublin. She later fulfilled regular engagements with Raidió Éireann and various cabaret shows before embarking on a long and very fruitful recording career. Her fame as a solo Irish female singer and harpist was unprecedented. Following the untimely death of her husband, Richard Selig in 1957, O'Hara entered the Benedictine monastery, Stanbrook in 1962 for 12 years, recommencing her performing career on leaving the monastery.

O'Hara describes her repertoire as falling into three categories, one of which she terms 'God Songs'. These encompass songs of a spiritual nature. This paper will assess the impact of this aspect of her repertoire on perceptions of Irishness and spirituality in her music. It will present an analysis, based on the Mary O'Hara papers (housed at Boston College) of how her identification with and participation in monastic life contributed to her appeal as an artist and the public perceptions of her persona.

Session 3.1: Music and the Spirit of Hope

A Place at the Edge: Reflections on Schubert's Final Years

Lorraine Byrne-Bodley (National University of Ireland, Maynooth)

When Franz Schubert contracted syphilis in 1822, it was for all practical purposes a

death sentence, and he would have expected to live between three and ten years. Just how devastated Schubert felt about his sudden misfortune can be gleaned from his letters, where the persona is a mirror image of the narrator in Proust's *In Search of Lost Time*, enchanted by new insights into the recoverability of the past and anguished at the shortness of the years or months that are probably left to him.

While the composer grappled with despair, he maintained extraordinary resolve and the proximity of his impending death propelled a new period of creativity. This paper will examine the relationship between the act of composing and the process of dying in Schubert's final years, during which he composed an array of ambitious works in which he adapted genre conventions to the occasion. In the last weeks of his life he sketched a path-breaking tenth symphony, even revising its second movement, the main theme of which is the final melody he composed. Was the unearthly serenity that permeates this work an escape from the fierce weather of the mind? Or are the irreconcilable antinomies in Schubert's late works musical proof of Yeats's belief: 'A man awaits his end dreading and hoping all'? Whatever the answer to such rhetorical musings, one thing is clear: Schubert's last works are saturated with images of death, especially *Winterreise*, whose proofs he corrected on his deathbed while going in and out of consciousness. The energy of youth in the presence of impending death in Schubert's final works calls forth not a noble sadness, but something far deeper. It is the prerogative of great art that it arouses nameless emotions and is the location of such mysteries.

Repudiating Darkness? – Brahms, *Iphigenie*, and the Frankfurt School

Nicole Grimes (University College Dublin)

Erich Heller observes that there are three occasions on which 'the reality of evil asserts itself poetically' in Goethe's *Iphigenie auf Tauris*. One such instance is the 'Gesang der Parzen' that Iphigenie sings in her attempt to come to terms with the demands of heavenly decree and worldly practicality. It is precisely this passage that Brahms set as his *Gesang der Parzen*, Op. 89.

This 1882 composition is the most despondent and dissonant of Brahms's one-movement works for choir and orchestra. Furthermore, unlike the conciliatory endings of *Schicksalslied* and *Nänie*, in *Gesang der Parzen*, despite a shift to the major mode that coincides with the fifth verse, Brahms's setting is left intentionally and poignantly unresolved, recalling at its end the jarring juxtaposition of the D# minor and F# minor chords heard at the outset. The great 'Warum' posed both in this progression, and in this piece, is never answered. One might consider Brahms's setting, therefore, to resonate with Adorno's later view of the play, whereby he challenges the notion that Goethe's *Iphigenie* 'repudiated the experience of darkness, the experience of the force of negativity.'

This paper embarks upon a critical reading of Brahms's *Gesang der Parzen* that situates it at the centre of a continuum reaching from the New Humanism of Goethe to the Frankfurt School. This reading of Brahms's *Parzenlied* explores the extent to which Brahms captured the radicalism of this poem by viewing the composition in relation to critical writings by Adorno, and Benjamin.

Tchaikovsky's *Lake of Swans*: Exploring the Hermeneutics of Death through the Lens of the Feminine

Emer Nestor (National University of Ireland, Maynooth)

The hypothesis of otherworldliness as an antidote to death permeates the subject matter of many of Pyotr Il'yich Tchaikovsky's instrumental works. Fundamental to this perspective is the female figure who, on occasion, serves as the programmatic

vessel through which the character of death is paradoxically brought to life. Her 'swan song' acts as an interpretative lens through which Tchaikovsky's understanding of the trials of human experience can be better explored.

Since antiquity the figure of the swan has courted a myriad of cultural references to purity, fidelity, grace, beauty, love, otherworldliness, and death, to name but a few. This paper borrows Tchaikovsky's original title for *Swan Lake*, 'the lake of swans', as a collective representation of feminine otherness. In doing so, the hermeneutic role of the swan within the dichotomous dialogue between love and death is explored. Particular attention is paid to *Romeo and Juliet* (1869, rev. 1870 and 1880), *Swan Lake* (1875-1876), *Francesca da Rimini* (1876), and *Manfred* Symphony (1885).

Ernst Bloch and the Requiem

Wolfgang Marx (University College Dublin)

In his opus magnum *The Principle of Hope*, Ernst Bloch developed a philosophy of hope as the main driver of improvement of the human condition and of human endeavour in general, including references to the arts, literature, philosophy, human sciences and technology. For him, death was the 'harshes non-utopia' that was most likely to successfully undermine the concept of utopian hope. Music, on the other hand, he called the 'most utopian of the arts'. He thus regarded music as the best tonic to counter the detrimental impact of the harshes non-utopia, and was particularly interested in how these two areas interacted, i.e. in music associated with death and mourning such as the requiem (but also operas, songs or instrumental music), naming particularly Brahms's *A German Requiem* as a key work embodying hope in the face of death. In part based on Benjamin Korstvedt's work on the philosopher (and with reference to his earlier work *The Spirit of Utopia*), this presentation will investigate how music came to occupy such a central place in Bloch's thinking, as well as on the role of death in his philosophy, before focusing on the intersection between these two main interests of Bloch's which culminate in one of the most poetic lines in *The Principle of Hope*: 'das Requiem umkreist die Geheimlandschaft des höchsten Guts' (the requiem encircles the secret landscape of the most precious asset).

Session 3.2: Ireland and the Transmission of Culture

The Irish Harp Society of Belfast (1819-39)

Mary Louise O'Donnell (University of Limerick)

This paper focuses on the process, method and influence of the cultural transmission of Irish harp repertoire at the harp school of the Irish Harp Society of Belfast (1819-39). The foundation, in 1819, of a second Irish Harp Society in Belfast funded by subscriptions from expatriate Irish men and women resident in India marked an important phase in the history of the tradition as it was indicative of a wider international interest amongst the Irish Diaspora in the patronage of Irish harpers and the perpetuation of the Irish harp tradition. Over 300 subscribers, many of whom were army officers from Ulster residing in Calcutta, Bombay, and Madras, facilitated the formation of a harp school that educated approximately forty Irish harpers until its demise in 1839. This paper draws on material from the India Office Records, with particular focus on records of the East India Company, Indian Army Lists, and biographies of major Irish figures in the British army, civil service and merchant classes, to illuminate the role played by the Irish Diaspora in India in the perpetuation of the Irish harp tradition.

I believe this study will document an important aspect of Irish cultural history in the mid nineteenth century and complement Aiken McClelland's seminal article, 'The Irish Harp Society', which provided a comprehensive account of the history and influence of the first Irish Harp Society formed in Belfast in 1808, but which failed to engage with the second Harp Society in similar detail.

Ireland as a Creative Source in Leonardo Balada's Catalogue

Juan Francisco de Dios Hernández (University of Valladolid, University of Valencia)

The relationship between Spanish contemporary composer Leonardo Balada and Ireland is personal and fruitful across his catalogue. From 1956, Leonardo Balada lives in U.S.A. and soon the Irish culture were present in his life and catalogue. With a very original aesthetic based on a mixture between contemporary music techniques and folk melodies, that Subjective Ethnicity began from the 60s with *Sinfonía en Negro* (Black Symphony) and homage to Martin Luther King to nowadays, and conform one of the most important and coherent catalogue of a living composer. Balada's works based on folk tunes are not just an orchestration exercise or a concert version. During more than forty years, the composer has worked on the implementation of the major findings of the 50s and 60s avant-garde proposals to recognizable tunes that are modified and may even lose their recognizable character. The paper will develop a musical analysis of some of Irish Balada's work as *Echoes* (1998), premiered by Colman Pearce and National Orchestra of Ireland; *Irish Dreams* (2001) for Brass and percussion; and *Caprichos nº 3* (2005) for violin and chamber orchestra based on several melodies from the Spanish Civil War International Brigades.

The main thesis of the paper will be based on how Irish folk melodies have been treated and how maestro Balada has developed his techniques on that tunes, to show some of the resources that make up the Balada's aesthetic.

'Dyspeptic Goats' and 'Loathsome Noises': Cult and Controversy in Cinema Organ Recitals on BBC Northern Ireland, 1924-39

Ruth Stanley (Independent Scholar)

Originally developed to provide music accompaniment to silent films during the early decades of the twentieth century, cinema organs attained their greatest popularity in the United Kingdom through the medium of radio. A generation of celebrity cinema organists was born, including Harold Ramsay, Harold Robinson-Cleaver and Sidney Torch, all of whom performed at Belfast's Ritz Cinema. The cinema organ was a means through which an extraordinary range of music was heard, *inter alia* overtures, medleys and selections from grand and light operas, musical comedy selections, entr'actes, suites, incidental music, foxtrots and waltzes, as well as other popular tunes of the day. However, the BBC maintained a highly ambivalent attitude towards the cinema organ; surviving correspondence exposes internal debates relating to the controversial practice of song plugging, adaptations of classical music, and questions of taste in the use of idiomatic techniques, such as swell pedal, tremulants and registration. Regarding the vexed topic of suitable repertoire, BBC Music Director, Adrian Boult (1939), stated that

The cult of the maximum audience conflicts with purely musical considerations in various ways, particularly in the matter of transferring good music to a less appropriate medium in order ultimately to gain adherents to it. The BBC's policy is to accept what purists would regard as unwarranted transcriptions of the classics in order to further the ultimate objective.

This paper examines relays of cinema organ recitals in the context of the BBC's campaign of cultural improvement, highlighting the power struggles that existed between freelance performers, on the one hand, and gatekeepers at the BBC's Music Department, on the other.

The Influence of Vatican II on the Pipe Organs of Dublin

Eoin Tierney (DIT Conservatory of Music and Drama)

A study of organs in Dublin reveals a remarkable range of instruments. At the turn of the twentieth century, Henry Willis built the fine example in St Patrick's Cathedral, and at the other end of the century the rebuilt organ of Adam and Eve demonstrates some of Trevor Crowe's finest work. In between may be found small one manual instruments 'mass' produced as a cheaper alternative, or others assembled from various redundant organs.

The various wars, both at home and abroad, affected the economic climate so that only the wealthiest parishes could afford a purpose-built instrument. Ireland developed from the middle of the twentieth century, economically, socially, and spiritually. The august rule of the 'prince' bishops began to wane and this was fuelled by many factors including RTE television.

The Second Vatican Council was held during this time of change, and itself ushered in a period of *aggiornamento*, a reassessment of the church's teaching and thinking. The implications were far-reaching, but there were signs that change did not occur very swiftly in Dublin. Archbishop McQuaid was concerned that 'his people' could not be rushed.

Following a short background to the Second Vatican Council, I propose to examine the reaction and effects of the Conciliar Documents, from both diocesan and parochial perspectives. Included in this will be the role of the pipe organ in twentieth century Catholic liturgy.

Session 3.3: The Performance of Opera

Illusions of Paradise: the Truth about the Status of the Mezzo-Soprano in Early Third Republic Paris

Emma Higgins (National University of Ireland, Maynooth)

At many points in music history, the rapid development of a specialist repertoire suggests the presence of great performers, and many others who will continue their legacy, but this is not always the case. The early decades of the French Third Republic saw the formation of the core French mezzo-soprano repertoire, with operas such as *Carmen*, *Samson et Dalila* and *Werther* premiering during this time, but the mezzo-soprano singer within the major opera houses of the Third Republic was conspicuous in her near-absence. The state-funded opera houses of Paris, the Opéra and Opéra-Comique, either had no category for the mezzo-soprano, or consistently cast sopranos and contraltos in leading mezzo-soprano roles, with a mezzo-soprano sometimes functioning as an understudy. The institutional practices of these companies were such that there was simply no mechanism in place for singers to establish a consistent 'mezzo repertoire'.

This paper aims to discuss this phenomenon through the lens of opera house policy, which explains how French composers were writing for singers who were either not present in companies, or not at a high enough level within the house hierarchy to take on a leading role, and how these singers created stable careers and sometimes succeeded in taking on these roles in spite of their company's policies. It will use examples of operatic productions and mezzo-soprano singers to show how

two opera companies which could have gained reputations as specialists in a popular voice-type ignored this in favour of following what they believed were their patrons' preferences.

A Moral Case: the Outburst of *La Traviata* in London (1856)

Massimo Zicari (Conservatorio della Svizzera Italiana)

The London premiere of Giuseppe Verdi's *La Traviata* took place on 24 May 1856 at Her Majesty's Theatre, featuring Marietta Piccolomini in the title role, Vincenzo Calzolari as Alfredo Germont, and Federico Beneventano as Giorgio Germont.

According to the theatre manager, Benjamin Lumley, the enthusiasm created by the *prima donna* was immense and spread like wild-fire. 'Once more frantic crowds struggled in the lobbies of the theatre, once more dresses were torn and hats crushed in the conflict, once more a mania possessed the public. Marietta Piccolomini became the "rage"'. Although not every critic seemed to agree on Piccolomini possessing all those vocal as well as dramatic qualities that would justify the unconditional applause that opera-goers were bestowing upon her, Lumley's recollections find ample confirmation in contemporary reviews; even those commenters who showed themselves to be the least lenient towards Piccolomini could not but admit that a true frenzy accompanied her successful appearance as Violetta in London.

But *La Traviata* in Victorian London represents also an unprecedented case of morality, for the social issues related to women and morality soon came to assume a special significance in the critical debate. Not only was the libretto said to be offensive because of the public representation of prostitution, but also because it made sin look more appealing than virtue especially when wrapped up in soft sounding lines and seductive vocalization. Surprisingly enough, the discussion did not explode in coincidence with the premiere, but two months later, when an article that had made its first appearance on 2 August in the columns of *The Spectator* was reproduced by *The Times* two days afterwards. This circumstance led to a critical debate focussing on the issue of morality, leaving the question concerning Verdi's compositional progress completely neglected.

The Third Element: Rethinking Meaning in the Performance of Nineteenth-Century Music

Dillon Parmer (University of Ottawa)

This paper develops a new theory of musical meaning. Conventional hermeneutic practice extrapolates meaning by drawing out suggestive metaphors from technical descriptions of the sonic structures constitutive of musical works in relation to the historical circumstances of composition and reception (Davies 2001). Arguably a remnant of text-based criticism, this approach delimits meaning to transactions between composers and listeners (Taruskin 2005) whilst relegating performance to presenting what is gleaned from analyzing scores (Schenker 2000). Such consequences are exacerbated by how 'cultural' studies itself keeps performers from being little more than objects fit for listener-spectator gazing (Cook 2012). To counter these tendencies, I adopt a methodological perspective that reflects critically from actual musical practice (LeGuin 2006). This method allows theories latent in real-world artistic situations to become explicit. In operatic practice, the perspective reveals that a non-textual component, identical with neither score nor libretto, is in play. This component consists of the sum of lived-through intentions, all of which motivate music, word, and gesture in the moment of performance. Generalizing outwards, I argue that it is this element – and not the rigorous close reading – that makes music meaningful: musical works become expressive when performed as

outcomes of its enactment. Two cases drawn from productions of Verdi's *Macbeth* and Rossini's *Petite Messe Solenne* will illustrate. The exercise not only suggests that theories derived from reflective practice more accurately model the processes through which music acquires meaning. It also points to effective strategies for fostering expressive performance in both vocal and instrumental music from the 19th century and beyond.

Giacomo Meyerbeer, Christoph Gluck, and the 'Geschmack des Ausländers': a Re-evaluation of Meyerbeer's Cosmopolitan Career in the German Press of the Biedermeier Period

Eric Schneeman (University of Southern California)

In recent studies of the 19th-century reception of Christoph Gluck, Alexander Rehding and William Gibbons focus on Wagner's writings about the composer, his adaptation of *Iphigénie en Aulide*, and critics' attempts to bring Gluck's operatic reforms into a teleological process that culminated in Wagner's music dramas. What has not received scholarly attention is that other 19th-century critics believed that Meyerbeer was the heir of Gluck's operatic legacy. In his 'Künstlernovelle' *Gluck in Paris*, printed in the *Neue Zeitschrift für Musik* (1836), Johann Peter Burmeister-Lyser fictionalized Gluck's tenure in Paris in order to draw parallels between Gluck's and Meyerbeer's career. Lyser also printed a pamphlet in defense of Meyerbeer's career and musical style in which he points out the inherent contradiction in attacks against Meyerbeer's cosmopolitanism, in that the career and musical style of Gluck, a composer greatly admired by Meyerbeer's critics, reveal the same cosmopolitanism. When Meyerbeer conducted Gluck's *Armide* at the Berlin royal opera for his first official appearance as the General Music Director in 1843, local critics used this event to draw comparisons between the two composers. While the Berlin press gave Meyerbeer's operas mixed reviews, critics praised his 1843 production of *Armide*, saying that it displayed a profound understanding of Gluck's opera. By focusing on Lyser's writings and reviews of the 1843 production of *Armide*, this paper demonstrates that, prior to Wagner taking his place, Meyerbeer was deemed as the inheritor of Gluck's legacy of operatic reform, a fact that was obscured by the later-in-the-century pro-Wagner crowd.

Session 4.1: Rethinking Nineteenth-Century Composers

A Reversal of Critical Fortune? Field, Hummel, and Moscheles

Majella Boland (University College Dublin)

Scholarship on Field, Hummel, and Moscheles over the past fifty years or so tends toward one of two contradictory categories: first, a relegation of their status to that of transitional and minor pianist/composers who had little impact on musical life; and secondly, and more recently, the revisionist perspective that acknowledges the towering influence of these musical figures at the turn of the nineteenth century. The former category is easily discerned in David Branson's work on Field and Chopin (1972), and Patrick Piggott's monograph on Field (1973). The revisionist view of more recent decades challenges the former, as evident in the writings of musicologists including Nicholas Temperley, Simon McVeigh, Ian Taylor, David Rowland, Cecil Hopkinson, Julian Horton and Rohan Stewart-MacDonald.

Recent developments in the popular press, however, have threatened, on one hand, to reverse the fortunes of these erstwhile minor composers from their recent privileged position in scholarly writings to a renewed relegation of their status, and on the other, to magnify or diminish their position out of context, reminiscent of the

writings of Branson and Piggott. Mark Kroll's monograph on Hummel (2007) is a case in point. Although Kroll's work has many merits, evidence from Moscheles diaries, found in the republication of Charlotte Moscheles' *Life of Moscheles* (2005), Rowland's *The Correspondence of Muzio Clementi* (2010), and Majella Boland's, 'John Field in Context: a Reappraisal of the Nocturne and Piano Concerti', (2013), highlights the lack of contextualisation in Kroll's discussion of Hummel, such as small, yet significant omissions and discrepancies in the letters between Hummel and Moscheles. This paper addresses recent trends in publications on Field, Hummel, and Moscheles, by way of paving a constructive path for future scholarship on these composers that both acknowledges their broad appeal and gives rigorous scholarly attention to the nuances of their individual compositional outputs.

The Symphonies of Charles Villiers Stanford: 'Cyclic' Processes and Formal Grammar

Rohan Stewart-MacDonald (Independent Scholar)

Whereas the choral works of Charles Villiers Stanford have retained a central place in the repertory of British church and cathedral choirs the instrumental works have fallen into relative obscurity. The decline in Stanford's reputation as a composer of instrumental works in 'traditional' genres such as the symphony is due to factors like the ascendancy of Elgar at the turn of the twentieth century and the perception of Stanford, along with Hubert Parry, as a basically reactionary figure whose historical significance lay more in his activities as a teacher and pedagogue than as a composer. The purpose of this paper is to explore Stanford's symphonies from a stylistic perspective, considering their place in late nineteenth-century musical style. The main focus will be on the 'cyclic' interrelationships amongst between movements that Stanford cultivated with ever increasing sophistication, starting with the Third Symphony and culminating in the Seventh, acknowledged by some recent writers as one of the composer's most ingenious formal experiments. There will also be some discussion of Stanford's approach to formal grammar in the sonata-type movements, including those tendencies towards almost 'classicistic', clear structural articulation. These will be considered alongside progressive traits that link Stanford's symphonic works with mainstream late nineteenth-century trends. The final part of the paper considers the extent to which the most apparently 'classicistic' features of Stanford's deployment of form might, paradoxically, be considered amongst the most individualising traits of his style, setting it apart, for instance, from that of his contemporary Parry, who in his symphonic and other instrumental works pursued comparable objectives often in a radically different manner.

'Double D[amn] Those Huns': the Imprint of the First World War on Stanford's Music

Adèle Commins (Dundalk Institute of Technology)

The composer Charles Villiers Stanford recognised the impact that the First World War had, not only on the economic, social and personal lives of people, but on the music and musicians of the period. Informed by his own experience, with many students away at war, he wrote that 'the war of 1914 has brought a convulsion in the world of music'. At a time when his financial position was in threat due to the nature of his employment at the Royal College of Music, letters to *The Times* highlight his views on the cancellation of the Birmingham Festival, while his membership of the Music in War Time Committee of the Professional Classes War Relief Council demonstrates his concern for the welfare of musicians. On a personal level, Stanford

was anxious for his children and children of friends due to their involvement in the activities of the war, while his own health also suffered at this time.

It is not surprising, therefore, that many of Stanford's compositional choices at this time reflect the conditions he found himself in and bore the imprints of war. Some works sought to express the horrors of war, with some dedicated to those who lost their lives, while others were motivated by a need to create works that could and would be performed, thus generating an income during this difficult period.

This paper will consider the impact that the war had on various aspects of Stanford's life, focusing in particular on his compositional output. His response to war in his music will be examined, and motifs and ideas, some of which include overt references to the turmoil of war will be highlighted. This will demonstrate that, while the war had a negative impact on many aspects of his lifestyle, that it provided a new source of inspiration to his compositional style.

Themed Session 4.2: A New Phenomenon becomes Fashionable: Unexplored Goethe Settings in the Late Eighteenth and Early Nineteenth Centuries

'Erwin und Elmire, Oper von Goethe [...]': Primacy of Literary Text as Musical Principle in Anna Amalia of Saxe-Weimar-Eisenach's *Erwin und Elmire*

Brigitte Bark (National University of Ireland, Maynooth)

Duchess Anna Amalia of Saxe-Weimar-Eisenach (1739-1807) played a pivotal role in the establishment and development of the Weimar Court as a centre of artistic activity, known as the 'Weimar Musenhof'. While the period known as 'Weimar Classicism' is synonymous with literary developments during the 'Goethezeit', Anna Amalia's main interest, both personally and in relation to courtly life, was in music. Goethe, who was appointed to the Weimar Court in 1775, shared Anna Amalia's ambition in the development of music theatre at the Court of Weimar. His libretto to *Erwin und Elmire*, in a setting by Johann Andre (1741-1799) had already become a popular Singspiel with successful performances in Frankfurt, Cologne and Amsterdam. Anna Amalia's setting of *Erwin und Elmire*, nowadays her most widely known work, was premiered in Weimar in 1776.

The emergence of a female composer of opera in eighteenth century Germany may seem unexpected considering cultural and societal premises that largely obscured women's creative artistry. By examining Anna Amalia's *Erwin und Elmire*, this paper seeks to redress the marginal position occupied by Anna Amalia both as a composer and as subject of enquiry in music scholarship. Anna Amalia's compositions and her achievements concerning the development of German music theatre, in particular opera are significant to musicologists. Alongside biographical and sociological study of female composers, the musical analysis of their works increasingly forms a central tenet in the study of female musical figures. This paper examines Anna Amalia's setting of Goethe's *Das Veilchen* from her setting of *Erwin und Elmire* in the context of musical aesthetics of the late eighteenth century with the aim of revealing key elements of Anna Amalia's compositional style and illustrating the centrality of the literary text in Anna Amalia's setting.

Tomášek's Goethe Settings: A Forgotten Legacy?

Barbora Kubečková (National University of Ireland, Maynooth)

Václav Jan Tomášek (1774 - 1850) is recognized as a Czech musician, teacher and composer of the late classical and early romantic period. His dominant musical position and prominent teaching reputation were established and widely known in

his day. Tomášek composed in a diverse range of musical genres, and one of his most important contributions was made in vocal literature, in particular songs with piano accompaniment. In this body of literature, he set to music texts written by both Czech and German writers including forty-one songs to poems by Goethe.

Numerous reasons led me to research these particular settings. Firstly, there is a lack of English-language literature connected with Tomášek's Goethe settings. Related to this is the lack of interest in the composer's vocal music and in particular his Goethe Lieder from musicologists outside of the Czech Republic, although it must be admitted that interest in these settings is not considerable even there. Thirdly is the need for a comparative study of these songs with other Goethe settings written in the long-nineteenth century by Zelter, Beethoven, Schubert, Schumann and Wolf, to name but a few. This paper seeks to uncover the importance of Tomášek's Goethe settings in terms of the development of the nineteenth-century Lied. For Tomášek, Goethe was one of the most important poets of his age, an artist whom he greatly admired. For Goethe, Tomášek's musical conception of Goethe's poems mirrored the composer's understanding of the poetic intent; Goethe highly valued these settings and complimented the composer. This paper is going to expose the significance of Tomášek's Goethe settings, particularly *Das Veilchen* (Op. 57, No. 1) and *An den Mond* (Op. 56, No. 4) produced in 1815, which have been overlooked for many years.

'Fülle wieder Busch und Tal still mit Nebelglanz': Nineteenth-Century Romanticism in Johanna Kinkel's Goethe Settings

Anja Bunzel (National University of Ireland, Maynooth)

Johanna Kinkel (1810-1858), a German composer, writer, music pedagogue and wife to the German poet and revolutionary Gottfried Kinkel (1815-1882), produced a remarkable number of art songs, stage works, short novels and a large-scale novel during her short life, the last eight years of which she spent in political exile in London after Gottfried Kinkel's escape from prison. As her involvement in politics has continually been stressed through this association, it is not surprising that such contemporaries as Eduard Hanslick (1825-1877), Malwida von Meysenburg (1816-1903), and Louise Büchner (1821-1877), perceive Johanna Kinkel as a life saver of the political prisoner Gottfried Kinkel and a composer of politically-oriented songs to texts by her beloved husband. However, the fact that only 26 out of Kinkel's 79 Lieder compositions deal with politics, questions the nineteenth-century impression of Johanna Kinkel as a purely political composer. In fact, Kinkel's Lieder oeuvre also includes 35 love songs and 18 songs praising nature.

This paper aims to examine Johanna Kinkel's art songs dealing with nature under the broad consideration of typical nineteenth-century paradigms of Romanticism. This group of compositions includes settings of famous nineteenth-century poets like Johann Wolfgang von Goethe (1749-1832), Heinrich Heine (1797-1856) and Emanuel Geibel (1815-1884), but also features words of the less-known Alexander Kaufmann (1817-1893) and Wolfgang Müller von Königswinter (1816-1873) as well as Gottfried and Johanna Kinkel. In this paper, I am going to focus on two of Kinkel's Goethe settings dealing with nature, more particularly the moon: *An Luna* (Op. 6, No. 4), and *An den Mond* (Op. 7, No. 5). Both Lieder combine typical Romantic features and Johanna Kinkel's rather progressive compositional style.

Session 4.3: Opera Studies

Opera as History: Rovani's *Cento anni* (1856–64)

Cormac Newark (University of Ulster)

Histories of Italian literature tend to relegate Giuseppe Rovani to the position of now-forgotten forerunner of the *Scapigliati*, the bohemians who revolutionised artistic life in Milan from the late 1860s. Similarly, his twenty-volume *Cento anni* is often reduced to a footnote: as one of the first examples of the serialised novel to be published in Italy, or as a local imitation of the broad, multi-work fictional universes created by Scott and Balzac. Yet in one respect *Cento anni* remains one of the most important documents of a crucial period in Italian history: it reflects with unique clarity the central place occupied by opera.

As Roccatagliati, Pestelli and others have shown, opera was an object of heated debate in 1860s Milan, as men of letters and politicians argued over what the national art might mean, now and in the future, for the new nation. This paper will argue that it was also an inevitable trope in literature, though more nostalgic than optimistic. It will begin by tracing the connections in Rovani's text between opera on stage and opera as a way of writing about historical change through what he intriguingly called the 'unfolding and folding up again' of music. It will compare *Cento anni* with novelistic treatments of the Risorgimento and Unification that took it for granted that Italian opera was a necessary tool for understanding narratives of Italian political history, notably *Il gattopardo* by Tomasi di Lampedusa (1958). What it will seek to show is that the enlisting of opera in Italian historicist discourse that is so fascinating to present-day musicologists and Italian politicians alike, far from being a recent phenomenon subject to the elisions and misunderstandings of historical distance, was actually an essential part of telling that story from the very beginning.

'The Truth of so many Marvels': Tasso's *Armida* and the Power of Fantasy in Late Seventeenth-Century Opera

Michael Lee (Queen's University Belfast)

The romance of Armida and Rinaldo, an episode in Torquato Tasso's epic poem *Gerusalemme Liberata* (1581), was a popular subject for adaptations in opera from the 1680s, and formed the basis for over sixty operas in the eighteenth century. This paper presents the conclusion of my doctoral study, which examined the nature and appeal of the character of the enchantress Armida, both in its original poetic context and as a figure for later adaptation on the operatic stage. Tasso's poem, set in the First Crusade and written during the Counter-Reformation, contains overtones of cultural and religious conflict, as well as a fantasy of the re-integration of a divided community. In exploring the structure of the poem and Armida's place in it, the cultural associations underpinning the character, and three of the first operatic treatments of this subject (*Armide* (1686) by Philippe Quinault and Jean-Baptiste Lully; *La Gierusalemme Liberata* (1687) by Giulio Cesare Corradi and Carlo Pallavicino; and *Rinaldo and Armida* (1698) by John Dennis and John Eccles), I created an interdisciplinary matrix of analysis for this adaptive framework, the efficacy of which will be discussed. Each work was found to approach the narrative and character from different perspectives, bringing to bear issues of social identity, cultural value and political imagery, and also raised questions as to the nature of early opera as an adaptive art-form. The success of Armida as a subject for operatic adaptation is found to be due partly to the means with which the character extended the virtuosic power of fantasy in epic poetry onto the stage, articulating Baroque notions of the sublime. This suggests a greater importance of classical and contemporary poetic forms for early opera than is usually ascribed, differing from

the conventional notion of opera as a supposed re-creation of ancient Greek theatrical practice.

'Ecco il Loco Destinato' - Original Opera as an Expression of National Pride in 1863-4

Riccardo La Spina (Independent Scholar)

Defined by civil war and political tumult, 1863 is well-known in Mexico's History as one of singular import, but less so a milestone of national musico-cultural achievement. Nevertheless, from President Benito Juárez' early-1863 passage of two more milestone reform laws, to the installation of Archduke Maximilian as Emperor, the following April, an unprecedented number of newly-composed operas by Mexican composers were staged, under newly rediscovered government patronage. Set to preexisting libretti (Felice Romani and Gaetano Rossi for Carlo Coccia and Vincenzo Bellini, respectively), these works were nevertheless the unique manifestation of a new school of Mexican composers expressing themselves *en masse* for the first time. The impending conflict bringing an exodus of resident Italian companies, left the field open to enterprising Mexicans, with Cenobio Paniagua (1821-1882), Octaviano Valle (1826-1869), and Bruno Flores in the forefront.

While Paniagua's autographs and materials for *I due Foscari* by Mateo Torres Serrato remain unavailable, the period now lends itself to deeper scrutiny, thanks to the recent reemergence of other long-unavailable biographical information (especially Torres'), and musical and archival sources. Of these, fragments from the early *Romeo* by Melesio Morales (1837-1908), and Valle's ill-fated *Clotilde di Cosenza* provide crucial insight, permitting these rarities to finally be sampled. Limited documentation has long presented further challenges to demystifying what might be considered a 'legendary' period. However, reviewing the underlying historic and political reasons for its impetus, our paper will explore and contextualize the circumstances behind this unprecedented operatic *anno mirabilis* during an historically challenging biennium for Mexico.

Session 5.1: Revisiting Elgar

Elgar's 'Part-Song Cycle', Op.53

Aidan Thomson (Queen's University Belfast)

Elgar's part-songs have attracted relatively little attention from scholars – surprisingly so, since they are often regarded as among his best vocal works, and, as pieces intended for performance by amateur choral societies, and sung in competition festivals throughout Britain, were among his most performed pieces. Moreover, the part-song genre seems tailor-made for a composer like Elgar, who was a master of the miniature, and who revelled in the linguistic games and musical allusions that the characteristic word painting of the part-song positively invites – and, given his membership as a young man of the Worcester Glee Club, he was intimately acquainted with its conventions. But there is more to Elgar's part-songs than simply an outlet for humour. Many of those that he wrote during what J.P.E. Harper-Scott has termed the modernist phase of his career (roughly 1904-14) are settings of poems that consider the uneasy relationship between artistic creativity, mortality and transcendence, something that concerned Elgar increasingly during this period, perhaps most notably in *The Music Makers* and *Falstaff*. Befitting their often dark texts, these songs are noticeably more experimental than those Elgar wrote in the 1890s, particularly in their treatment of tonality and timbre.

A particularly striking case of this is in the Four Choral Songs, op. 53. These songs were written when Elgar was staying in Rome in the winter of 1907-8, a period

when he had been struggling with the composition of his First Symphony; and, as Jerrold Northop Moore has noted, the musical language of the songs reflects the compositional concerns of the symphony, particularly the frequent semitone and tritone relationships in harmony and key. In this paper, I shall argue that the four songs should be conceived of as a cycle, partly because of these harmonic and tonal relationships, which I shall explore in more detail, but also because of Elgar's choice of texts, which frequently refer specifically to music and aural sensations, and which outline a narrative the anxieties of which Elgar later articulates explicitly in *The Music Makers*: the desire for an idealized music in Tennyson's 'There is sweet music', the relationship between love and creativity in Byron's 'Deep in my soul', an artistic desire to sweep away the past and scatter widely the new in Shelley's 'O wild west wind', and the fear of artistic mortality and non-transcendence in Elgar's own 'Owls'. Moreover, I shall argue that, like Schumann's *Dichterliebe*, the cycle is capable of repeating itself because of the tonal relationships between the first and fourth songs. The result is a compositional model less for Elgar's outwardly optimistic First Symphony than for many of the more pessimistic large-scale works that follow it.

'For All The World Shall Learn It': Elgar, Acworth and the Imperial Mission

Róisín Blunnie (Mater Dei Institute)

Elgar's little-known cantatas *Scenes from the Saga of King Olaf* (1896) and *Caractacus* (1898) may be understood as emphatic musical statements of muscular-Christian imperial ideology at the height of the British Empire. Notwithstanding their geographical and temporal disparities, these works have a carefully moulded common purpose: to encourage a view of imperial powers as benevolent improvers of the less fortunate, a view capable of providing comfort amid the evolving public anxiety and religious uncertainty of the *fin de siècle*.

The librettist for both cantatas was Elgar's Worcestershire neighbour, retired imperial civil servant and amateur folklorist Harry Arbuthnot Acworth. The text for *King Olaf* was adapted from a lengthy poem by H. W. Longfellow, while the libretto for *Caractacus* was Acworth's own, with information apparently drawn from a variety of classical and more recent sources. Both works emphasise a Victorian, Christian heroic ideal prominent in popular literature and public fascination at the time, and suggest a deliberate refashioning of ancient stories for a didactic purpose in the particular ideological context of late nineteenth-century Britain.

This paper seeks to illuminate our understanding of Acworth's influence on Elgar's culturally revealing works. A significant document, written by Acworth during his time as Municipal Commissioner of Bombay and as yet unexplored in the context of Elgar scholarship, is discussed in an attempt to outline the librettist's arguably nuanced view of the relationship between the 'superior' oppressor and the 'inferior' oppressed; and to investigate the implications thereof for his handling of problematic narrative material, emphatically endorsed through musical means in these historically significant cantatas.

Elgar's *The Music Makers* and the Spirit of Time

Benedict Taylor (University of Edinburgh)

The Music Makers occupies an unusual position within Elgar's oeuvre. A setting of an ode by the now-forgotten Arthur O'Shaughnessy, Elgar's choral work was premièred in 1912 after a period of over a decade that had witnessed his most highly regarded music. While the composer himself considered it one of his major and most personal works this piece has nevertheless received more than its share of critical opprobrium since Elgar's day. Aidan Thomson outlines two major stumbling points

critics have found with the work: the apparent hubris of O'Shaughnessy's and Elgar's arrogation of the artist's calling to direct world events, and the significant role within the music played by quotation from other pieces of Elgar.

This paper argues that, reconsidered, these two points may be mutually supportive of a far more positive reading of Elgar's choral ode. It has generally been assumed that the composer is referencing himself as one of the 'Music Makers' - one of the 'movers and shakers' of world history - hence the use of self-quotation, which signifies simply himself (an act perilously close to hubris). But when viewed within the context of Elgar's creative aesthetics and a broader cultural trope with which O'Shaughnessy's poem and Elgar's setting align themselves, a milder version of this reading becomes apparent. This reading sees the music makers as the spirit behind history, guiding humanity on; the artist is one of those few who can hear these deeper voices behind worldly events (a theme familiar from Elgar's own views of compositional creativity and in such writers as Walt Whitman and Virginia Woolf). And this notion of a hidden music behind the phenomenal surface is instantiated in Elgar's setting by the very use of quotation and allusion that had so concerned critics.

Session 5.2: Women and Music

'An Outsider Among Men': Isabelle Eberhardt, Missy Mazzoli, and *Songs from the Uproar*

Jennifer Campbell (Central Michigan University)

In her 2012 chamber opera, *Songs from the Uproar*, American composer Missy Mazzoli captures the conflicted and nomadic tendencies of Isabelle Eberhardt (1877-1904), a young Swiss woman whose personal life was filled with tragedy. While in her twenties, Eberhardt ventured to North Africa, traveling through the deserts on horseback and chronicling her emotional experiences in journals and short narratives. Eberhardt's life was boldly unconventional for a woman at the turn of the twentieth century, but her story, and Mazzoli's musical depiction of it, offers an updated interpretation of the 'wanderer' archetype prevalent in 19th-century German literature and music.

Through the use of analytical techniques and the exploration of text-music relationships, I address how Mazzoli's portrayal of Eberhardt connects with musical settings of past wanderers, specifically Franz Schubert's protagonists in *Winterreise* and *Die schöne Müllerin* and Gustav Mahler's hero in *Lieder eines fahrenden Gesellen*, but I ultimately argue that Mazzoli provides a new voice for her heroine - one that is both feminist and staunchly representative of the new millennium.

Advancing Agendas: The Female Composer in Nineteenth-Century Ireland

Jennifer O'Connor-Madsen (Saint Patrick's College, Drumcondra)

In the nineteenth century, women involved in music in Ireland began to branch out from roles predominantly in performance, to other areas of music, such as teaching and composing. The idea of a female composer was still considered unusual but for those who chose that path, it provided them with an outlet for their creativity that could also be used to support and enhance other areas of their lives. The majority of the women composing in Ireland at that time used composition as a means of supporting and promoting other causes that they were interested in, a form of compositional PR.

For Lady Helena Dufferin, composition was privately a source of entertainment that also allowed her to publicly highlight the plight of the lower classes of society in Ireland. For Mrs Alexander, composition was a means of

supporting her husband and the church – in her role as the wife of a clergyman, she established that there was a need for a new and approachable repertoire which she set about creating herself. The pedagogue Fanny Robinson used composition as a source of recuperation after a period in a mental asylum. Composition became a means of recovering and exploring her feelings through the medium of music. Finally, for an ardent nationalist like Annie Patterson, composing was a way of furthering a cause that she was passionate about - the growth and rebirth of an interest in traditional Irish melodies and folklore. Alicia Needham followed a path similar to that of Annie Patterson, choosing Irish melodies and folklore. Her involvement in the Feis Ceoil was a means of promoting her own work, and particularly successful as she won the compositional competition several years in a row. Even European composers who became involved in music in Ireland took the route of using their composition to promote a cause – as seen in the work of Augusta Holmes with the Feis Ceoil. Female composers in nineteenth century Ireland used their work to promote and endorse the causes that they were most interested in. This paper will explore their compositional output and how it was used to contribute to different areas of Irish society in the nineteenth century. It will also assess similarities in the work of British female composers and will evaluate the possible reasons behind using composition as a means of promoting and supporting other areas of society.

Under the Yoke of Oppression: the ‘Political’ Symphonic Poems by Augusta Holmès

Mariateresa Storino (Conservatory of Music ‘Fausto Torrefranca’)

The list of works by Augusta Holmès (1847-1903) is very rich and heterogeneous, but, with the exception of *mélodies*, the opera *La Montagne noire* and a few other works, her compositions still wait to be thoroughly studied. Holmès grew up in France in an Anglo-Irish family, she lived the artistic fervor of the second part of nineteenth century. Encounters with Liszt’s and Wagner’s music were decisive for her musical choices and so her training with César Franck and her friendship with Saint-Saëns. Holmès was a feminist *ante litteram*: despite the social prejudice about women in writing music, she decided to turn her attention to large forms, such as opera, dramatic symphony and symphonic poem, all the genres that traditionally remained property of male composers. Holmès participated actively not only in artistic life but also in political life, claiming her idea of *égalité, liberté et fraternité* by means of public declarations and music.

The two symphonic poems *Irlande* (1882) and *Pologne* (1883) are direct expression of her refusal for every kind of oppression and prejudice. Holmès composed both works in reaction to the political events that were destroying the rights of people in both countries; they are compelling testimonies of her involvement in the fight for civil rights without distinction of nations.

The aim of this paper is to discuss the two compositions on the basis of the formal model of the symphonic poem elaborated by Liszt. Did Holmès compose her works according to the Lisztian cyclic form and the technique of thematic transformation? Which function has the program in the construction of the musical structure? This paper proposes some answers to these questions by means of an analysis of the scores and a comparison with the Lisztian model, following the long-debated controversy between program and absolute music.

Session 6.1: Formal Syntax in the Nineteenth Century

Syntax and Form in Mendelssohn's Symphonic Sonata Forms: a Case Study

Maddie Kavanagh Clarke (University College Dublin)

At the time Mendelssohn came to write his symphonies, Beethoven's achievements within the symphonic genre converged with the growing imperative of compositional originality. Comparison of new compositions to the older models was inevitable, and merely adhering to these compositional conventions was not acceptable; progressiveness was essential. Thus, a dual relationship of individuality as well as historicism prevailed during the nineteenth century. Mendelssohn was faced with a two-fold process when writing his symphonies. His solution was to work within the conventions of the classical tradition, while at the same time, doing so in an innovative manner. Mendelssohn's progressiveness lay not within his creation of new formal models, but in the manner with which he treated form. My engagement with the topic of formal expansion in Mendelssohn is presented through an analysis of his symphonic sonata forms. This analysis employs the structural markers of both the theory of formal function and Sonata Theory. Giving detailed study to how each inter- and intra-thematic function is expanded, extended, and reimagined, this paper examines how Mendelssohn's use of form and syntax is decidedly progressive. Thereby, I challenge the adequacy of generic analytical models, particularly with regard to deformation theory. Moreover, I determine a new framework for understanding specifically-Mendelssohnian symphonic syntactic 'norms'.

Schubert and Hummel: Structural Considerations in the Piano Trios

Anne Hyland (Royal Holloway, University of London)

Studies of Hummel's influence on Schubert's music have traditionally been dominated by two scholarly preoccupations: the identification of rhythmic similarities and virtuosic mannerisms in the composers' music for piano four hands (McKay, 1999) and piano sonatas (Kroll, 2012), and the shared instrumentation and use of variation technique in Hummel's Septet (and Quintet), Op.74, and Schubert's 'Trout' Quintet, D667 (Kroll) and Variations, D802 (Clements, 2007). Although this tendency to focus on localised correspondences in their music has contributed vitally towards an evolving picture of artistic affinity between these two composers, a comparable study of their use of form has yet to be undertaken.

To that end, this paper explores the formal syntax of the first movements of Hummel's Piano Trios, Op. 65, 78, and 83, all of which were familiar to Schubert during his life. In so doing, it aims to situate Schubert's formal practices within the tradition of which they were part, and to reappraise them against contemporary standards. Specifically, by developing an historicist approach to the analysis of this repertoire, this paper problematises the practice of employing Beethoven's instrumental music as a theoretical 'norm', and answers a critical need to question the approach to form which continues to speak of Schubert's departure from a 'norm' which may not have been normative in practice. Ultimately, in considering Hummel's formal practices in these Trios, this paper offers a means of establishing the hinterland to Schubert's compositional career in Vienna, and bringing it to bear on the analysis of his music.

Voice-leading Structure and Formal Function in the First Movement of Bruckner's Eighth Symphony

Julian Horton (Durham University)

Although Bruckner's music has (albeit controversially) attracted Schenkerian attention (Jackson 1997 and 2001; Laufer 1997 and 2001; but see, in counterpoint, Puffett 2001), analyses investigating its form-functional organisation remain scarce, and detailed consideration of the interaction between function and voice leading has yet to be undertaken. Taking its cue from Schmalfeldt 2011, which seeks reconciliation of voice-leading and form-functional perspectives in a number of early nineteenth-century contexts, this paper maps the relationship between function and linear structure in the first movement of the Eighth Symphony (1890 version). I pay close attention to Bruckner's tendency to preserve the rhetorical design of classical thematic types, whilst disrupting the synonymy of end function and cadence. Writ large, such disruptions impact directly on the Schenkerian claim that sonata form arises from the interruption of the *Ursatz*, because the recapitulation is articulated neither by half-cadential preparation nor perfect-cadential closure. Invoking the double-tonic idea advanced by Robert Bailey and recently extended by Matthew Bribitzer-Stull (2006 and 2007), I develop a model that understands the relationship between structure and syntax in this music as facets of a self-consistent late-tonal practice.

Session 6.2: Theatre, Literature and Music

Later Incarnations of Kane O'Hara's *Midas*

Rachel Talbot (DIT Conservatory of Music and Drama)

The popularity of Kane O'Hara's *Midas* lasted from its introduction to the public stage, in Dublin in 1762 and London in 1764, until the end of the nineteenth century. It inspired many later English burlettas, its influence stretching as far as the Paris stage where it supplied the plot for Grétry's *Le Jugement de Midas* in 1778.

In 1787, John Oldmixon presented a musical pasticcio *Apollo turn'd Stroller; or, Thereby hangs a Tale* as a sequel to *Midas*. Its performance at the recently opened Royalty Theatre in East London was intended as a contribution to a licensing dispute. Two years later, in the pamphlet war which raged during the Regency Crisis, an *Improved Edition of the Songs in the burletta of Midas, adapted to the times* was published anonymously.

Midas is essentially concerned with the exposure of injustice. This paper will investigate the relevance of *Midas* to these later situations and discuss subsequent authors' treatments of its plot, libretto and music. The *Improved Edition* retains all the music in the two-act version of *Midas*, whereas the score of *Apollo turn'd Stroller* is newly composed by Samuel Arnold. A comparison of these works raises interesting questions about the importance of music in all three works and highlights the prominence of allusion in eighteenth-century theatre. Theatrical and political resonances in *Midas*, and the works which it inspired, will be explored and the significance of Richard Brinsley Sheridan Brinsley Sheridan in the later incarnations of *Midas* will be clarified.

Blooms and the Leitmotif: Burgess, Joyce and Wagner

Carly Eloise Rowley (Liverpool Hope University)

For the Centenary of James Joyce's birth in 1982, BBC Radio Three, in partnership with Raidió Teilifís Éireann, broadcast *Blooms of Dublin*, a three-hour musical adaptation of Joyce's 1922 novel, *Ulysses*. This work was composed by the British author John 'Anthony Burgess' Wilson (1917-1993), noted novelist, critic, journalist,

linguist and indeed composer. Anthony Burgess composed over 250 works during his lifetime, and maintained a strong relationship between his work in both the literature and music forms. Whilst a composer of many adaptations, *Blooms of Dublin* was continually revisited over a 28-year period, with an Italian version of the musical being left incomplete at Burgess' death in 1993. Despite several attempts to erect a staged version, *Blooms of Dublin* has not received a repeat broadcast since its initial premiere in 1982.

This paper seeks to contextualise Burgess' decisions to adapt Joyce's *Ulysses* into a radio musical and to highlight the importance of Joyce's influence upon Burgess' creativity. Of particular focus will be Burgess' utilization of the leitmotif technique within a work that straddles both early Broadway and art song in its style. Furthermore, I hope to elucidate how Burgess' usage of this technique denotes Leopold Bloom's Jewish heritage and to explore wider issues concerning *Blooms of Dublin*, Joyce and Wagnerian influence.

A New Messiah: Shakespeare, Music, and the 1864 Tercentenary Celebration

John Cunningham (Bangor University)

The tercentenary commemoration of Shakespeare's birth, held in April 1864, has been overshadowed by Garrick's Jubilee celebration of 1769. Running for seven days, the tercentenary celebrations were on a much grander scale than Garrick could have envisaged. It was also a more Shakespearean affair, with performances of several plays, as well as excursions to 'places of Shakespearian interest'. The celebrations included a wide range of music, some of which was – at least on the face of it – only tangentially associated with the bard. Indeed, in many ways music was the prism through which the idea of Shakespeare was communicated and negotiated. Fitting the emphasis on god-like creativity (and possibly resurrection), the third day included a performance of Handel's *Messiah*, with over 500 performers. Garrick's Jubilee had also included an oratorio, Arne's *Judith*: by 1864 Arne was long past resurrection, whereas Handel was firmly canonised in the nascent musical and cultural canon. In part, *Messiah* was an aural and symbolic reinforcement of Shakespeare's cultural status; it also seems to have represented an emphasis on tradition and (cultural) nationalism. But not to be lost in abstract association, on the evening of the third day there was 'A grand miscellaneous concert of music associated with the words of Shakespeare': here his works were translated and reflected through the symphonic repertoire via Beethoven, Mendelssohn and others; there were also song settings, new and old. A performance of *As You Like It* was also prefaced by 'A Concert of Instrumental Music and Glees, from Shakespeare's Plays'; even the selected readings from Shakespeare's works (day 5) were adorned with 'an appropriate selection of music on the pianoforte'. This paper will explore the significance of music in the tercentenary centenary celebrations, its implications for contemporary understanding of Shakespeare and his representation as a cultural icon in the British national(ist) psyche.

Session 7.1: Northern Exposure

From the Besieged City to the Symphony: Assessing Compositional Development across O'Connell's Orchestral Works

Jennifer Mc Cay (Royal Irish Academy of Music)

This paper will assess the development in Kevin O'Connell's orchestral compositions, from his first orchestral commission in 1988–89, with *From the Besieged City*, through *North* in 1997–98 and *Four Orchestral Pieces* in 2003–06, to his most

recent orchestral premiere of Symphony in 2010. These developments will focus upon his compositional technique; in his ability to create a unified musical work through his employment of thematic cells. To date my studies have teased out these motivic building blocks within each of these pieces but by drawing parallels and contrasts between the four compositions, the development of O'Connell's compositional technique can be assessed. Through the study of O'Connell's creative processes the extent to which each of these compositions are related can be determined. The knowledge on creative processes is important for our understanding of his music, providing insight to the composer's development and style.

James MacMillan's 'The Mysteries of Light' and the Continuation of a Catholic Piano Concerto/Concertante Tradition

Nicholas Young (Universität Mozarteum, Salzburg)

James MacMillan's compositions have attracted recent audience and academic attention with their unusually convincing ability to promote historical Scottish and Catholic tradition without sacrificing present-day idiomatic complexity, a phenomenon described by Wells (2012) as 'retrospective modernism.' This paper investigates one of the composer's newest works, Piano Concerto No. 3 'The Mysteries of Light' (2011, UK premiere in 2013), and evaluates its importance as part of a small tradition of writing music for piano and orchestra that is inspired by Catholic faith and ritual, but intended for performance in the secular space.

A brief initial survey of two precedents in the genre, Liszt's unfinished *De Profundis: Psaume Instrumental* (1835) and Messiaen's *Trois petites liturgies de la présence divine* (1944), places MacMillan's concerto in its historical and generic context, as well as providing valuable points of comparison. This is followed by an outline of the structural and motivic operations found in 'The Mysteries of Light', with particular emphasis on the work's relationship to the Rosary prayer, the composer's main source of inspiration. In addition, I offer hermeneutic interpretations for MacMillan's wide-ranging use of quotation and allusion to Scottish and Catholic musical archetypes (modality, *pibroch* ornamentation, and rhythmic syncopation; plainchant, organum and refrain form), and examine its tension with the prevailing 'academic' modernism of MacMillan's harmonic vocabulary.

The final part of this paper relates the role-play of soloist and orchestra in *The Mysteries of Light* to the concerto's religious program, the 'Luminous Mysteries' introduced by Pope John Paul II, and examines its affinity with the theatricality of liturgy. This will answer the question of whether the pianist assumes a concerto (soloist) or concertante (soloistic) role, and clarify how the work simultaneously parodies and celebrates the idiosyncrasies of the concerto ritual.

Identity in Frank Corcoran's Sweeney Works

Angela Horgan Goff (Waterford Institute of Technology)

Frank Corcoran has written a series of works based on the legendary figure Mad Sweeney; a minor pagan king from Dal-Aire, Northern Ireland, who lost his mind at the Battle of Maigh Rath in 637 AD. These compositions are written for a variety of media with *Buile Suibhne* (1996) being the only one to include text comprising what appears to be an indiscriminate selection of poetic lines from Seamus Heaney's translation *Sweeney Astray* (1983). While Heaney and Corcoran have transformed this saga in literal and musical terms respectively, the bifurcation of identity, in the sense of selfhood and alterity, manifests in both translations. Heaney's text highlights the universal and enduring appeal of the tale by de-emphasising the local context and focusing on the complexity and contemporary significance of the original. Corcoran

pronounces the underlying concept of duality in all of his Sweeney compositions albeit in different guises. Three of the works for instance incorporate what Corcoran terms 'macro-counterpoint', often featuring simultaneous conflicting aleatoric and measured passages in order to evoke Sweeney's raw suffering in society. This paper traces the significance of this dual identity in Corcoran's Sweeney works within an Irish cultural perspective.

Session 7.2: Film Studies

'Keepin' it Reel': An Investigation of Hip Hop's Musical Aesthetics and Spike Lee's Filmic Soundtrack

James Millea (Independent Scholar)

On the 10th of August 2013, crowds thronged New York City's Central Park to celebrate the fortieth anniversary of what has now become the world's most culturally, sonically, and commercially powerful music. Now, with a clearer view than ever before, is the right time to truly begin to understand hip-hop culture, and its music's influence on the 21st Century.

Having grown up as an audio-visual culture, hip-hop music's connection with film has always been something that is openly accepted and encouraged by its practitioners and its teachers. The last three decades has seen the music evolve from a New York bred art-form, through documentaries and music videos, to the subject matter and framework for contemporary international films and their soundtracks. Yet, these soundtracks have largely eluded the gaze of academics and scholarly attention. Split into two sections, this work will firstly focus on a number of musical codes, techniques, and aesthetics within hip-hop music; from scratching and cutting records, to lyrical flow, crate digging, and the use of sampling, and map their use in, contribution to, and development of the filmic soundtracks of director Spike Lee. Lee's early work offers an open and obvious body of material for investigation due to his directorial standing as a *mélomane*, and his inherent connection to hip-hop music and the 'Hip-Hop Generation'.

Through an interdisciplinary approach, which will draw from musicology, film music studies, and ethnomusicology, this work will show how hip-hop music's ability to balance between peripheral ideologies and a central artistic position has caused an already settled art-form to reinvent not only the use of its content, but its own conception.

Juxtaposed Intertextuality? The (Re-) Presentation of Chamber Music by Ravel and Janáček in Two European Films of the Late Twentieth Century

John O'Flynn (St Patrick's College, Drumcondra)

This paper examines the featured use of chamber music by Maurice Ravel, most notably his monumental oeuvre for piano trio, in *Un Couer en Hiver* (Claude Sautet, 1992) along with the central role afforded to selected works of Leos Janáček in *The Unbearable Lightness of Being* (Philip Kaufman, 1988), the latter based on Milan Kundera's novel of 1984. While *Un Couer en Hiver* clearly falls into the category of the 'music-film' genre (as contemplated in Julie Brown's musicological analysis), *The Unbearable Lightness of Being* presents an unusual example of the overlapping functions of music editing and sound design, as discussed in a recent article by sound practitioner and academic, Liz Greene.

In addition to close readings of audio- and video-recordings as well as of selected scores, this comparative analysis of music from the two films also benefits

from the interactions of musicians-in-residence who recently performed selected chamber works of Ravel and Janáček as part of a series of lecture-performances on film music co-ordinated and presented by the author.

A comparative discussion and analysis is developed under the following broad themes: the significance or otherwise of music in relation to sound and silence; the editing and re-presentation of the musical texts concerned (and by the same token, music's potential to suggest alternative readings of literary and/or cinematographic texts); the interplay of screen characters/relationships and instrumental resources/ensembles; composer biography and narrative structure, and; diegetic and non-diegetic uses of music. The paper concludes by considering what similarities, if any, can be inferred by the inclusion of early twentieth-century chamber music in the artistic vision of both films.

Toward a Musicological Approach to Music and Film

Simon Nugent (University College Dublin)

Now entering its second century of production, film has become a crucial part of the 20th and 21st century dynamic, of which music has played an increasingly important part. The establishment of academic film studies has been contrasted with an overall lack of serious engagement with film music. Claudia Gorbman's *Unheard Melodies* was one of the first publications to assess music in film, and is still to this day unrivalled in scope and analysis. Kathryn Kalinak, amongst others, has historicised the evolving dynamic of film music to-date. Although these works have contributed to film music scholarship, they have yet to embrace musicology. By moving beyond Gorbman's diegesis and non-diegesis categories, I believe a musicological approach can yield more fruitful and intriguing results than currently being presented. Taking Elliot Goldenthal's scores to *Batman Forever* and *Batman & Robin* as case studies, I aim to elucidate some of the various issues of cultural representation, femininity, identity and allusion to 'classical' music that transpire, and as a result attempt to showcase how a (new) musicological and ethnomusicological analysis can become a medium for understanding music in film. However, this examination is hindered by the lack of theoretical apparatus in film music more generally. Although I do not wish to impose particular theoretical approaches upon film music scholars, I shall offer my own methodology as one such example of how a musicological investigation can develop our understanding of music in film.

Session 7.3: Darmstadt and its Resonances

Prisms and Diffractions: Some Early 1970s Influences on the Music of Gérard Grisey

Liam Cagney (City University London)

The early literature on French spectral music comprises introductory overviews framed in somewhat abstract terms (for example, Castanet (1989), Anderson (1989) and Fineberg (2000)). More recent work by Baillet (2000), Féron (2010, 2011) and Rigaudière (2011) on the music of Gérard Grisey (1946–1998) – who is considered, along with Tristan Murail (b. 1947), the figurehead of the spectral movement – has focused more concretely, through access to the composer's archive, on Grisey's compositional procedures and biographical influences on his thought. My doctoral project, an historical study of the evolution of the French *courant spectral* between 1972 and 1982, seeks in some measure to bring together these two scholarly tendencies: by reference to primary historical sources to reappraise the notion of spectral music.

This paper discusses some neglected influences on the music of Grisey. It discusses, for example, the overlooked prominence of composer Jean-Claude Éloy (b. 1938) in French new music in the early 1970s and the reflection of Éloy's aesthetic in Grisey's *Vagues, chemins, le souffle* for two orchestras (1970–72). It discusses how Grisey's *D'eau et de pierre* for two orchestral groups (1972) – Grisey's first work in a spectral idiom – was composed following Grisey's attending the Darmstadt *Ferienkurse* in 1972 and the seminars of Ligeti and Stockhausen. And it discusses how Grisey's acquisition of books on acoustics by Leipp (1971) and Winckel (French translation 1960) informed aspects of his thought and the development of his notion of *écriture liminale*, which Grisey favoured over '*musique spectrale*'.

In presenting this data, which stems from research at the Centre de documentation de la musique contemporaine (CDMC) in Paris (supported by an SMI study grant) and study of the Gerard Grisey Collection at the Paul Sacher Stiftung in Basel, I argue that a revised notion of the *courant spectral* might emerge from a more developed awareness of historical and biographical context.

From Bartók to Darmstadt: a Narratological and Dialectical Analysis of Bruno Maderna's First String Quartet

Nicolò Palazzetti (Ecole des Hautes Études en Sciences Sociales)

Béla Bartók's influence on Italian post-war music spans over several generations of composers. One of these is Bruno Maderna (1920-1973), who, since 1945, has modelled his serial poetics on some aspects of Bartók's music.

I seek to study the extent of this Bartókian influence on Maderna by analyzing his first String Quartet (1943-45) – a work still little known – and by using Márta Grabócz's narratological perspectives. In particular, I wish to investigate the dialectic between narrative and non-narrative aspects that emerges in the use of combinatorial and symmetric processes.

I focus on the study of form, seeking to identify topics that appear in the formal elements in order to reveal the narrative programs of the composition, and in order to problematize the more opaque areas that sometimes lead to the fragmentation of the narrative.

The quartet is in three movements and is informed by principles of symmetry: arch macroform, symmetrical harmonic space, palindromic sonata form (i. e. reversed recapitulation) for both *Allegro* movements. Drawing on Bartók's masterpieces of the 1930s, Maderna employs Bartókian narrative structures and topics in order to reinterpret the connections between Humanity, Nature and Society. In Maderna's quartet, Nature is placed in the middle (slow movement); around it emerge the loneliness suffered by humans. In the end, however, a message of brotherhood among peoples breaks through, conveyed by the Bartók of the mature period (v. Somfai, Ujfalussy): a deeply relevant message for Maderna as well, writing the quartet at the end of the Second World War.

Finally, as Vincent Meelberg points out, even non-narrative aspects can be interpreted as critiques of dehumanization. This dialectic between predetermination and expressiveness, which appears here for the first time, will be at the heart of Maderna's serial works made in Darmstadt.

Cinema Obscura: Schoenberg and Stravinsky's 'Music for no Film'

Ciarán Crilly (University College Dublin)

While both Schoenberg and Stravinsky spent their final decades as Hollywood residents, neither composer was ever involved in the 'local' film industry. Both

composed speculative music for films that either went ahead without their input (*Commandoes Strike at Dawn* and *The Song of Bernadette* in Stravinsky's case) or never existed at all (Schoenberg's *Begleitungsmusik zu einer Lichtspielszene*, which he labelled 'music for no film'). Attempts to broker a deal between producer and composer for legitimate projects proved unsuccessful in each case. It was in such negotiations that the problematic spectre of artistic interference would be revealed, also demonstrated in Schoenberg's unreasonable demands for a mooted film version of his highly complex opera *Die glückliche Hand*.

With specific reference to Stravinsky's *Four Norwegian Moods* (1942) and Schoenberg's *Begleitungsmusik* (1930), I aim to examine how the movie industry would have ultimately compromised their expectations for creative authority, and thus why these 20th-century musical giants never engaged in such a collaborative art despite a genuine desire to do so.

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