

MUSICOLOGY TODAY:

17th Annual Plenary Conference of the Society for Musicology in Ireland



28–30 June 2019
Maynooth University



**Maynooth
University**
National University
of Ireland Maynooth



MUSICOLOGY TODAY:
17th Annual Plenary Conference of the
Society for Musicology in Ireland



28–30 June 2019
Maynooth University



**Maynooth
University**
National University
of Ireland Maynooth



Programme Committee

Dr Anja Bunzel (Chair)
Dr Patrick Devine
Dr Darina McCarthy
Dr John O'Flynn
Dr Adrian Scahill

Organising Committee

Dr Anja Bunzel (Chair)
Dr Patrick Devine
Dr Darina McCarthy
Dr Adrian Scahill

Conference Assistants

Fintan Farrelly
Niamh Rita Keane
Frank C. O'Donnell
Conor Lawrence Power
Geke Remerie
Cathal Twomey

Technical Support

David Dunne

The conference organisers would like to extend their sincere thanks to the following individuals and institutions for their support of this event:

- Brepols Publishing
- Contemporary Music Centre, Dublin
- Prof. Lorraine Byrne Bodley, President of the Society for Musicology in Ireland
- Dún Laoghaire Organ Concerts
- Fáilte Ireland
- Four Courts Press
- Galway Cathedral Recitals
- Institute of Art History, Czech Academy of Sciences
- Kildare County Council
- Maynooth Conference and Accommodation Centre: Katja Nolan, Fiona Smith, all receptionists and administrative staff
- Maynooth University Bookshop John and Cian Byrne
- Maynooth University Music Department: all teaching and administrative staff as well as students
- Maynooth University Research Development Office
- Prof. Christopher Morris, Head of Music, Maynooth University
- Reverend Professor Michael Mullaney, President, St Patrick's College, Maynooth
- Prof. Philip Nolan, President of Maynooth University
- Prof. Thomas O'Connor, Maynooth University Arts and Humanities Institute
- Pugin Hall staff
- Prof. Ray O'Neill, Vice-President for Research, Maynooth University
- Prof. Maria Pramaggiore, Maynooth University Graduate Studies Office
- Thomas Ryan, Maynooth University IT Services (Shop Cart)
- Prof. Arnd Witte, German Department, School of Modern Languages
- Society for Musicology in Ireland
- Technological University Dublin

We thank the following institutions and businesses for supporting various elements of this event:

Brepols Publishing
BREPOLS  **PUBLISHERS**

Contemporary Music Centre, Dublin



Czech Academy of Sciences,
Institute of Art History



Dún Laoghaire Organ Concerts



Four Courts Press



Galway Cathedral Recitals



Kildare County Council



Comhairle Contae Chill Dara
Kildare County Council

Maynooth University Research
Development Office

Maynooth University Graduate
Studies Office

Maynooth University German
Department, School of Modern
Languages

Maynooth University Music
Department



Maynooth University Arts and
Humanities Institute



Arts and
Humanities
Institute



Society for Musicology in Ireland



Technological University Dublin



WELCOME

The Department of Music is proud and honoured to host the 17th Annual Plenary Conference of the Society for Musicology in Ireland. Musicology is fundamental to our research and teaching here in Maynooth. I am delighted to see this focus so well reflected in the number of our staff and students presenting this weekend and in the books being launched during the conference. I am proud, too, that our distinguished colleague, Professor Lorraine Byrne Bodley, has so ably led the society as president over the past four years.

The diversity of expertise and methodology represented by my colleagues is characteristic of contemporary musicology, as vividly demonstrated in the rich and varied conference programme. Taken as a measure of the state of the discipline, the breadth – not to mention quality – of the sessions and papers surely responds to the conference theme, ‘musicology today’, with a confident affirmation. It asserts the value of what we do as scholars and augurs well for the future of music scholarship in Ireland and beyond.

I am very pleased to welcome you to the Department of Music and to Maynooth University. A particularly warm welcome to our many international visitors: I hope you enjoy your stay in Ireland. May the conference prove provocative and enriching for all delegates.

Professor Christopher Morris
Head, Department of Music, Maynooth University

It is a great pleasure to welcome all of you gathering at Maynooth for the 17th Annual Plenary Conference of the Society for Musicology in Ireland. It is a particular pleasure to welcome so many international contributors to our beautiful country and university. Maynooth University prides itself on the quality and compass of its scholarship which has spanned the arts and humanities, social sciences, and natural and technological sciences for over 220 years, and music scholarship occupies a particularly special place within the humanities for Maynooth and Ireland. While there are currently challenges faced by the humanities in universities, in Ireland and internationally, there is no doubt but that there will always be a need in our society for the highest levels of scholarly thinking and artistic creativity. The variety of presentations at this meeting, encompassing, to take just two examples, musicology and politics or twentieth-century music and visual culture, is emblematic of a cross-disciplinary approach to scholarship which this university embraces and which, I believe, will answer some of the challenges. Likewise the span of genres across classical, popular, traditional and jazz, and wide range of topics, should make for an extremely open and stimulating atmosphere – which is exactly as the organisers intend. I wish all participants every intellectual satisfaction and a very enjoyable conference.

Professor Ray O'Neill
Vice-President for Research and Innovation, Maynooth University

Welcome to the Department of Music, Maynooth University, Ireland, and to the international conference *Musicology Today*, the 17th Annual Plenary Conference of the Society for Musicology in Ireland. I should like to extend our warm appreciation for your participation in this event and a very special welcome to those who have travelled far to share your research. We are honoured by your presence, and our hope for you in the next three days is that each of you will enjoy the extraordinary range of papers presented at the conference and that you will have ample opportunity for meaningful engagement and exchange.

The aim of this conference is to embrace the broad range of subject specialisms which musicology enjoys today and to address topical issues in our discipline both in academia and in the public domain. It is our hope that this conference will make an important contribution to current debates surrounding musicology today while searching for new ways in which musicology can illuminate our lives both privately and professionally.

One of the aims of our society is to foster a culture of inquiry, collegiality and collaboration among our members. On behalf of the SMI council and my colleagues in Maynooth I offer you a traditional warm Irish welcome: céad míle fáilte - 100,000 welcomes. Thank you for your vital contribution to our conference and for your engagement with our society.

Professor Lorraine Byrne Bodley, DMUS, PHD, MRIA
President, Society for Musicology in Ireland
Professor of Musicology, Maynooth University

On behalf of the organising committee I am honoured to welcome you to the 17th Annual Plenary Conference of the Society for Musicology in Ireland. In the conception and planning of this conference two aspects featured prominently in discussions within both SMI Council and the conference organising committee. Firstly, musicology in Ireland transcends Ireland's borders geographically, methodologically and intellectually. Secondly, musicology in Ireland unites a wide range of topics, schools of thought, age groups and career stages. It is those two aspects which led to the seemingly unspecific (yet hopefully encouraging and open) title of this year's conference, *Musicology Today*. It is our hope to unveil, question and further develop current tendencies in musicology in its broadest sense, and we are very much looking forward to a lively exchange of ideas. We wish to extend our sincere thanks to all attendees for their interest in our conference, for their invariably open-hearted and reliable cooperation in the lead-up to this event, and for all the administrative efforts and spatial (de)tours they have taken in order to be in Maynooth from 28 to 30 June 2019. I wish us all an inspirational weekend full of interesting lectures, lecture recitals, discussions and concerts as well as stimulating conversations, happy reunions with old friends and fruitful new acquaintanceships in musicological research.

Dr Anja Bunzel
Chair of Conference Committee, Czech Academy of Sciences

<i>Musicology Today: 17th Annual Plenary Conference of the Society for Musicology in Ireland</i> CONFERENCE SCHEDULE				
FRIDAY 28 JUNE 2019				
09:00	Registration (foyer, Music Department, Logic House, South Campus, Maynooth University)			
09:30	Opening & Welcome (Bewerunge Room, Music Department)			
Session 1	BEWERUNGE ROOM	O'CALLAGHAN ROOM	GILLEN ROOM	
10:00–12:00	1a: Music-Cultural Practice and Popular Culture Then and Now Chair: Professor Lorraine Byrne Bodley	1b: Glances into Archives and Transcriptions Chair: Dr Kerry Houston (TU Dublin, Ireland)	1c: Irish and British Twentieth-Century Art Music Chair: Dr Martin O'Leary (Maynooth University, Ireland)	
	Dr Anja Bunzel (Czech Academy of Sciences, Czech Republic): 'Nineteenth-Century European Salon Repertoire within the Context of Popular Culture'	Patrick Huang (University of London, UK): 'In Search of Lost Chinese Music through Japanese Artefacts and Manuscripts'	Orla Shannon (Dublin City University, Ireland): 'Underrated, Underestimated: The Contributions of Joan Trimble (1915–2000) to Ireland's Canon of Twentieth-Century Art Song', 30-minute Lecture Recital	
	Dr Hyun Joo Kim (Seoul National University Yonsei/EwhaWomans University Seoul, South Korea): 'Approaching Reproductive Arts: Liszt as Musical Engraver, Translator, and Colourist'	Scott Flanigan (University of Ulster, UK): 'A Question of Style: Practising Transcriptions and Transcribing Practices'	Dr Ita Beausang (Independent Scholar, Ireland): 'A Sea Poem: Ina Boyle's <i>Fingal's Cave</i> '	
	Dr Esther Cavett (King's College London, UK): 'Playing to Be/come Alive: What Pianos Mean for Adult Amateur Performers Today'	Dr Adèle Commins (Dundalk Institute of Technology, Ireland) and Dr Daithí Kearney (Dundalk Institute of Technology, Ireland): 'Life beyond the Library: Sharing Research with the Oriel Traditional Orchestra and Ceolta Sí'	Professor Fiona M. Palmer (Maynooth University, Ireland): 'Consolidating the Position of British Conductors: Issues of Identity and Influence in the Musical Conductors' Association (1916)'	
	Karishmeh (Kay) Felfeli (Independent Scholar, UK): 'Musicology, Subjectivity and Medical Music Analysis: Mozart's Fantasia in C Minor, K.475'	Professor Yo Tomita (Queen's University Belfast, UK): 'The Bach Printed-Music Database and Its Roles in the Reception Study of Bach's Works in the Long Nineteenth Century'	Dr Axel Klein (Independent Scholar, Germany): 'Swan Hennessy's Critique of the Avant-Garde'	
12:00–13:00	Lunch (Pugin Hall, St Patrick's College Maynooth)			

Session 2 13:00– 15:00	BEWERUNGE ROOM	O'CALLAGHAN ROOM	GILLEN ROOM
	2a: Analysis: Liszt, Mendelssohn, and Brahms Chair: Professor Nicole Grimes (University of California, Irvine, USA)	2b: Musicology and Politics Chair: Dr Shane McMahon (Maynooth University Arts and Humanities Institute, Ireland)	2c: New Media in Musicology and Music Education Chair: Dr John O'Flynn (Dublin City University, Ireland)
	Maddie Kavanagh Clarke (Durham University, UK): 'Delayed Cadential Closure: An Examination of Structural Cadences in Mendelssohn's Overtures'	Michael Whitten (Queen's University Belfast, UK): 'Should we be pragmatic or critical about authenticity? Towards a diagnostic approach to authenticity in cultural consumption and taste'	Donal Fullam (University College Dublin, Ireland): 'Interactive Music and the Logic of New Media'
	Bryan A. Whitelaw (Queen's University Belfast, UK): 'Franz Liszt and the Post-Classical Sonata Deformation'	John Moore (University of Liverpool, UK): 'Negative Harmony, Post-Truth Musicology and the Illusion of Musical Profundity'	Noga Rachel Chelouche (Tel Aviv University, Israel): 'Classical Music, Text and Contemporary Art: Listening to Mozart in Anri Sala's Installation <i>The Last Resort</i> '
	Dr Vadim Rakochi (Gliere Kyiv Municipal Academy of Music, Kyiv, Ukraine): 'Brahms's Second Piano Concerto Orchestration and "the Music of the Future"'	Chris Williams (Central Music Library of the BBC/Australian Music Centre, Australia): ' <i>Sun Music</i> , Sun Books: Historical Musicology in Service of the Nationalist Agenda'	Lauren Farquharson (Dundalk Institute of Technology, Ireland): 'An Investigation of the Repertoire and Technical Standards in the British College of Accordionists 2019 Syllabi for Graded Examinations'
Session 3 15:30– 16:30	Federico Favali (University of Birmingham, UK): 'Recomposing Brahms: A Glance into the Future'	Dr Martin Knust (Linnæus University Växjö, Sweden): 'The Spirit of Propaganda: Music in Political Journalismism'	Dr Mary Nugent (Marino Institute of Education, Dublin, Ireland): 'Bimusical Learning: <i>Idirectarthu</i> , the Best of Both Worlds?'
	Break (foyer, Music Department)		
	BEWERUNGE ROOM	O'CALLAGHAN ROOM	GILLEN ROOM
Session 3 15:30– 16:30	3a: Schubert – Late Style Chair: Dr Natasha Loges (Royal College of Music, London, UK)	3b: Music Theory: Origins Chair: Professor Yo Tomita (Queen's University Belfast, UK)	3c: Irish Country Music Chair: Dr Laura Watson (Maynooth University, Ireland)
	Dr Joe Davies (Lady Margaret Hall, Oxford University, UK): 'Schubert and the Gothic'	Dr Nikola Komatović (Independent Scholar, Serbia): 'Where Was I Born?: The Question of an Unambiguous Origin of the Octatonic Scale'	Christina Lynn (Dundalk Institute of Technology, Ireland): 'The Road Less Travelled: Thematic Analysis of Susan McCann's Musical Output of the Past 50 Years'

	Dr Shane McMahon (Maynooth University Arts and Humanities Institute, Ireland): ‘Codes of Conduct: Rotational Form and Entropy in the First Movement of Schubert’s Piano Sonata in B-flat Major, D.960’	Professor Xavier Hascher (Strasbourg University, France): ‘Rameau’s “Chords by Supposition” and the Unravelling of Ravel’s Harmony’	Dr Stan Erraught (University of Leeds, UK): ‘The Country ‘n’ Irish Problem’
17:00–18:00	Organ Recital: Professor Emeritus Gerard Gillen (Maynooth University, Ireland) Chair: Professor Christopher Morris (Maynooth University, Ireland) Venue: St Patrick’s College Chapel, South Campus		
18:00	Opening Reception: Recognition of New SMI Honorary Members and Joint Book Launch (Pugin Hall, St Patrick’s College Maynooth)		

SATURDAY 29 JUNE 2019			
Session 4	BEWERUNGE ROOM	O’CALLAGHAN ROOM	GILLEN ROOM
9:00–10:30	4a: Seventeenth- and Eighteenth-Century Studies: Individual and Generic Considerations Chair: Dr Michael Lee (Trinity College Dublin, Ireland) Dr Estelle Murphy (Maynooth University, Ireland): ‘“And Is There One Fanatique Left?”: Anticipating Absolutism in the Restoration Court Ode’	4b: Irish Public Musical Culture Chair: Dr Axel Klein (Independent Scholar, Germany) Dr Joe Kehoe (Independent Scholar, Ireland): ‘Theme and Variations: Border Crossings in the Story of the Radio Eireann Symphony Orchestra’	4c: Church Music Chair: Dr Darina McCarthy (Maynooth University, Ireland) Dr David Connolly (Dundalk Institute of Technology, Ireland/St Michael’s, Dún Laoghaire, Ireland): ‘Gigout and Guilman – A New Approach to the Integration of Chant and Organ in Nineteenth-Century France’
	Dr Antonio Cascelli (Maynooth University, Ireland): ‘Nicola Vicentino and the Metaphor of the Nude Figure’	Dr Adrian Scahill (Maynooth University, Ireland): ‘Supporting and Shaping Creativity in the Recording of Irish Traditional Music Albums’	Eleanor Jones-McAuley (Trinity College Dublin, Ireland): ‘Genevan Psalm Tunes in Eighteenth-Century Dublin: A Cross-Denominational Repertory’
		Maurice Mullen (Dundalk Institute of Technology, Ireland): ‘The Flow and Ebb of Traditional Music Practice in Fingal’	
10:30–11:00	Break (oyer, Music Department)		
11:00–11:30	SMI President’s Address (Bewerunge Room, Music Department)		

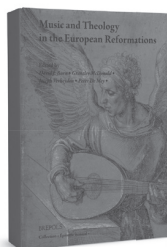
Session 5 11:45– 13:15	BEWERUNGE ROOM	O'CALLAGHAN ROOM	GILLEN ROOM
	5a: Schubert's Surroundings (Friends, Critics, Audiences) Chair: Professor Xavier Hascher (Strasbourg University, France)	5b: Dublin at the End of the Nineteenth Century Chair: Professor Fiona M. Palmer (Maynooth University, Ireland)	5c: Popular Music Studies Chair: Dr Laura Anderson (Maynooth University, Ireland)
	Professor Lorraine Byrne Bodley (Maynooth University, Ireland): 'Ars et Amicitia: The Aesthetics of Friendship in Schubert's Circle'	Eoghan Corrigan (University College Dublin, Ireland): 'Music at the Abbey Theatre: A Preliminary Assessment'	Sarah Lindmark (University of California, Irvine, USA): 'Hip Hop Causes Violence': Arguments and Analyses Concerning Childish Gambino's "This Is America"
	Dr Marie-Charline Focroulle (Independent Scholar, Germany): 'Purposes and Necessity of Length in the First Movements of Franz Schubert's Last Three Piano Sonatas', 60-Minute Lecture Recital	Dr Anne Stanyon (University of Leeds, UK): 'Almost an Irishman? Arthur Sullivan: Perceptions, Contacts, Influences and the Great, Big Dublin Concert of 1894'	Dr Laura Watson (Maynooth University, Ireland): 'Nina Cried Power': Stories about Nina Simone, Hozier and Performing Activism'
13:15– 14:30 14:30– 15:00	Lunch (Pugin Hall, St Patrick's College Maynooth)		
	Society of Musicology in Ireland AGM (Bewerunge Room, Music Department)		
	Networking Break — Sponsored by Contemporary Music Centre, Dublin Twentieth-Century/Contemporary Music/Composition, Bewerunge Room — Nineteenth-Century Music, O'Callaghan Room — Open Space, Gillen Room		
Session 6 15:00– 15:45 15:45– 17:45	BEWERUNGE ROOM	O'CALLAGHAN ROOM	GILLEN ROOM
	6a: Sean-Nós Singing: Continuity, Creativity and Song Chair: Sylvia O'Brien (Royal Irish Academy of Music, Ireland) Dr Steve Coleman (Maynooth University, Ireland): 'Mediation, Alterity and "Life" in the Sean-Nós Song Tradition'	6b: Concepts of Gender and Magic Chair: Dr Estelle Murphy (Maynooth University, Ireland) Cathal Twomey (Maynooth University, Ireland): 'Diana and Endimione as Celibate Lovers: Celibacy, Pleasure and Gender Dynamics in Cavalli's <i>La Calisto</i> '	6c: Late Nineteenth- and Twentieth-Century Music Chair: Dr Wolfgang Marx (University College Dublin, Ireland) Angelo Pinto (The Open University, Milton Keynes, UK): '"Die Feder ist zur Hand": The "Scriptoria" Unfinishedness of Mahler's Tenth Symphony'

	Stephanie Ford (Maynooth University, Ireland): 'Sean-Nós and Irish Contemporary Music: Singer Perspectives on Collaboration and Creativity'	Shauna Louise Caffrey (University College Cork, Ireland): 'Otherworldly Thresholds: Liminality and Magic in Henry Purcell's <i>The Fairy Queen</i> '	Dr Patrick Devine (Independent Scholar, Ireland): 'Next-Door Neighbours as a Determinant of Late Style: The Diminished Third in Anton Bruckner's Symphony no.9' Johanne Heraty (Independent Scholar, Ireland): 'Microtonality in Ezra Sims's <i>Im Mirabell</i> ' Nadine Scharfetter (University of Music and Performing Arts Graz, Austria): 'The Interrelationship between Psyche and Body in Dieter Schnebel's Experimental Music'
18:00–19:00	<p style="text-align: center;">Keynote: Professor Michael Beckerman (New York University, USA) — 'Dvořák's Flashbacks'</p> <p style="text-align: center;">Chair: Professor Lorraine Byrne Bodley (Maynooth University, Ireland), President of the Society for Musicology in Ireland (Bewerunge Room)</p>		
19:15	Conference Dinner (Pugin Hall, St Patrick's College Maynooth)		

SUNDAY 30 JUNE 2019			
Session 7	BEWERUNGE ROOM	O'CALLAGHAN ROOM	GILLEN ROOM
9:00–11:00	<p>NOTE: START TIME FOR THIS SESSION IS 9:30AM</p> <p>7a: Artistic Research Chair: Dr Antonio Cascelli (Maynooth University, Ireland)</p> <p>Ellis O'Sullivan (Maynooth University, Ireland): 'Initial Directions in Artistic Research'</p>	<p>7b: Aren't We All Ethnomusicologists...? Chair: Dr Adrian Scahill (Maynooth University, Ireland)</p> <p>Dr Javier Campos (Independent Scholar, Spain): 'Illustrious Peasants: The Inherent Value of Popular Bagpipe Melodies in Classical Compositions'</p>	<p>NOTE: START TIME FOR THIS SESSION IS 9:30AM</p> <p>7c: Merging Compositional Styles Chair: Federico Favali (University of Birmingham, UK)</p> <p>Paul Clesham (University College Cork, Ireland): 'Contemporary Compositions of Irish Traditional Music Incorporating Western Compositional Elements: An Exploration of Various Irish Composers/Arrangers'</p> <p>Margaret Collins Stoop (Trinity College Dublin, Ireland): 'Addressing the Integration of Folk Instruments into Western Art Music Ensembles'</p>
	Sylvia O'Brien (Royal Irish Academy of Music, Ireland): 'Text and Melody in Seóirse Bodley's <i>The Hiding Places of Love</i> ', 60-minute Lecture Recital	Deirdre Walsh (University College Dublin, Ireland): 'From Jewish Folk Music'	

		Anika Babel (University College Dublin, Ireland): 'Classical Music Memes: Etic and Emic Perspectives on the Portrayal of Classical Musickers'	Dr Emmanuel Ndubuisi Nnamani (University of Port Harcourt, Nigeria): 'African Contemporary Art Music, Compositional Ideation and the Dialectics of the Canonic "Wall" – Creating Soundscapes, Locating Landscape and Evoking the Psychophysical in Uzoigwe's "Talking Drums for Piano Solo"'
			Dr Damian Evans (Research Foundation for Music in Ireland, Ireland): 'In Search of Jazz: Irish Jazz and Dance Bands'
11:00–11:30	Break (foyer, Music Department)		
11:30–13:00	Plenary Session (Bewerunge Room) Professor Harry White (University College Dublin, Ireland) — 'The Unemployment of Musicology' Dr Natasha Loges (Royal College of Music, London, UK) — 'Re-Employing and Re-Deploying Musicology' Chair: Professor Emeritus Gerard Gillen (Maynooth University, Ireland)		
13:00–14:00	Lunch (Pugin Hall, St Patrick's College Maynooth)		
Session 8	BEWERUNGE ROOM	O'CALLAGHAN ROOM	GILLEN ROOM
14:00–15:30	8a: Clara Schumann Chair: Dr Joe Davies (Lady Margaret Hall, Oxford University, UK)	8b: French/Russian Nineteenth-Century Pianism Chair: Dr Alison Hood (Maynooth University, Ireland)	8c: Twentieth-Century Music and Visual Culture Chair: Dr Gareth Cox (Mary Immaculate College, University of Limerick, Ireland)
	Emily Shyr (Duke University, USA): 'A Romantic Model: Relationships between Robert and Clara Schumann's Romances, Op. 94 and Op. 22', 30-minute Lecture Recital	Luodmila Podlesnykh (TU Dublin, Ireland): 'Alexander Dubuque and the Pedagogical Legacy of John Field'	Rachael Fuller (Boston University, USA): 'Cyborg Feminism and Cactus Politics in Steven Snowden's Land of the Living'
	Hannah Millington (Oxford Brookes University, UK): 'Clara Schumann's Depictions of the Nineteenth-Century "Wanderer"'	Dr Gregory Marion (University of Saskatchewan, Canada): 'Debussy's Préludes (Deuxième Livre): "Where Do We Go from Here?"'	Dr Laura Dallman (University of Florida, USA): 'Problematising Michael Daugherty's <i>MotorCity Triptych</i> (2000)'
	Professor Nicole Grimes (University of California, Irvine, USA): 'Formal Innovation and Virtuosity in Clara Wieck-Schumann's Piano Trio in G Minor, Op. 17'	Dr Clare Wilson (Ulster University, UK): 'André Caplet: Pianist Incognito?'	Dr John O'Flynn (Dublin City University, Ireland): 'Epic and Intimate: Maurice Jarre and the Soundtrack to <i>Ryan's Daughter</i> (Lean, 1970)'

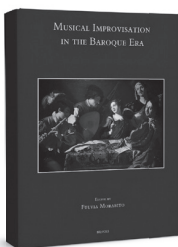
BREPOLS PUBLISHERS



Music and Theology in the European Reformations

*Edited by David Burn, Grantley McDonald,
Joseph Verheyden & Peter De Mey*

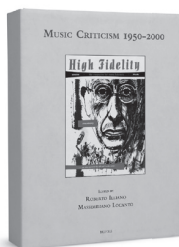
ISBN 978-2-503-58226-9



Musical Improvisation in the Baroque Era

Edited by Fulvia Morabito

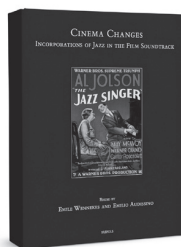
ISBN 978-2-503-58369-3



Nineteenth-Century Programme Music

*Creation, Negotiations, Reception
Edited by Jonathan Gregor*

ISBN 978-2-503-58346-4



Ludwig Senfl (c.1490-1543): A Catalogue Raisonné of the Works and Sources

Vol. I: Catalogue of the Works

By Birgit Lodes, Sonja Tröster & Stefan Gasch

ISBN 978-2-503-58420-1

Music Criticism 1950-2000

*Edited by Roberto Illiano
& Massimiliano Locanto*

ISBN 978-2-503-58442-3

With a grace not to be captured

*Representing the Georgian
theatrical dancer, 1760-1830*

By Michael Burden & Jennifer Thorp

ISBN 978-2-503-58356-3

Camille Saint-Saëns, Le Carnaval des animaux

*Facsimile Edition of the
Autograph Manuscript*

By Marie-Gabrielle Soret

ISBN 978-2-503-58122-4

Cinema Changes: Incorporations of Jazz in the Film Soundtrack

Edited by Emile Wennekes & Emilio Audissino

ISBN 978-2-503-58447-8

Nino Rota: La dolce vita

Sources of the Creative Process

By Giada Viviani

ISBN 978-2-503-56644-3



www.brepols.net
info@brepols.net

ABSTRACTS

Friday 10:00–12:00: Session 1a

BEWERUNGE ROOM: Music-Cultural Practice and Popular Culture Then and Now

Chair: Professor Lorraine Byrne Bodley (Maynooth University, Ireland)

Dr Anja Bunzel (Czech Academy of Sciences, Czech Republic)

‘Nineteenth-Century European Salon Repertoire within the Context of Popular Culture’

Scholars scrutinising the nineteenth-century German Lied have grappled with difficulties in situating this genre as regards its aesthetic (and commercial) value, because it is positioned somewhere between popular culture and high art. While the works rooted in this genre vary in terms of their compositional aesthetics, and indeed may bear similarities with their pendants in other languages, they share their performance contexts with such other genres as two- and four-hand piano pieces and small-scale chamber works: distributed as sheet music, many of these compositions were performed in (semi-)private settings beyond their own regional and/or national realms. These settings range from high-calibre musical salons (for instance those of Fanny Hensel in Berlin and Václav Jan Tomášek in Prague) to less musically-oriented gatherings in the homes of writers, politicians and/or people holding other forms of social responsibility. Thus far, salon scholarship has advocated surveys of important European cities and/or case studies of specific salons. There is a need for further studies of this kind in order to re-evaluate the socio-cultural significance of salon culture. Furthermore, I suggest a pan-European perspective with a focus on the music, through which I hope to examine the salon’s impact on popular culture and cultural transfer. Introducing aspects of a new research project on musical repertoire in regular private social gatherings between 1815 and 1850, this paper offers first ideas as to how the salon, as a semi-private platform, took an active part in shaping nineteenth-century popular culture and in inspiring and disseminating popular song. I invite a vivid discussion thematising current scholarly chances and challenges in researching nineteenth-century salon culture as a pan-European platform for the promotion of popular music and cultural transfer.

Dr Hyun Joo Kim (Seoul National University Yonsei/Ewha Womans University Seoul, South Korea)

‘Approaching Reproductive Arts: Liszt as Musical Engraver, Translator, and Colourist’

Recent scholarship has begun to recognize Liszt’s experimentation in transcription in a way that acknowledges the executor’s creativity and the work’s independence in a broader cultural and philosophical context. Drawing on the discipline of French visual-cultural history, this paper relates Liszt’s sonic reproductions to the widespread nineteenth-century interest in visual-art reproduction. Based on a wide array of reviews and critiques from journals such as *Gazette des beaux-arts* and *L’artiste* as well as books such as *Grammaire des arts du dessin* by the art critic Charles Blanc, I demonstrate the pressing issues with the reproductive

arts, including the lack of colour, the notion of translation, and the dichotomy between colour and contour, through which a new conception was emerging of the relationships between visual printmakers and musical transcribers. Just as the eminent engravers and lithographers of Liszt's time invested heavily in new technical apparatus to control light and shade and thus bring about striking visual effects that would be roughly equivalent to the original colours, so did creative arrangers such as Liszt develop new methods to render the sonic properties of instrumental colours on the black-and-white keyboard. This paper also demonstrates how Liszt's arrangements, through distinctive types of keyboard figuration, use of pedal and so on, created a kind of one-man orchestra in the mid-nineteenth century. This collective evidence – deriving in part from my forthcoming book (*Liszt's Representation of Instrumental Sounds on the Piano: Colors in Black and White*) but also going beyond it – sheds light on how Liszt fashioned his role as a musical engraver, translator, interpreter, and colourist to make the reproduction in 'black and white' as vibrant and alive as the original.

Dr Esther Cavett (King's College London, UK)

'Playing to Be/come Alive: What Pianos Mean for Adult, Amateur Performers Today'

The lived experience – and meaningfulness – of amateur, classical musical performance today has been submerged by current musicology's drive towards plurality and inclusion, even when amateur music-making in earlier times receives critical attention (for instance, Head, 2013).

To address this, I take as my point of departure an event happening in a (I confess, my) domestic music room. Pianists, from hesitant beginner to proficient performer, who work or who have previously worked in day jobs far removed from music conservatoires or universities, gather together of an evening, each to perform a short piece on my Steinway "model B". These devotees do not think that their instrument is so last century, ebony and ivory symbolising oppression; they do not think it has died and been reincarnated as an electric keyboard or a non-western sound-source to be theorised by the ethnomusicologists we all are now. They play to be/come alive. I want to know what exactly is going on.

I interrogate how these performers relate to this gleaming instrument and to the instrument they play to themselves back home (or in the office), to each other, in all their vulnerability as performers, and to the process of learning an instrument as an adult. I also think about my own subject position amongst them as ex-colleague, as the person who set up a music club in the law firm where we once all worked, and now as (ethno-)musicologist and outsider. Relationality in classical music performance has been considered by Amanda Bailey (in Nooshin, 2014) but this study considers relationality not of professional performers but amateurs of various kinds—to themselves both individually and collectively, to their instruments, and to those who gaze upon them.

By means of interviewing these performers, collecting and interpreting their data using largely interpretative phenomenological analysis (Smith, Flowers, & Larkin, 2009), I offer an phenomenological account of the social meanings of pianos for a class of ardent performers largely forgotten by the world of academe.

It mediates between new materialism (instrument as relational object: Bates, 2012) and ethnographical methods, creating understanding of how adult, non-professional performers (but also, perhaps, I/we) might access the profound through the musical instrument as loved thing.

Karishmeh (Kay) Felfeli (Independent Scholar, UK)

‘Musicology, Subjectivity and Medical Music Analysis: Mozart’s Fantasia in C Minor, K.475’

Musicology has always been reticent when it comes to escaping from the clutches of the arts and humanities, which continue to exert a power over any kind of research or scholarship that falls under the academic study of music. This paper examines the tensions that emerge when specialist training (in my case, as a music analyst) is rejected in favour of a broader, more all-encompassing approach to writing about music (and this includes writing up an analysis of structure, form, tonality). Via a single case study (Mozart’s Fantasia in C Minor, K.475), I demonstrate the difference between an unreflective analysis that pays little homage to the author-composer’s larger-than-life spirit, and a more entertaining semi-historicist methodology that only relies on score and biographical correspondence. Drawing from a range of sources (especially the work of Annette Richards, 2000, and Matthew Head, 2014, also landmark texts by Robert Spaethling, Joel Lester, Cliff Eisen *et al.*), and from nearly three years of my own theoretical-analytical research made possible via an AHRC Northern Bridge scholarship, I present a ‘medical’ music analysis that brings eighteenth-century discourse into direct contact with present-day musicology, psychiatry, psychology, musical criticism and music theory.

Via my own recording and demonstration at the piano, which is compared with other recordings (following in the footsteps of Daniel Leech Wilkinson), I argue that in the right hands Mozart’s fantasia becomes an entertaining and disturbing example of public musicology, capable of transcending time and place, that comes to life when musicology means business.

Friday 10:00–12:00: Session 1b

O’CALLAGHAN ROOM: Glances into Archives and Transcriptions

Chair: Dr Kerry Houston (TU Dublin, Ireland)

Patrick Huang (University of London, UK)

‘In Search of Lost Chinese Music through Japanese Artefacts and Manuscripts’

Throughout history, Japan has absorbed large portions of Chinese music and theory due to its political and cultural demand. Due to Japan’s relative isolation and political stability, lost music pieces in China can still be found in various Japanese sources. This provides valuable first-hand reference to the morphology of music at the time and raises the possibility of historical reconstruction. However, as it has external origins, the music is inevitably ‘Japanised’ over time. As such, the rigorous tracing and referencing of both oral and written sources become all the more crucial to the integrity of the research.

My case analysis is focused on Japanese *Gagaku* (雅樂, lit.: elegant music). It originates from *Yanyue* (燕樂, lit.: dining music) in *Tang* China (618–907), and was brought to Japan via diplomatic missions in the eighth to ninth centuries. *Gagaku* is still practised by ensembles today and is passed down by oral tradition. Written sources from the Japanese medieval period, such as *Hakuga no fue-fu* (博雅笛譜) in 966, *Sango yōroku* (三五要録) and *Jinchi yōroku* (仁智要録) in the twelfth century, and *Shinsen Shoteki-fu* (新撰笙笛譜) in 1303, also draw parallels with this and provide an insight into the chronological ‘Japanisation’ of *Gagaku* music. In my presentation I will cover some background information and briefly describe the notation of *Gagaku*, then further explain the changes seen in different manuscripts and oral traditions in order to obtain a closer approximation of ancient *Tang* music.

Scott Flanigan (University of Ulster, UK)

‘A Question of Style: Practising Transcriptions and Transcribing Practices’,

Transcription is an integral part of jazz studies. The initial stages of the process of transcription are underpinned with issues of stylistic accuracy, musical development, content, intent and coherency. Once the transcription is complete, the action of assimilating musical ideas into the performer’s personal musical style, as well as maintaining an improvisatory but individual nature, unveils a myriad of interpretative avenues and methods for the jazz musician.

The exploration of the most productive ways in which the musician can transcribe a jazz solo has been discussed in previous research by Thomas Owens, and approaches to segmenting and categorising structures have been developed by John White. In seeking to address the problematic nature of transcription, this paper draws upon theories suggested by White and Owens to outline ways in which jazz solos may be transcribed, segmented and classified. These classifications provide a basis upon which the performer can effectively blend transcribed elements into new improvisatory styles.

Theoretical questions, concerning the practical nature of performing transcribed structures and the impact these have upon the creative output of the musician, remain. The paper discusses practice issues pertaining to categorisation, reduction, practice ideas and effectiveness, supported by a methodological principle of practice methods illustrated by demonstrations and musical examples throughout. The paper will conclude with thoughts on the theoretical contexts and techniques involved in effective transcription and, additionally building on contemporary practice methods established by Mark McKnight and Tom Williams, will suggest new ideas for both transcription practice and practising transcriptions.

Dr Adèle Commins (Dundalk Institute of Technology, Ireland)

Dr Daithí Kearney (Dundalk Institute of Technology, Ireland)

‘Life beyond the Library: Sharing Research with the Oriel Traditional Orchestra and Ceolta Sí’

Drawing inspiration from a section in *The Oxford Handbook of Music Revival* that presents a historical perspective on the role of scholars and academics as

revival agents, this paper provides a contemporary example of how research at a university level research centre in Ireland informs musicking both in the surrounding region, with a focus on the activities and repertoire of a community orchestra, and further afield in the context of a branch of Comhaltas Ceoltóirí Éireann. The paper critically considers the merits and challenges of applied ethnomusicology, as well as those related to community engagement in higher education. With a focus on research in the area of Irish traditional music, the paper examines how the scholarship of teaching and learning, archival research and creative arts practice with an emphasis on composing and arranging impact on some of the 'hidden musicians' of counties Armagh, Cork, Louth, Meath, Monaghan and Waterford, particularly in the context of participatory music-making.

Professor Yo Tomita (Queen's University Belfast, UK)

'The Bach Printed-Music Database and Its Roles in the Reception Study of Bach's Works in the Long Nineteenth Century'

In the last two decades reception history has become one of the most popular research topics in Bach studies. The majority of these studies tend to focus on the examination of the final phase of the reception process, where the influence from Bach's compositions is evaluated within a new historical tide or under different aesthetic ideals from those of Bach's own time. In other words the process leading to the specific historical context, for instance how the specific version of Bach's works as manifested in a printed edition became available to the person under scrutiny, which should really be considered simultaneously as the other side of the same coin for the holistic understanding of the subject, tend to be ignored. The richness of information that a printed edition can offer to scholars is often underestimated. Each edition reflects a work's market appeal, the ambitions of its editors and publishers, trends in its interpretation and the handling of source information at the time of its publication, to name but four. To be able to gain a better understanding of it I have started compiling a Bach Printed-Music Database. In this paper I shall show how a systematic examination of the printed music can give us access to the thoughts of the people who produced these editions, and how we can have a bird's eye view of all the threads of Bach reception spanning over a century from this unique perspective.

Friday 10:00–12:00: Session 1c

GILLEN ROOM: Irish and British Twentieth-Century Art Music

Chair: Dr Martin O'Leary (Maynooth University, Ireland)

Orla Shannon (Dublin City University, Ireland), 30-Minute Lecture Recital

'Underrated, Underestimated: The Contributions of Joan Trimble (1915–2000) to Ireland's Canon of Twentieth-Century Art Song'

'Composition was a man's world', writes Joan Trimble (1915–2000) in one article. When explaining the impact that gender had played upon her career, she drew on the words of H.G. Wells: 'No one expects [a man] to deal with the next meal, or

the child's measles.' Despite her limited compositional output, Trimble was one of the few Irish or English women to have gained international recognition during the twentieth century. Some of her early compositional achievements included the Cobbett and O'Sullivan Prize at the Royal College of Music, London. Perhaps her most radical accomplishment was when she became the first woman to have been commissioned by the BBC to write an opera for television (1957). However, many of her works await publication to this day.

In adopting a feminist-musicological perspective this presentation will deliberate the reasons why Trimble's compositional identity has been overlooked in Ireland's existing canon of art song. A biographical evaluation will identify the various socio-political difficulties she faced in advancing her compositional career. Using Peter Stacey's model on text-setting and musico-poetic rhetoric, this lecture will reappraise her earliest trilogy of vocal works—*My Grief on the Sea* (1937), *Green Rain* (1937), and *Girl's Song* (1937)—to illustrate the nuances of her writing style. Subsequently the aims of the paper are twofold: to provide a case study on the rehabilitation of women composers in the canon of twentieth-century Irish art music, and to present Trimble as a role model for contemporary female composers seeking representation across the British Isles.

Dr Ita Beausang (Independent Scholar, Ireland)

'*A Sea Poem*: Ina Boyle's *Fingal's Cave*'

The sea, with its changing moods and hypnotic rhythms has inspired many composers including Beethoven, Mendelssohn, Elgar, Sibelius and Arnold Bax. Wagner and Benjamin Britten explored the drama and the turbulence of the ocean in their operas. Debussy wrote that he loved the sea and listened to it passionately, but he found more inspiration for his music in paintings than in the sea itself. Ina Boyle lived in Enniskerry, only a few miles from the sea, and became a regular traveller across the Irish Sea by steamship for her visits to London. *A Sea Poem* was her first substantial orchestral work, consisting of an introduction, theme, six variations and finale. It was completed on 29 January 1919 and submitted to the Carnegie Trust competition later that year. According to her *Memoranda* 'The judges sent a note that they hoped I would not be discouraged but would let them see more of my work'. She had entered her orchestral rhapsody, *The Magic Harp*, at the same time, and that was selected for publication by the judges, becoming her most successful composition. *A Sea Poem* has never been performed in public and has been overshadowed by Boyle's other orchestral works. As it was being recorded in 2018 by the BBC Concert Orchestra on the Dutton label it was christened 'Ina Boyle's *Fingal's cave*'. This paper will consider it on its own merits as an ambitious and accomplished work.

Professor Fiona M. Palmer (Maynooth University, Ireland)

'Consolidating the Position of British Conductors: Issues of Identity and Influence in the Musical Conductors' Association (1916)'

Perceptions of British conductors – their function, status and authority – shifted significantly between the 1870s and 1920s. Emerging from the shadow of continental European exemplars, British conductors began to forge a clearer

identity. The individual careers and contributions of high-profile conductors have been the subject of close consideration. However, little attention has been paid to the collective efforts of conductors to influence the opportunities, working conditions and status of their profession during the First World War.

This paper uses the establishment of the Musical Conductors' Association [MCA] (March 1916, London) as a lens through which to explore the issues surrounding the conductor's role within the music profession at that time. Casting light on the place of the conducting profession within the wider musical marketplace, it questions the impetus, timing, membership and aspirations of the MCA, situating its activities and effectiveness within the broader framework of unionization in Britain and in continental Europe. With central aims focused on 'improving and consolidating the position of British Conductors', the MCA's Honorary Council included leading figures: Landon Ronald (Executive Chairman), Sir Frederic Cowen, Sir Edward Elgar, Edward German, Sir Alexander Mackenzie and Sir Henry Wood. A range of sources underpins the research, including unpublished correspondence, institutional archives, contemporaneous newspapers and periodicals. As a result, new understandings emerge in relation to professional hierarchies (public and private), the status and working conditions of conductors, and the power of collective action at this time.

Dr Axel Klein (Independent Scholar, Ireland)

'Swan Hennessy's Critique of the Avant-Garde'

The Irish-American composer Swan Hennessy (1866–1929) lived in Paris during a period of profound and dynamic change in the stylistic development of European art music. He witnessed first-hand not only the shaping of the Impressionist sound world but also the rise of Schönberg and his reception in one of Europe's pivotal musical capitals. A composer motivated by the contrasts between rural and urban life as well as by his natural and technical environment and imbued with his own peculiar musical humour, he reacted instinctively against the dodecaphonic art of Schönberg and his disciples. His criticism takes on a variety of forms: from letters to the editors of music journals to ironic compositions, and from ridiculing polemics to serious arguments. Underlying this is a deep-rooted concern for the future of music and the direction it was taking, which goes far beyond reactionary conservatism. In this paper I am going to show some examples of his critique of the contemporary avant-garde that make him one of the most outspoken – and yet wholly forgotten – opponents of the Schönbergian aesthetic of his time in Paris.

Friday 13:00–15:00: Session 2a

BEWERUNGE ROOM: Analysis: Liszt, Mendelssohn and Brahms

Chair: Professor Nicole Grimes (University of California, Irvine, USA)

Maddie Kavanagh Clarke (Durham University, UK)

'Delayed Cadential Closure: An Examination of Structural Cadences in

Mendelssohn's Overtures'

A frequent narrative of recent scholarship is that concepts of closure, and importantly cadences, in the late-eighteenth and early-nineteenth centuries are imbued with goal-directedness (Schenker, 1979; Caplin, 1998; Neuwirth and Bergé, 2015). As cadences represent 'the structural end of broader harmonic, melodic, and phrase-structural processes' (Caplin 1998, 43), they offer a moment of finality, helping to articulate the broader formal landscape. One of the most important strategic concepts in Mendelssohn's repertoire is the continuous delay of cadential closure. Beginning at the intra-thematic level, and operating through to the inter-thematic level, Mendelssohn frequently avoids cadential articulation. This results in a disassociation between the concept of closure and the cadence, with the articulation of formal space dependent on melodic, rhythmic or rhetorical markers. This avoidance, deferral and delay is particularly prevalent in the main and subordinate themes. This paper examines thematic cadences in Mendelssohn's overtures, and the treatment of the EEC (essential expositional closure) and the ESC (essential structural closure), the two most important generic and tonal cadential goals of the sonata space (Hepokoski and Darcy, 2006). This paper investigates the processes through which Mendelssohn delays structural cadences, and the consequences of delayed structural closure, in terms of the impact on syntax, the teleology and concepts of goal-directedness, and the listener expectation.

Bryan Whitelaw (Queen's University Belfast, UK)

'Franz Liszt and the Post-Classical Sonata Deformation'

As recent attempts to theorise the practices of post-Classical composers gain renewed momentum, a comprehensive study of Liszt's engagement with the principles of sonata form is overdue. Save for a selective number of analyses, recent attempts at the formal study of nineteenth-century repertoires have tended to disregard Liszt's output. Due to Liszt's apparent resistance of standard sonata-form models – those recently captured by both William Caplin (1998) and Hepokoski and Darcy (2006) – his works are often explained solely in terms of their programmatic content. While it is important to acknowledge the programmaticism of some of Liszt's music, and its poetic and literary inspirations, its relationship with formal models demands more attention than it has previously received. Hepokoski (1993, 2006) has suggested that composers from the turn of the nineteenth century were occupied with a variety of sonata deformational features that imply a 'post-sonata' generic subtype, and, in light of this, this paper attempts to explore what these structural features are and how they manifest themselves in Liszt's sonata compositions. Calling for a hybridised theoretical discourse beyond the models of the Viennese-Classical, I show how Liszt employs a common formal process across a number of symphonic works, and in turn I attempt to endorse his significance for the pursuit of a Romantic *Formenlehre*.

Dr Vadim Rakochi (Gliere Kyiv Municipal Academy of Music, Kyiv, Ukraine)

'Brahms's Second Piano Concerto Orchestration and "the Music of the Future"'

Botstein (1990) wrote that it was rather Brahms than Wagner who should

represent ‘the music of the future’ because of the former’s unprecedented synthesis of the old and the new. Rosen’s (2000) ‘structural quotation’ and Neunzig’s (2003) ‘symphony reinvention’ revealed these two sources in Brahms’s treatment of musical forms and genres. Still, the role of the Brahmsian orchestra in this synergy remains largely unexamined.

This paper discusses four converging fields of interaction between the Classical and the Romantic styles in the orchestration of Brahms’s Second Piano Concerto. It is their synthesis that conditions an original character of sound and highlights a particular orchestral style. First, an almost Beethovenian orchestra (in terms of structure, composition of instruments) in a post-Berlioz and Wagner era creates both a rigid and inspired sound. Second, a number of solos embody the romantic atmosphere and personify the story; a strong vertical of sections, inherent mostly to the classical style, objectifies the narrative. Third, doublings in thirds or sixths create a touch of Romantic sentiment to a ‘Classical’, straightforward melodic movement. Fourth, the alternations between the ‘in-the-orchestra’ soloists – horn, clarinet, cello – and the ‘out-of-orchestra’ soloist – piano – form ‘ensembles-in-the-orchestra’; this precludes timbral or textural monotony and adds intimacy to a massive orchestra.

Brahms conceptualized the Classical orchestral structure and the Romantic expression of doublings, alternations and solos as unified domains. This approach to the orchestra is reflected in twentieth-century symphonic works and thus should be considered ‘the music of the future’.

Federico Favali (University of Birmingham, UK)

‘Recomposing Brahms: A Glance into the Future’

Key elements of Brahms’s musical language still influence the work of contemporary composers. György Ligeti’s Trio (1982) and Thomas Adès’s *Brahms* (2001) are two works that include elements of Brahmsian philosophy. Both of them are part of the Brahmsian heritage.

Among many pre-eminent innovations introduced by the German composer is a new way to deal with sonata form. Another aspect is the use of the developing variation: a new view on one of the most ancient compositional techniques. This paper aims to show how Brahms’s heritage, specifically about sonata form and the developing variation, has been received and interpreted by Ligeti and Adès in their respective pieces. For this purpose the form and structures of these compositions will be analysed. The result will highlight how they continued the Brahmsian philosophy of re-composing the past in order to move toward the future, in a still-ongoing process, which can be described as a ‘historical developing variation’.

Friday 13:00–15:00: Session 2b

O’CALLAGHAN ROOM: Musicology and Politics

Chair: Dr Shane McMahon (Maynooth University Arts and Humanities Institute, Ireland)

Michael Whitten (Queen's University Belfast, UK)

'Should we be pragmatic or critical about authenticity? Towards a diagnostic approach to authenticity in cultural consumption and taste'

Questions about the relationship between authenticity and musical taste have received widespread interest in the sociology of culture literature. Often described as a quality attributed to goods, practices or people which are taken to be 'real', 'original' or 'unique', recent sociological research indicates that authenticity is a much-sought-after value which is becoming increasingly central to questions of musical taste. Emerging from the debate are two opposing camps, one consisting of what I call 'bystanders' and the other 'sceptics'. The bystanders argue that while authenticity is difficult to describe it nonetheless has some real value and what is needed are better sociological descriptions of what this value is. The sceptics, however, suggest that authenticity serves as another form of symbolic violence which needs to be unmasked. While not rejecting the bystanders and sceptics wholesale, I argue that both accounts have underdeveloped the practical significance of authenticity, specifically that agents have recuperated in their ethical reflections both a sensitivity to the difficulties of describing authenticity as well as their engagement in making unmasking critiques of their own. On this account agents have come to understand themselves in these ways by not taking social phenomena at face value, which showcases their deep ambivalence about their sociality. This paper will conclude that to better understand musical life today we need to avoid a non-reductive account of both musical taste and authenticity by taking more seriously the moral sentiments of the agents we research who, like us, are sensitive to the ethical hazards of our unavoidably social nature.

John Moore (University of Liverpool, UK)

'Negative Harmony, Post-Truth Musicology and the Illusion of Musical Profundity'

In 2017 a theoretical concept known as 'negative harmony' began to proliferate in online musical communities popularised by a YouTube interview with prominent jazz musician Jacob Collier. Purportedly based on the work of theorist Ernst Levy and his 1985 monograph, *A Theory of Harmony*, negative harmony has gained a significant cult following online. Since the interview's publication a multitude of response videos, articles and discussions have appeared online in various forums and formats, with some calling into question the validity of the theory. That being said, negative harmony's supporters far outweigh its detractors, and its unprecedented popularity is unrivalled in the expanding domain of music education media online. This study aims to analyse negative harmony as a digital subcultural phenomenon and meme. I will situate negative harmony in its theoretical context, looking at related theoretical frameworks that paved the way for the concept and highlight any correlations that may exist. I will also look at how the era of post-truth may be affecting musicology more generally. Based on this I will evaluate the utility of negative harmony in a range of contexts including educational, compositional and performative. I will also examine negative harmony's origins as a meme and use a combination of discourse analysis

and ethnographic research to analyse how negative harmony is perceived and evaluated by a range of individuals from varying musical backgrounds.

Chris Williams (Central Music Library of the BBC/Australian Music Centre, Australia)

‘*Sun Music*, Sun Books: Historical Musicology in Service of the Nationalist Agenda’

It wasn’t until the next day that news reached Sydney: Despite heavy rain and London traffic, the reviews of the night before amounted to ‘the most encouraging and unanimous reception of a new work during the whole Commonwealth Arts Festival’, a piece of ‘genuine distinction’.

This is the canonical story of the world première of Australian composer Peter Sculthorpe’s *Sun Music*, a work that would go on to spawn several similarly titled works, in a series now considered iconic for both the composer and the broader socio-political idea of ‘Australian Music’.

In truth the reviews were not unanimous. The canonical account, however, comes from Roger Covell, then the *Sydney Morning Herald*’s chief music critic but also a close collaborator and confidant of Sculthorpe. Covell had already penned the programme note for *Sun Music* in addition to the review of the first performance and would go on to enshrine the work’s ‘historical significance’ by inscribing it in his book, *Australia’s Music: Themes for a New Society*, published by Sun Books. Far from being a history of ‘Australia’s Music’ the book would become *the* history of ‘Australia’s Music’, a history in which the historian was not only present but actively participating.

Covell’s publisher Sun Books was a self-consciously ‘nationalist publisher’, just as *Sun Music* became a self-consciously ‘nationalist’ music. Under the guise of historical musicology – perhaps a tautology at the time – Sun Books’ nationalist agenda inscribed its namesake.

By reconstruing *Sun Music*’s reception this paper brings to light the broader, and largely covert, cultural influence of Sun Books in shaping the dominant narrative of ‘Australian Music’. This, in turn, opens necessary space to reconsider Covell’s history now that it is itself historical.

Dr Martin Knust (Linnæus University Växjö, Sweden)

‘The Spirit of Propaganda: Music in Political Journalism’

Ever since the onset of the use of the moving image in journalism music has been played in connection with it. Music accompanied the newsreels and propaganda films that were produced during World War 2 – both live and on soundtrack – and, after a period of relative absence, is now back in all kinds of audio-visual journalist formats, be it TV news, journalist videos on the web, political magazines and documentaries etc. Despite its presence in everyday life neither the impact nor the mechanisms nor the history of this kind of background music has been researched systematically. In my paper I will present an attempt to take a grip on this phenomenon. Methodologically it is rooted in the critical tradition of the Frankfurt School and adds some aspects from recent media research about film, TV and music.

After a short historical overview about the origins of music in journalism I will outline the circumstances of music production at the present state. An aspect which is central for this critical survey is the fact that music in journalism was born out of the spirit of propaganda and still displays traces of it. Specific contradictions, problems and unanswered questions that this kind of music poses to the researchers will be presented and discussed.

Friday 13:00–15:00: Session 2c

GILLEN ROOM: New Media in Musicology and Music Education

Chair: Dr John O'Flynn (Dublin City University, Ireland)

Donal Fullam (University College Dublin, Ireland)

'Interactive Music and the Logic of New Media'

The enclaves of post-industrial capitalism are surrounded by audio-visual panoramas that have developed from European and American avant-garde experiments in musical composition and multimedia experience. Visions of a panoptic media culture often appear oppressive and dystopian, but all-encompassing media events designed by composers and artists following John Cage during the 1960s were intended as participatory, democratic forms of art, in opposition to perceived fascist modes of top down communication. Avant-garde approaches towards the technologisation of music and democratic media choice were transformed within the consumer culture of the 1980s and are now consolidated as commerce within modern algorithmic culture.

More than any other medium computer games most fully reproduce the encompassing ideal of the post-war American avant-garde, transfused with the relentless commercialism of the 1980s. Computer games surround the player with choice, but the impetus to design these enveloping audio-visual environments does not come from the attempt to democratise culture – it comes from an overarching consumerism and the rationalisation of computer logic.

Avant-garde experiments in participatory art, named 'democratic surrounds' by Fred Turner, and interactive music in games share a genesis in the politics of media participation that developed after World War 2, but also in the logic of computerisation. The modularity and automation of contemporary music and new media, and the panorama of uniquely individuated audience experiences, are not new, but the meaning of media interaction has been radically transformed within the hyper consumerism that developed towards the end of the millennium. Interactive choice is central for both styles of modular, algorithmic composition, but it transforms from a political to a commercial concept according to changing contexts. This paper outlines the movement of interactive musical techniques from the experimental audio-visual surrounds of the 1960s to our contemporary media culture.

Noga Rachel Chelouche (Tel Aviv University, Israel)

'Classical Music, Text and Contemporary Art: Listening to Mozart in Anri Sala's Installation *The Last Resort*'

The Albanian Anri Sala is a contemporary artist who centres on sound and music. In some of his films and installations he uses classical Western music by composers including Mozart, Tchaikovsky and Ravel. In these works Sala suggests new forms of execution and interpretation as well as new forms of listening.

My talk focuses on Sala's multimedia installation *The Last Resort* (2017). In my talk I show how the installation fashions new modes of perceiving and listening to music by integrating music, visual art and text. *The Last Resort* employs the adagio movement from Mozart's A major Clarinet Concerto in an unusual way: the music is heard from above through speakers located inside 38 snare drums hung upside down from the ceiling. In addition, Sala has made tempo changes in the music by following weather indications in a private journal from 1838. The journal was written by an English sailor on his voyage to the colony of Adelaide, Australia. Sala, by juxtaposing Mozart's music (with its context of the Enlightenment) with a text (in the context of Colonialism) is relating the two, suggesting a new connotation for the well-known music. Moreover he is exploring novel ways to listen to and perceive Mozart: the audience is situated under the orchestra and the sound comes from above; each audience member chooses what section of the orchestra to listen to. Furthermore Mozart is re-situated historically and culturally. As in many of Sala's works, *The Last Resort* invents a new musical experience and offers ways to refigure the work and its performance.

Lauren Farquharson (Dundalk Institute of Technology, Ireland)

'An Investigation of the Repertoire and Technical Standards in the British College of Accordionists 2019 Syllabi for Graded Examinations'

Academic output on the classical accordion is to date limited. My research aims to add to this output by investigating the repertoire and technical standards of the British College of Accordionists [BCA] founded in 1935/36 by Dr Otto Meyer. This presentation will explore the institutionalisation of the accordion in Britain from its inception with specific reference to the BCA's examination requirements. It will also examine the selection of repertoire in the accordion examinations and the technical requirements within each grade. This will be conducted through analytical engagement with the 2019 syllabi. Within each grade this paper will also compare the standard of techniques between British and non-British composers. Simultaneously it will consider if there is a balance in the selection of British and non-British repertoire in the 2019 syllabi and will aim to quantify the results. In essence this paper aims to analyse the contribution of British composers to the examination's repertoire and thus the development of the accordion in Britain. The recent data collected from an interview with the director of the BCA, Raymond Bodell, will offer a unique insight into the selection process for the BCA syllabi and will contribute to the findings of this paper.

Dr Mary Nugent (Marino Institute of Education, Dublin, Ireland)

'Bimusical Learning: *Idireatarthu*, the Best of Both Worlds?'

The phenomenon of a musician playing and performing in diverse musical genres is frequently described as bimusicality. How this phenomenon evolves in various

social and educational contexts is addressed in the literature through performer, researcher and educator perspectives.

This presentation addresses bimusical learner perspectives through an exploration of perceptions, learning processes and practices of students in an Irish context, aged sixteen to twenty years, as they cross between classical and Irish traditional musics. A qualitative hermeneutic research framework underpins this collective case study in which seven participants were purposively chosen from various formal and informal learning contexts. Data collected include the following: videotaped lessons, recorded practice/playing sessions, observations of a range of music-making activities, and interviews with the students, their parents and teachers. Participants represent a range of instruments: a saxophonist/traditional flute/uilleann piper; two violinists/fiddlers; a cellist/uilleann pipes/whistle player; a classical/traditional harpist/concertina player; a pianist/flute player; and a pianist/accordion player.

The research findings highlight the individuality of these students' bimusical practices, suggestive perhaps of a more nuanced image of the natural bimusical musician than was indicated in earlier literature. There is evidence of different levels of immersion, participation, commitment and, to some extent, fluency in the participants' involvement in the two traditions. The research illustrates how issues such as diversity, choice, ease and ownership are important to these students as they sustain their many musical involvements. The communal/social dimension of music-making receives special attention in these narratives as these young musicians negotiate the similarities, confluences and contrasts of their individual bimusical worlds.

Friday 15:30–16:30: Session 3a

BEWERUNGE ROOM: Schubert – Late Style

Chair: Dr Natasha Loges (Royal College of Music, London, UK)

Dr Joe Davies (Lady Margaret Hall, Oxford University, UK)

'Schubert and the Gothic'

This paper engages the phenomenon of the gothic as a lens through which to contextualize Schubert's penchant for all things strange and macabre. Areas of investigation include the arousal of extreme emotions, representations of death and ghostliness (as in the C minor Impromptu, D.899 no.1), excess and transgression (such as can be found in the opening movement of the G major String Quartet, D.887), and an emphasis on fantasy, the sublime and the grotesque – all of which are interconnected at multiple levels in the music under consideration. These tropes are explored from both semiotic and hermeneutic perspectives, with attention devoted to their musical signifiers as well as their associations with trends in literature and the visual arts. In pursuing this interdisciplinary approach the paper not only illuminates an underexplored aspect of Schubert's late style but also offers fresh perspectives on the significance of the gothic in the context of European Romanticism.

Dr Shane McMahon (Maynooth University Arts and Humanities Institute, Ireland)

‘Codes of Conduct: Rotational Form and Entropy in the First Movement of Schubert’s Piano Sonata in B-flat Major, D.960’

In *A Secular Age* Charles Taylor identifies the first half of the nineteenth century as the time when an invisible border is crossed between the pre-modern and the modern senses of self: the pre-modern ‘porous’ self cedes to a modern ‘buffered’ self which, in turn, reflects a broader shift from an understanding of the world as a ‘cosmos’, a world of experiential and generational continuity permeated with meaning, to the world as a ‘universe’, a place without inherent, preordained meaning and governed by the principle of entropy. This paper will argue that, against the background of the gradual erosion of the culturally-positive meaning of cyclical time during Schubert’s lifetime, a fundamental aspect of the dialogue undertaken with sonata convention in the first movement of D.960 is the tension between the rotational (as a cultural signifier of rejuvenation) and the rectilinear (as a signifier of entropy). The movement’s hexatonic and octatonic cycles give rise to a marked tendency towards equilibrium-inducing, or ‘entropic’, harmonic motion, of which its hexatonic poles are the most celebrated examples. In analytical commentary, however, the formal role of such harmonic events has not always been sufficiently considered. The analytical discussion presented here will focus on the relationship between such harmonic events and formal structure in the expositional and developmental rotations, with particular attention to the consequences of the exposition’s functionally-misplaced medial caesura and the recuperative task of the secondary theme zone.

Friday 15:30–16:30: Session 3b

O’CALLAGHAN ROOM: Music Theory: Origins

Chair: Professor Yo Tomita (Queen’s University Belfast, UK)

Dr Nikola Komatović (Independent Scholar, Serbia)

‘Where Was I Born?: The Question of an Unambiguous Origin of the Octatonic Scale’

In the nineteenth century, various ‘exotic’ scales began to find a foothold in the opuses of many Western composers. Among them is a scale that has had different names in different traditions, although it has always kept the same structure: Istrian scale, Pijper scale, Korsakov scale, Messiaen’s second mode and the globally accepted term – coined by Arthur Berger – the octatonic scale. Nikolai Rimsky-Korsakov (1844–1908) was one of the first to emphasize his own conscious use of the octatonic as a reference system.

Composers, music historians and music theorists (such as Boleslav Yavorsky, Joseph Schillinger, Richard Taruskin, Allen Forte, Dimitri Tymoczko, Kofi Agawu etc.) are usually in awe of the importance of the octatonic scale, but have so far offered very few – and very different – theories about its origin. What we do know for certain is that for centuries it found a fertile ground in Slavic countries and from there spilled into the West, first of all to France, where Olivier Messiaen

(1908–1992) acknowledged its Russian origin in his seminal treatise *Technique de mon langage musical* (1944). However, there are indications to suggest that this scale had not originated exclusively in that region. Therefore this paper will attempt to discern if the octatonic scale has an unambiguous place of origin and, if so, where it might be located.

Professor Xavier Hascher (Strasbourg University, France)

‘Rameau’s “Chords by Supposition” and the Unravelling of Ravel’s Harmony’

In its attempt to rationalise harmonic material, nineteenth-century theory reduced all chords to stacks of thirds of which the lowest note is posited as the root, also giving its name to the whole. Thus, for Jelensperger – whose treatise inspired Reber’s, which in its turn served as a basis for the teaching of harmony at the Paris Conservatoire – ‘a chord is an assemblage of 2, 3, 4 or 5 different notes, all taken from the same scale, which can be arranged in a succession of thirds’ (1830, p.12). Suspensions introduce dissonant combinations that differ temporarily from this template, yet resolve into it. Triple and quadruple suspensions, which give rise to ‘tonic eleventh’ or ‘tonic thirteenth’ chords, are of particular interest here. Jelensperger notates them as follows: Required parameters are missing or incorrect ‘where all the notes of the 5 chord [here a minor dominant ninth in A] are held above the 1 [tonic] chord’ (pp.96–97). However, only the root of the latter is implied, being at first placed underneath the dominant harmony as an ‘addition’ to it (Reber 1862, p.158). In his 1722 *Treatise* Rameau labelled such a construction ‘chord of the superfluous seventh’ and classed it in the category of ‘chords by supposition’, which included ninth chords and, more generally, all chords greater than the octave which for Rameau marked the ‘boundary ascribed to chords’. Whenever a chord exceeds this boundary it has to be assumed that a note has been added a third or a fifth below the actual, ‘supposed’ root, which is therefore distinct from this lower note. This paper aims to show how this notion, typical of the French Baroque, can be fruitfully applied to the context of Ravel’s music, where chords commonly span an interval greater than the octave, yielding interesting insights into the functionality of such chords.

Friday 15:30–16:30: Session 3c

GILLEN ROOM: Irish Country Music

Chair: Dr Laura Watson (Maynooth University, Ireland)

Christina Lynn (Dundalk Institute of Technology, Ireland)

‘The Road Less Travelled: Thematic Analysis of Susan McCann’s Musical Output of the Past 50 Years’

Thematic analysis is the process of identifying patterns or themes within qualitative data. This paper will investigate themes and patterns that exist within the output of one female performer of Irish country music. Thematic analysis will allow for qualitative analysis on two separate levels, semantic and latent. Semantic themes are associated with surface meaning, where the ‘analyst is not looking for anything beyond what is written or said in text’ (Braun and

Clarke 2006, p.84). Latent themes look beyond the words and start to ‘identify or examine the underlying ideas, assumptions and conceptualisations – and ideologies – that are theorised as shaping or informing the semantic content of data’ (*ibid.*). Thematic analysis’s main objective is to identify themes or patterns that exist within a given context. By utilising this method which Braun and Clarke have devised this paper will examine both semantic and latent themes in order to gain a further and more informed understanding of the musical output of Susan McCann. Additionally it will aid in one of my aims: to gain an understanding of how McCann’s music was reflective of the culture and society of Ireland at the time of its release.

Dr Stan Erraught (University of Leeds, UK)

‘The Country ‘n’ Irish Problem’

Country music remains extremely popular in Ireland, although perhaps because this popularity is concentrated in the north and west of the island and away from the major urban centres (Millar 2014, p.20) it receives less attention than it might merit, both in popular media and in popular music scholarship (see for example O’Flynn, 2009; Smyth, 2005). This paper forms part of a wider research project, still in its early stages, that will investigate three key themes related to the “Country ‘n’ Irish” scene: (i) Why did a genre that was of limited appeal elsewhere in Europe become so popular in Ireland? (ii) How did the music business in Ireland develop around country music, and did this – as is often argued – retard the growth of an indigenous pop and rock scene? And how does the Irish country music business operate now? (iii) Who and where are the audiences for Irish country artists now – in Ireland and among the diasporic Irish populations in the UK and elsewhere?

This paper will concentrate on the first of these: I want to look at contemporary sources to locate the point at which a subsection of the showband scene – a quite separate phenomenon, also somewhat peculiar to Ireland – moved from offering multi-genre entertainment to becoming specifically country-focused. I argue that the somewhat under-examined belief in the capacity of American country to resonate with a predominantly rural and socially conservative audience in Ireland, and the supposed correspondence and pattern of influence between country and the ballad tradition of these islands, needs to be interrogated. My tentative view is that – as with many music business phenomena – there were contingent and even accidental elements at play, and an investigation of the way live and recorded music were managed and marketed in Ireland in the early to mid-1960s, a look at some key figures, and a consideration of the response to the occasional touring US artists might help us to begin to piece together a more nuanced and materialist picture.

Saturday 9:00–10:30: Session 4a

O’CALLAGHAN ROOM: Seventeenth- and Eighteenth-Century Studies: Individual and Generic Considerations

Chair: Dr Michael Lee (Trinity College Dublin, Ireland)

Dr Estelle Murphy (Maynooth University, Ireland)

“And Is There One Fanatique Left?": Anticipating Absolutism in the Restoration Court Ode'

The restoration of Charles II in 1660 is an event that has fostered interest from scholars across a multitude of disciplines. Understanding the cultural aspects of Restoration politics – the music, poetry, visual and other arts produced at this time – is a facet that has proven challenging, not least because of tendencies to dismiss such elements as frivolous at worst and reflective and inconsequential at best.

A lack of extant works performed at the Restoration festivities has added to this challenge. For many years the only secular music identified has been the solo song 'Welcome, Welcome Royal May' by Alexander Brome, set to music by Matthew Locke. Evidence of a much larger work – the text of a full ode by James Shirley, set to music by Charles Coleman – sheds new light on the re-establishment of music at the Carolean court.

This paper will take this first ode for the king at the Restoration and, following Andrew R. Walkling's revisionist approach to understanding the cultural aspects of Restoration politics, will demonstrate the importance such musical outputs had for rebuilding the monarchy's status. It will argue that such activity was in fact indicative of Charles II's efforts towards creating a more court-centred and royalist system of government than has previously been acknowledged. Moreover, it will show how the ode as a genre embodied aspects of the absolutism that would emerge later in the reign, serving as an important means through which the court achieved its political objectives.

Dr Antonio Cascelli (Maynooth University, Ireland)

'Nicola Vicentino and the Metaphor of the Nude Figure'

The *paragone* of the arts is a discourse about music and visual cultures widely spread in renaissance Italy. Theorists, *artista* and writers from Leonardo to Comanini, from Vicentino to Zarlino explored the potentialities of the *paragone* as a way to negotiate and construct meaning, viewing music and the arts as part of a continuous sensory experience. Among the various examples there is one which deserves particular attention. In his *Antica musica ridotta alla moderna pratica* (1555) Vicentino compares the difficulty of writing two-part counterpoint to the difficulty of drawing a nude figure, in opposition to the 'relative' easiness of four- or five-part counterpoint and a fully clothed figure. The same metaphor is repeated a few years later by Orazio Tigrini in his *Il compendio della musica* (1588). Dealing with a metaphorical language always raises the question whether it is only a way to embellish the discourse or if there are deeper layers of meaning in terms of cognitive and cultural dynamics. The aim of this paper is to explore the significance of this particular analogy in the context of the renaissance interest in the nude figure and the critical debates around it (Giorgio Vasari and Ludovico Dolce), also the development of solo songs within the tradition of written music and two-part counterpoint, leading then to the development of opera across the sixteenth and seventeenth centuries.

Saturday 9:00–10:30: Session 4b

O'CALLAGHAN ROOM: Irish Public Musical Culture

Chair: Dr Axel Klein (Independent Scholar, Germany)

Dr Joe Kehoe (Independent Scholar, Ireland)

'Theme and Variations: Border Crossings in the Story of the Radio Éireann Symphony Orchestra'

Borders and boundaries exist at many ontological levels, from the most abstract, ethereal reality of lines in Euclidean space, to the cartographic level of lines on a map, to the most concrete – sometimes literally concrete – level of physical barriers and walls. Increasingly the topic of national borders has become the focus of academic discussion over a wide range of disciplines such as history, geography and political science. Moreover, even outside the world of scholarship, borders and the human impact of such borders, from Brexit to Trump's wall, are now the stuff of news stories on a daily basis. From the mid-1940s on the orchestra of Radio Éireann underwent very significant development and expansion. Taking an international perspective, and touching on cold-war politics, cultural diplomacy and communications technology, this paper explores how in the mid-twentieth century borders, border crossers and border crossings featured in the story of that development. In particular this paper examines the context of the development of the orchestra including the desirability of establishing a short-wave broadcasting service as a remedy for Ireland's post-war isolation; the consequent need to recruit orchestral musicians for the radio orchestra; and the factors which motivated European musicians to come to Ireland, then seen as a haven compared to many countries in continental Europe. Also covered in this paper are the events surrounding the forced resignation from Radio Éireann in 1948 of director of music Michael Bowles and his subsequent emigration to take up a foreign conducting post.

Dr Adrian Scahill (Maynooth University, Ireland)

'Supporting and Shaping Creativity in the Recording of Irish Traditional Music Albums'

More than sixty years after the first LPs of traditional music were issued, the album format endures as the predominant (and generally sole) recorded artistic output of traditional musicians and groups. Albums are marked with launches, advertised through different media, reviewed in newspapers, magazines and academic publications, and form the basis for the majority of the discographies of Irish traditional music (e.g. Carolan 1987; Carolan, McDermott and Smith 2001). All of this underlines how the album is an important cultural artefact within Irish music, yet little attention has been given to how the album is conceived as a particular type of creative artistic endeavour within traditional music and how the album might be considered as a type of musical work within the tradition. This paper examines how the conceptualization of the 'album as work' may have been shaped by the availability of a specific funding stream, the Deis traditional arts scheme (2005), and the later Deis Recording and Publication Award, which focuses on 'the recording or publication of work' (www.artscouncil.ie). It considers

how the criteria for the award direct musicians into creating works with particular canonic values, which may consequently lead to the creation of a type of ‘instant’ canon. Finally the paper reflects on whether the funding supports or hinders the type of agency and autonomy which Leah O’Brien Bernini (2016) argues are central to cultural production and to traditional artists’ well-being in an age of neoliberal capitalism.

Maurice Mullen (Dundalk Institute of Technology, Ireland)

‘The Flow and Ebb of Traditional Music Practice in Fingal’

This paper critically considers the impact of demographic change and urbanisation on music-making in Fingal with a focus on Irish traditional music. Fingal is noted for the presence of local strongholds of traditional music-making and for the endurance of some long-standing community arts traditions, such as mummers at Christmas time, piping and singing. The growth of new communities has challenged the identity and prominence of more established groups and contributes to a fluctuating engagement in Irish musical traditions, a pattern that precedes the intense demographic change of the past two decades. Established musicians and other parties with an interest in the traditions have settled in Fingal as part of inward migration to the county, augmenting existing musical activities and contributing to change in traditional music practices in their localities.

The paper will examine the development of the music and community interest in the traditions in key localities such as Ballyboughal and Skerries over the past 30 years. This will include a consideration of relevant models defining communities of practice, music scenes and approaches to community development, as a means of better understanding and theorising impacts of ebbs and flows in the popularity and place of Irish traditional music practice over time in these localities.

Saturday 9:00–10:30: Session 4c

GILLEN ROOM: Church Music

Chair: Dr Darina McCarthy (Maynooth University, Ireland)

Dr David Connolly (Dundalk Institute of Technology, Ireland)

‘Gigout and Guilmant – A New Approach to the Integration of Chant and Organ in Nineteenth-Century France’

As the middle of the nineteenth century approached, there were chant reformers who were interested in the improvement of the organ repertoire. Building on the integration of Lutheran chorales into the music of Bach, musicologists such as Danjou and Fétis were promoting integration of plainchant into organ music. These ideas aided the work of Alexandre Boely, Eugène Gigout and Alexandre Guilmant, and helped to allow the organ and chant repertoire to evolve. To quote Guilmant: “The German organists have composed some pieces based on the melody of chorales, forming a literature for organ which is particularly rich; why should we not do the same with our Catholic melodies?”

The influence of the Schola Cantorum in the development of organ music

more suited to the Solesmes ideas in terms of flexibility of rhythm and tonal structure will be explored, and the impact that these advances had on the future development of chant-based organ repertoire by composers such as Charles Tournemire (1870–1937) will be assessed.

Eleanor Jones-McAuley (Trinity College Dublin, Ireland)

‘Genevan Psalm Tunes in Eighteenth-Century Dublin: A Cross-Denominational Repertory’

The Genevan Psalter of 1562 was not only a work of great religious significance but also one of the most influential church music collections of the Protestant Reformation. Its 126 distinct tunes, designed to complement the poetic psalm translations of Marot and Beza, spread throughout Europe along with Jean ‘Calvin’s Reformed religion. Many of these “Genevan ‘jigs’, as one contemporary observer described them, were adopted by the churches of England and Scotland and became a central part of those church music traditions in turn. Dutch Calvinists brought the tunes with them to the American colonies. Genevan melodies even made their way to the Sultan’s court in Ottoman Istanbul, rendered in traditional Turkish style by a Polish-born court musician.

This paper will examine the Genevan psalm tunes as they were sung and heard in eighteenth-century Dublin, a city deeply divided along religious lines. In particular it will compare the use of the Genevan tunes in the city’s French-speaking Huguenot congregations with that of the parishes of the established church, where tunes like the ‘Old Hundredth’ (the name itself a reference to its original place in the Genevan Psalter) were mainstays of the metrical psalm repertory. Dublin’s Presbyterian and Baptist communities made similar use of the tunes in their musical practice. The Genevan melodies thus represented a point of commonality between Dublin’s different Protestant groups, despite the theological, political and even linguistic differences that divided them.

Saturday 11:45–13:15: Session 5a

BEWERUNGE ROOM: Schubert’s Surroundings (Friends, Critics, Audiences)

Chair: Professor Xavier Hascher (Strasbourg University, France)

Professor Lorraine Byrne Bodley (Maynooth University, Ireland)

‘Ars et Amicitia: The Aesthetics of Friendship in Schubert’s Circle’

Whereas the cult of friendship and the aesthetic discourse of Schubert’s circle have each separately received a fair amount of scholarly attention, a more thorough examination of the aesthetics of friendship on the formation of Schubert’s works is needed. Schubert’s compositions and correspondence offer insight into the intimate connections between friendship and the aesthetics of the period, not only due to the extent to which such discourses resonate in his musical output, but also because of how uniquely he regards musical activity itself as friendship. This paper will re-examine Schubert’s relationship with Schober and engage in close readings of a variety of his vocal music and works for piano four hands, a medium which Alfred Einstein noted is ‘symbolic of friendship’. Through this we will come

to a greater understanding of the extent to which the discourses of friendship and aesthetics intersect with and fundamentally affect one another with particular intensity in Schubert's musical practice and production. We will also discover how friendship emerges as Schubert's preferred mode for conceptualizing and shaping the complex relations between a composer, his art and his ideal audience.

Dr Marie-Charline Foccroulle (Independent Scholar, Germany), 60-minute Lecture Recital

'Purposes and Necessity of Length in the First Movements of Franz Schubert's Last Three Piano Sonatas'

The doctoral thesis in music performance I did at the Royal Irish Academy of Music in Dublin looks at the interpretation of the first movements of the last three piano sonatas of Ludwig van Beethoven and Franz Schubert. Schubert's treatment of sonata-form movements was abundantly criticised in the past for its length and lack of inner organisation. It is only recently that opinions on Schubert's qualities of composition, seen anteriorly as an imperfection, have been challenged and started to change. The length in Schubert's pieces, for example, is now seen by scholars as a brilliant quality of his music.

Based on the research found in the doctoral dissertation this presentation focuses on the first movements of Schubert's piano sonatas D.958, D.959 and D.960. It explains that specific purposes justify the presence of length; it shows the necessity of length in Schubert's music as well as its essential role in the development of the general discourse of the movements. In parallel, and helped by musical excerpts of the movements, this lecture recital describes the positive impact that length has on the interpretation and reveals the coherence it creates throughout the music. Supported by the recent but successful reassessment by scholars of Schubert's critics, the presentation helps performers to be aware of the reasons that are behind the lengths. Consequently it becomes easier to underline these reasons in the performance and therefore to make them understandable for the listener. Only then does length get its full meaning and become a significant expressive feature of Schubert's music.

Saturday 11:45–13:15: Session 5b

O'CALLAGHAN ROOM: Dublin at the End of the Nineteenth Century

Chair: Professor Fiona M. Palmer (Maynooth University, Ireland)

Eoghan Corrigan (University College Dublin, Ireland)

'Music at the Abbey Theatre: A Preliminary Assessment'

The presence of music in Irish theatre has been widely acknowledged, but never adequately explored. Although the Abbey Theatre may justifiably lay claim to being Ireland's most prestigious cultural institution, it is entirely characteristic that no previously published history of the Abbey has included music within its purview, despite the fact that since its foundation in 1904 music has consistently featured as a vital component of productions appearing on its stage, acting as an agent of both political and dramatic expression. This paper addresses this lacuna

in Irish scholarship and highlights the unique role musicological study plays in bringing into focus aspects of cultural history otherwise inaccessible to those working outside the discipline. I briefly survey the changing behaviour of music throughout the national theatre's rich history from the early 1900s through to the early twenty-first century in order to identify certain Abbey productions which reflect a crucial paradigm shift from 'music between the acts' to 'creative soundscape' in the theatre's history.

Dr Anne Stanyon (University of Leeds, UK)

'Almost an Irishman? Arthur Sullivan: Perceptions, Contacts, Influences and the Great, Big Dublin Concert of 1894'

At 5:30pm on Friday 6 April 1894, following a smooth ferry crossing from Holyhead and having disembarked at Kingstown, Sir Arthur Sullivan arrived in Dublin. He might have been mistaken for royalty, such was his status and reception. His visit had the nature of a triumphal progress. He was lionised by Dublin society, photographed, drawn, interviewed and pursued by the Dublin press. Sullivan was in the city to conduct a Dublin Musical Society concert; it was a major coup to have engaged him – he was the most famous British musician of the nineteenth century, a conductor who rivalled Richter, an A-list celebrity and a household name.

Thirty years earlier a twenty-one-year-old Arthur Sullivan arrived, virtually unnoticed, on his only previous visit to Ireland. However, his few weeks' vacation during the summer of 1863 was to have momentous consequences for the young composer then on the cusp of fame.

Using contemporary newspaper sources, Sullivan's *Diaries* and unpublished correspondence, this paper will examine areas of Sullivan's career that have not been investigated previously: it will address the question of identity, the early influence and effect of that initial visit upon his work, and assess his forgotten 1894 appearance, the concert at its heart and the cult of musical celebrity that it exemplified.

Helen Doyle (TU Dublin, Ireland)

'Competition and Composition: Choral Activity in the Feis Ceoil, 1897–1922'

By 1910 close to 400 choral performances had been programmed across the full gamut of Feis Ceoil competitions. In a consideration of the nature of choral activity in these early years, both the types of choral groups and the repertoire with which they engaged warrant scrutiny. Trends are apparent in competition listings, including choirs whose conductors enjoyed close links with the Feis Ceoil Association, business owners with a penchant for choral singing and competition design itself, notably choral singing *as Gaeilge*. One such conductor, Dr Francis Koeller, a Belfast Feis Ceoil representative, in 1898 alone penned a prize-winning cantata and conducted two prize-winning choirs, while Brush manufacturers Varian & Co. were Feis Ceoil stalwarts, represented by choral groups in competition and family members on multiple committees. Numerous Gaelic League branch choirs were also regularly represented.

This paper considers the factors which influenced the repertoire prescribed for

these choral competitors in terms of how set pieces were sourced, what governed commissioning and what was published as a result. Furthermore, given that Feis Ceoil founder Dr Annie Patterson turned her attentions resolutely to the Oireachtas in 1897, the paper examines the nature of choral activity in both the Feis Ceoil and Oireachtas where, despite ideological differences, commonalities are swiftly revealed.

Saturday 11:45–13:15: Session 5c

GILLEN ROOM: Popular Music Studies

Chair: Dr Laura Anderson (Maynooth University, Ireland)

Sarah Lindmark (University of California, Irvine, USA)

“Hip Hop Causes Violence”: Arguments and Analyses Concerning Childish Gambino’s “This Is America”

On 5 May 2018 Donald Glover released a new music video under his long-time stage name Childish Gambino. Entitled ‘This Is America’ the video has been lauded by *Rolling Stone Magazine* as ‘a nightmare we can’t afford to look away from’ because of its shocking and abrupt portrayals of gun violence. However, the accompanying track available for audio streaming omits the gunfire. Without the video something both shocking and intricately linked to the message of the work as a whole is lost.

Using the writing of scholar Tricia Rose as a starting-point this paper seeks to unveil the relationship between the video’s message and its portrayals of literal and metaphorical violence. As Rose discusses in her book entitled *The Hip Hop Wars*, for example, the argument that hip hop causes violence has pervaded discussion on the genre for decades. Gambino’s ‘This Is America’ poses a direct confrontation to this idea, although the outcome of the debate has yet to come to fruition. In response to the video’s quick shifts from trap beats to a gospellesque backing track, critics have noted that the music itself seems to be violent. The trap half of the track has been particularly labelled as such, with the *Pitchfork Review* calling it ‘menacing’. Does the violence exist, then, without the video? By compiling both popular reviews of the work and recent scholarship on hip hop as a whole this paper presents an analysis of ‘This Is America’ that reveals the new aesthetic of sounding violence.

Dr Laura Watson (Maynooth University, Ireland)

“Nina Cried Power”: Stories about Nina Simone, Hozier and Performing Activism”

As documented by scholars such as Salamishah Tillet, there exists a history of US hip-hop musicians mining Nina Simone’s recorded catalogue to use her material in new contexts. Hip-hop sampling practices foreground Simone’s voice, thereby ensuring her continued (albeit mediated) sonic presence in contemporary culture. More recently, however, musicians from Ireland and the UK who happen to work in other traditions have explored new ways of engaging with Simone’s legacy. In September 2018 the Irish singer-songwriter Hozier released the EP ‘Nina Cried

Power’. Featuring vocal contributions from soul singer Mavis Staples the single namechecks more than a dozen performers associated with political protest. As an act of homage, however, it centres on Simone, whom Hozier canonises via the song’s title and reference to the lyrics of her ‘Sinnerman’ recording (1965). Weeks after the Hozier release British performer Josette Bushell-Mingo brought her one-woman theatrical piece *Nina: A Story about Me and Nina Simone* to Ireland, having toured England, Scotland and Sweden in 2016–2018. In this paper I discuss both performances. While addressing how they function as tributes to Simone the artist and activist I also argue that their rootedness in contemporary discourse extends Simone’s legacy for twenty-first-century audiences on this side of the Atlantic. In times of heightened tensions around identity politics it further seems appropriate to reflect on the political legibility of certain musical acts, namely here what it means for Hozier as a white Irish man to treat the work of an African-American woman as cultural inheritance.

Saturday 15:30–17:30: Session 6a

BEWERUNGE ROOM: Sean-Nós Singing: Continuity, Creativity and Song

Chair: Sylvia O’Brien (Royal Irish Academy of Music, Ireland)

Dr Steve Coleman (Maynooth University, Ireland)

‘Mediation, Alterity and “Life” in the Sean-Nós Song Tradition’

What does it mean for a musical performance, genre or tradition to be ‘alive’? This paper investigates the ways that semiotic ideologies, e.g. culturally specific ideas about the transmission and mediation of cultural forms, influence the creation and reception of music. I suggest that what we hear in music, and what performers produce as music, includes complex sets of relationships between persons, historical figures or personae, and the material performed, in its sonic and linguistic immediacy. I argue that in Irish traditional music performance what is considered the ‘life’ of a performance, a genre or indeed a whole tradition has been evaluated in terms of the ways that identities (of performer, audience, etc.) are connected to alterities which may or may not be made present at the moment of performance.

Stephanie Ford (Maynooth University, Ireland)

‘Sean-Nós and Irish Contemporary Music: Singer Perspectives on Collaboration and Creativity’

Historical perceptions of sean-nós singing in academic literature frequently portray the genre as the preserve of the Gaeltacht areas, its practice best suited to community-focused performance settings. Gaelic League nationalism and government policy at the beginning of the twentieth century have helped to maintain these perceptions, imbuing sean-nós with a sense of marginality both within and outside of traditional music.

However, contemporary sean-nós practice has experienced a fundamental shift in relation to its performance contexts. Particularly neglected has been its use in the twenty-first century in Irish contemporary composition, which draws on

the traditional voice as a starting point for musical collaboration. This paper will investigate how sean-nós practices are used in the compositional process in these creative collaborations, drawing on my own ethnographic research and focusing on singer perspectives and experiences in particular. I argue that such collaborations operate as sites of negotiation and exploration for the creative identity of sean-nós singers, as well as in relation to the genre's positioning as a marginal practice within Irish musical culture.

Saturday 15:30–17:30: Session 6b

O'CALLAGHAN ROOM: Concepts of Gender and Magic

Chair: Dr Estelle Murphy (Maynooth University, Ireland)

Cathal Twomey (Maynooth University, Ireland)

'Diana and Endimione as Celibate Lovers: Celibacy, Pleasure and Gender Dynamics in Cavalli's *La Calisto*'

The Greek myth of Endymion, a shepherd who fell in love with the moon, is attested as early as 200BCE. The moon's goddess reciprocated, but as writers began to shift the role of lunar deity to Diana the story became confusing. How could this goddess, famed for chastity, form half of an iconic couple? In *La Calisto*, a 1651 operatic adaptation of the myth, Endimione and Diana resolve that confusion with a simple realisation: that bodily pleasure, even when partnered, need not necessarily be sexual. Released from a traditional status as precursors to copulation, the acts of kissing, and to a lesser extent of caressing and embracing, acquire new weight for the couple as mutually pleasurable experiences and as a means to explore new forms of identity-expression. Simply put, 'foreplay' becomes an end (*the end*) in itself. Through their romantic, sensual, but sexless relationship, Diana and Endimione reconcile apparently binary opposites into complementary facets of a coherent identity: the celibate lovers.

This paper argues that the relationship thus queers normative concepts of intimacy *and* celibacy, and that the opera's creators drew on well-known tropes of their genre to convey this unconventional nature. The paper examines the complex interactions of gender, status and agency in the opera, attempting to explain why Diana, the story's only fully divine celibate, is also the only one to reconcile celibacy with partnered pleasure. Finally it posits *La Calisto* as a moment in the spotlight for one of Venetian opera's least-discussed stock characters: the sworn virgin.

Shauna Louise Caffrey (University College Cork, Ireland)

'Otherworldly Thresholds: Liminality and Magic in Henry Purcell's *The Fairy Queen*'

The history of music and magic is one that is both long and storied. From its earliest linguistic origins the act of enchantment has been tied to that of song, magical charms to tunes, and music itself to the divine custodians of art and knowledge in ancient Greece, the Muses. Folktales of Early Modern Britain and Ireland tell of the irresistible power of fairy music, its ability to transfix and

transport those lucky (or unlucky) enough to hear its strains. The year 1692 saw fairy-song of a different sort take to the stage of the Queen's Theatre in the first performance of Henry Purcell's *The Fairy Queen*. Drawing upon William Shakespeare's *A Midsummer Night's Dream* – first performed less than a century earlier – Purcell's work sees music serve as the language of the magical and the mad.

In this paper I illustrate the complex position occupied by magic and fairylore in Early Modern Britain and its relationship to Purcell's stage music. I will illustrate that Purcell's use of music in *The Fairy Queen* defines borders between the natural and supernatural world, in parallel with divisions between worlds real and imagined in *A Midsummer Night's Dream*, a process that characterises his musico-theatrical works. In order to do so, theories of liminality pioneered by Arnold Van Gennep and Victor Turner will be applied to examine musical theatre as a ritual form and the construction of liminal space in *The Fairy Queen*. The findings of these literary studies will then be examined comparatively against the aforementioned cultural history to ascertain the relations between theatrical depictions of magic and its socio-political construction in Restoration England.

Ciara Conway (Queen's University Belfast, UK)

'The Distribution of Irish Folk Music in John O'Keeffe's *The Castle of Andalusia* (1782)'

In late-eighteenth-century London the Covent Garden and Haymarket stages were often occupied with the musical comedies of Irish playwright John O'Keeffe (1747–1833). Critic Thomas Gilliland states that O'Keeffe's dramas conveyed 'some of the best music known to the stage'. O'Keeffe in fact transmitted Irish tunes to composers he was working with in London, who then transcribed and adapted them accordingly. This paper will address the wider distribution of Irish music in O'Keeffe's comic opera *The Castle of Andalusia* (1782). Songs in eighteenth-century English comic opera often followed a hierarchy: serious characters sang in an Italian musical style, and comic characters sang folk music. In this work the Irish airs are allocated to two serious roles: Italian soprano Giovanna Sestini and Irish contralto Margaret Kennedy. The unconventional distribution of Irish music in *The Castle of Andalusia* sees O'Keeffe addressing a fixed notion of musical hierarchy and through this empowering Irish music and identity on the London stage.

Saturday 15:30–17:30: Session 6c

GILLEN ROOM: Late Nineteenth- and Twentieth-Century Music

Chair: Dr Wolfgang Marx (University College Dublin, Ireland)

Angelo Pinto (The Open University, Milton Keynes, UK)

"Die Feder ist zur Hand": The "Scriptorial" Unfinishedness of Mahler's Tenth Symphony'

In the literature on Gustav Mahler it is a commonplace to discuss his music in narratological terms. However, the writings in this field, given that they are

focused only on the work's final version, do not give attention to the authorial dimension of how the composer constructs his musical 'novel' through the compositional process. Instead, in literary theory there is an established trend of studies that combine narratology with manuscript analysis to explain the hermeneutic enigmas of modernist literary works whose fragmentation suggests their nature of 'works in progress.' This kind of approach seems particularly suitable for Mahler's Tenth Symphony, whose manuscript includes perhaps the highest number of sketches and drafts existing for any of Mahler's works. In this way we can reconstruct possible relationships between structure, narrative and the hermeneutic in the compositional process, from the initial sketchy musical ideas to the draft of the last compositional stage. Indeed this perspective seems to be fruitful, as the same Mahlerian literature suggests that Mahler's symphonies often seem, given their constant reworkings, just 'works in progress'.

With this context in mind my research question is how Mahler's Tenth, in its compositional process, can be regarded as a novel, both from structural and hermeneutic points of view. To answer this question, first I will define the key-concepts of 'music narrativity' and 'music narrativization' theoretically. Then I will apply to some key passages of the symphony my three staged 'genetic' approach of sketches and drafts to detect in them textual supports for these concepts. As a result this analysis, with the help of the composer's letters, will reveal the original pieces of evidence of his intention to represent in the symphony, in a meta-referential play, the 'work in progress' of its compositional process.

Dr Patrick Devine (Independent Scholar, Ireland)

'Next-Door Neighbours as a Determinant of Late Style: The Diminished Third in Anton Bruckner's Symphony no.9'

The linear interval of the diminished third is most familiar in chord-progressions which feature the Neapolitan sixth in a cadential role, where it is followed by dominant harmony; here the interval occurs in descending form (e.g. in the key of C major/minor Db[-C]-B). In the nineteenth century composers such as Chopin exploited possibilities in both directions, usually with chromatic neighbour notes as agents of local colour. One notable thematic treatment of the interval occurs in the principal motive of Dvořák's *Requiem*.

As a vertical combination the interval is also fundamental to another chromatic chord, the augmented sixth, where in the basic position it is usually inverted (e.g. in the key of C major/minor the chord Ab[+C]+F#). Bach realized the potency of the combination in an alternative position (in the 'Crucifixus' of the *Mass in B minor*), and by the nineteenth century Beethoven and especially Schubert would experiment with this arrangement of the chord, although in an enharmonic variant, as a local dominant 6–4–2.

Bruckner inherited this world of sound and enriched the potential of both linear and vertical orientations of the diminished third in his musical language. He also recognized its expressive tension in his fugal writing. As he wrestled with the composition of his final symphony his increasingly emancipated approach to tonal harmony found new contexts for this interval, and these may be identified as markers of a late style.

Johanne Heraty (Independent Scholar, Ireland)

'Microtonality in Ezra Sims's *Im Mirabell*'

Ezra Sims (1928–2015) was an American microtonal composer. In 1944 Sims's attempt at setting *Death by Water* highlighted his desire for a more minute division of tonal intervals. In this particular setting it was a need to add more pitches within a minor third, more than the diatonic scale could provide. This is the first time Sims became aware of these smaller divisions; however, his scale would not come to fruition until years later.

As Julia Werntz notes, 'Sims neither comes from the tradition of those like Alois Hába and Julian Carillo, who expanded the model of the equal-tempered scale with their microtonal chromatics, nor belongs properly with the just intonation school and its very strict adherence to principles based upon "acoustical fact"'. Sims's song-cycle *Im Mirabell*, written in 2006–2008, is based on texts by Georg Trakl and Friedrich Nietzsche. In this paper I will explore the 18-note asymmetrical microtonal scale Sims employs and how it is used with the composer's final piece. In addition this paper will demonstrate Sims's creation of his own notation system and his theory of microtonality.

Nadine Scharfetter (University of Music and Performing Arts Graz, Austria)

'The Interrelationship between Psyche and Body in Dieter Schnebel's Experimental Music'

Influenced by performances of John Cage's works in Europe in the 1950s, the German composer Dieter Schnebel started to compose experimental music himself. His interest in experimental music was awoken by the fact that it offered opportunities that deliberately subverted the traditional understanding of composing and performing a musical work. In their experimental works composers disregarded conventional compositional theories, they included new sound materials and used instruments in new non-traditional ways. In the case of Schnebel this experimental approach made the human body the focus of many of his musical works. However, Schnebel did not limit himself to purely physical aspects. Rather, he was concerned with an interrelationship between the psychological and physical. For example Schnebel's compositions are about expressing mental processes through the body and its possibilities of movement. Through the body these mental processes become visible and/or audible.

In my presentation I focus on the interrelationship between psyche and body in Dieter Schnebel's experimental music. By analysing some of Schnebel's works – for example *Maulwerke für Artikulationsorgane und Reproduktionsgeräte* or the series of works entitled *Psychologia* – I deal with the following questions: How is the interrelationship of psyche and body implemented in Schnebel's musical works? Where does Schnebel's interest to apply a psychological approach in his musical works stem from? What are the requirements of Schnebel's psychological approach in his works for the musicians? For whom did he compose these works: professional musicians, amateur musicians or both?

Sunday 9:30–11:00: Session 7a

BEWERUNGE ROOM: Artistic Research

Chair: Dr Antonio Cascelli (Maynooth University, Ireland)

Eilís O’Sullivan (Maynooth University/ CIT Cork School of Music, Ireland)
‘Initial Directions in Artistic Research’

Social networks and interaction in music performance are areas of growing interest in musicology. A considerable quantity of work has emerged from this new area of research. This paper presents initial findings and issues arising from doctoral research focused on performances of classical flute repertoire with the musician at the centre of the enquiry. It explores the potential of technology to facilitate measurement of the artistic process. This enquiry draws on a larger research project that explores the nature and quality of actions and interactions within live performances. It investigates how to move beyond technical reproduction in live performance and how to make these processes explicit. Inherent in this is the central challenge of how to measure music performance.

Artistic research is a new and dynamic field of enquiry with a growing literature into areas of concern to artist researchers. One of the challenges of artistic research is in finding ways to bridge the gap between a sensory activity and the creation of a written argument as research (Wesseling, 2017). This paper outlines previous research done in the measurement of interactions that occur in live performance and draws initial conclusions about the issues inherent in this investigation. Future opportunities and directions are outlined. Performance interaction is an area of interest to all performers. The focus here on canonic flute repertoire will be especially relevant to flute pedagogy of conservatoire students, affording insights into insider knowledge and the performers’ problematization of the repertoire.

Sylvia O’Brien (Royal Irish Academy of Music, Ireland)

‘Text and Melody in Seóirse Bodley’s *The Hiding Places of Love*’, 60-Minute Lecture Recital

Seóirse Bodley is one of Ireland’s leading composers with a large output of compositions for voice with varying accompaniment. Bodley has evolved his approach to composition over the years. However, melodic structure of the vocal line has always primarily served the text.

The Hiding Places of Love is a song-cycle for soprano and piano that I commissioned in 2011 with funding from The Arts Council of Ireland. It is set to a text by the Irish poet, playwright and translator Seamus Heaney, who received the Nobel prize for literature in 1995, selected from his works *The Spirit Level* and *District and Circle*. I premiered this song-cycle with Seóirse Bodley (piano) on 8 May 2011 at the Hugh Lane Gallery Dublin in the presence of Seamus Heaney.

The lecture recital will present an overview of Bodley’s vocal works to date and explore the song-cycle *The Hiding Places of Love* in detail with a performance of several songs from the work. I will discuss the varying styles of melodic composition that Bodley demonstrates in this work and how the common feature of each style is to serve the word as primary focus. I will discuss Bodley’s choice

of poems and treatment of the vocal range, register, tessitura and text focusing on issues relating to my vocal range and dynamic used within this piece. I will discuss the relevance of collaboration between performer (recreative artist) and composer (creative artist), composer and poet, and finally that of rehearsal and performance with the composer.

Sunday 9:00–11:00: Session 7b

O'CALLAGHAN ROOM: Aren't We All Ethnomusicologists...?

Chair: Dr Adrian Scahill (Maynooth University, Ireland)

Dr Javier Campos (Independent Scholar, Spain)

'Illustrious Peasants: The Inherent Value of Popular Bagpipe Melodies in Classical Composers'

The pastoral revival that spread throughout Europe in the Early Modern period popularized popularised bagpipe citations in cultured music. Winternitz, Leppert and Oberlander attribute it to the adoption of folklore within the framework of Arcadian Baroque and gallant splendour aesthetics. The instrument was rarely included in the score or performed on stage; evocations portrayed bagpipes by imitating the drones with strings, with stereotyped beats, restricted pitch-range melodies and other formal elements. Bagpipes became an affable brushstroke in complicity with the peasant world. However, there are reasons to consider a relevant unevenness in this fashion and put forward a different causality.

This presentation firstly aims to evince how bagpipes featured prominently in outstanding pages of the history of music in examples by Corelli (*Christmas Concerto*), Vivaldi ('Spring' from *The Four Seasons*), Bach (*Christmas Oratorio*), Handel (*Messiah*, twice), Mozart (*Bastien und Bastienne*), Haydn (*Symphony* no.82), Beethoven (*Pastoral Symphony*), Brahms (*Serenade* no.1) and Grieg (*Peer Gynt*). Neither before nor after this time have bagpipes received such honourable recognition by canonic composers. Secondly, this study suggests as an explanatory theory the closeness of composers to the rural world and its bagpipes (still universal in eighteenth-century Europe). Classical composers must have heard pipe melodies of inherent beauty and strength; as excellent musicians they recognized their aesthetic potential, adopting them in capital fragments of their own production. This becomes clear in relevant confessions by Telemann, Mendelssohn and Bartók. The analysis of specific scores and other sources reinforces the hypothesis.

Deirdre Walsh (University College Dublin, Ireland)

'From Jewish Folk Music'

Although many scholarly studies have been made into the music of Shostakovich, there certainly seems to be a gap with regard to his song-cycles and certainly the song-cycle *From Jewish Folk Poetry*. Concentrating on previous studies examining Jewish folk music by Moshe Beregovsky I will consider if Shostakovich was so inspired by Jewish poetry that he integrated elements of Russian Jewish folk music into his composition for this song-cycle.

Speaking more generally about the complete song-cycle I will demonstrate the significance of the composition during a time in Russia where Stalin, piece by piece, was dismantling Jewish culture. I will also study Shostakovich's position as a composer during that time, in particular his career as he fell in and out of favour with Stalin, especially as a composer who was in Stalin's eyes 'contaminated' by Western culture, as well as examining the apparent risks it took to compose music which borrowed poetry from Yiddish culture. Concentrating my presentation on two contrasting songs from the song-cycle, song no.1 'Lament for a Dead Child' and song no.11 simply named 'Happiness', and using my knowledge of Russian Jewish folk music from the extensive study and song-collecting by Moshe Beregovsky, I will demonstrate that there is evidence of Jewish folk music in this song-cycle as well as the distinctly modernist style of Shostakovich.

Anika Babel (University College Dublin, Ireland)

'Classical Music Memes: Etic and Emic Perspectives on the Portrayal of Classical Musickers'

The contemporary artefacts of internet memes not only offer humour to the masses on social media platforms but serve as exquisite material insight for digital ethnographers and musicologists alike. Rather than taking for granted certain societal conventions this research endeavour aims to pinpoint semiotics, traits and attributes of classical musickers, as highlighted in memes, to allude to the unequivocal (and largely uncritiqued) 'othering' of classical music: privilege, elitism and whiteness. Through a survey and categorisation of classical music memes, both from etic and emic perspectives, egos of the classical music (online) community are put into sharp focus. As content that is primarily user-generated, non-ulterior and non-commercial, memes must be considered differently to the media of film, television and advertisement; that meaning and intention are to be appraised uniquely when examining memes' tangibility to actuality. Just how accurately do memes portray classical musickers?

Dr Damian Evans (Research Foundation for Music in Ireland, Ireland)

'In Search of Jazz: Irish Jazz and Dance Bands'

Although jazz has been consistently present in Ireland since 1918, attention has generally focused on only two periods, that of the 'anti-jazz' period from the 1920s to the mid-1930s, and the 'modern' period, usually understood as starting in the 1960s and continuing until today. Popular music studies of the interim period have looked at the movements of folk and traditional music, while dance bands that provided entertainment throughout the island of Ireland during this period have rarely been researched or even documented beyond newspaper archives. Recent research demonstrates, however, that much of the jazz activities during this period stemmed from within the dance band communities.

This paper asserts that the Irish dance bands were an important aspect in the evolution of jazz in Ireland. It asks why the championing of a new generation of musicians in the 1960s led to a collective passing from memory of musicians once held in high esteem. This paper reports on the first stages of an investigation of dance bands up until 1960, drawing from interviews and archival research.

From a wider perspective it makes a case for the inclusion of dance bands in the understanding of the journey of a national jazz heritage.

Sunday 9:30–11:00: Session 7c

GILLEN ROOM: Merging Compositional Styles

Chair: Federico Favali (University of Birmingham, UK)

Paul Clesham (University College Cork, Ireland)

‘Contemporary Compositions of Irish Traditional Music Incorporating Western Compositional Elements: An Exploration of Various Irish Composers/Arrangers’

Cross-cultural collaboration between Irish traditional music and Western art musical traditions has been prevalent over the past half-century and has grown in popularity due to the growing number of composers who intertwine both of these traditions in their works. The performance of orchestral music which flourished in Western countries particularly from the 1700s to the 1900s has had a profound impact on composition and arrangement in Irish traditional music. This is especially evident in the vast array of works by various Irish composers incorporating Irish traditional music and Western art musical traditions through various mediums including orchestras, chamber ensembles and choral groups. Creative approaches to composition and arrangement in Irish traditional music have become fundamental to Irish traditional performance practice in modern society, many of these incorporating Western influences along with various examples of cultural hybridity (McAvoy, 2018). This paper will explore the ways in which contemporary composers navigate both of these musical worlds in their compositions and arrangements, through a range of various works and ensembles. With an elaboration of the topic of creativity in music (Bayley, 2017; Hill, 2018) and the creative process in Irish traditional music (Ó Súilleabháin, 1990) the aesthetic values of creative and compositional practices will be explored in depth, with particular focus on how they interact, co-exist and combine to create new cross-cultural works drawing on Irish traditional practices.

Margaret Collins Stoop (Trinity College Dublin, Ireland)

‘Addressing the Integration of Folk Instruments into Western Art Music Ensembles’

Folk instruments and their accompanying techniques, which were previously considered outside the realm of the Western orchestra, are now being integrated into Western ensembles with increasing regularity. The presentation will address considerations which necessarily arise when incorporating folk instruments into Western art-music ensembles.

These considerations include (i) emphasis on ‘sound’ at the expense of ‘behaviour’ and ‘concept’; (ii) comprehension of the original context allowing for greater cultural exchange; (iii) integration vs. cameo appearance; (iv) whether or not to notate for the folk instrument, and which system of notation to use; (v) tuning systems other than that of equal temperament; and (vi) the exchange of influence between folk instruments and Western orchestral instruments as seen in specific

compositions. A brief discussion of “New Comparative Musicology” as outlined by Patrick Savage and Steven Brown will aid in addressing the first two of the considerations listed above. “Integration vs. cameo appearance” will be addressed through the examination of specific works as outlined below.

All of the above considerations will be supported through the citation of works and notes by contemporary composers James DeMars, Kevin Volans and Donnacha Dennehy, as well as portions of my own compositions. Other presentation material will include archival transcriptions of original folk tunes.

Dr Emmanuel Ndubuisi Nnamani (University of Port Harcourt, Nigeria)

‘African Contemporary Art Music, Compositional Ideation and the Dialectics of the Canonic “Wall” – Creating Soundscape, Locating Landscape and Evoking the Psychophysical in Uzoigwe’s *Talking Drums for Piano Solo*’

Is contemporary art music limited to a particular geographical space? Should its study be confined to and defined by disciplinary boundaries based on mere geo-morphological standpoints? Do composers’ choices of specific soundscapes devalue their creativity? Can landscape and world view be captured in a musical score? What is the implication of non-Western art music in a musicology that is circumscribed by the walls of Western art-music canon? These questions point to the puzzle regarding the practice of contemporary art music, especially those from non-Western traditions such as Nigeria. Current discussions on African contemporary art music mostly seem not only lost in the dialectics of disciplinary contextualization but also do not address the questions raised above for a better comprehension of the sonic materials in the works of such composers as Joshua Uzoigwe (an African composer). Redressing this gap is the motivation of the present discussion.

This paper attempts to make an in-depth examination of Uzoigwe’s piano works using *Talking Drums for Piano Solo* as a reference-point. The analysis focuses on two movements of this five-movement work, namely ‘Ùkóm’ and ‘Égwu Àmàlà’. The discussion digs into the spiritual and gendered undertones of the movements to highlight their aesthetic fabric and the sonic choices of the composer. The paper argues that in these compositions music not only provides a pathway to life-understanding and life-enhancement beyond the notion of absolutism but also transcends the physical to project certain psychophysical embodiments. In fact in *Talking Drums* the composer is able to construct and deconstruct cultural meanings and psychophysical connections that provoke new sonic meanings without sacrificing the musico-structural permutations in the works.

Sunday 14:00–15:30: Session 8a

BEWERUNGE ROOM: Clara Schumann

Chair: Dr Joe Davies (Lady Margaret Hall, Oxford University, UK)

Emily Shyr (Duke University, USA)

‘A Romantic Model: Relationships between Robert and Clara Schumann’s Romances, op.94 and op.22’, 30-minute Lecture Recital

On the bicentennial of Clara Schumann's birthday I propose a re-examination of her compositional relationship with her husband, Robert Schumann. The two shared a long, mutually enriching musical life, in which Robert relied on Clara to play his pieces, Clara enlisted Robert for help on her works, and both liberally quoted from each other's compositions and found inspiration in each other. Although Clara was a formidable pianist and talented composer, she often lacked confidence in her abilities; indeed in the dedication of her op.20 to her husband she wrote 'to my beloved husband on 8 June 1853 this weak attempt once more from your Clara'.

If we keep in mind that Clara undoubtedly looked up to Robert as the composer of the household and often solicited her husband for compositional advice, and that both wrote music within the romance genre, then the question of influence arises. Robert Schumann's Romances for Oboe and Piano, op.94 (with an alternate version for violin and piano) was written in 1849 and presented as a Christmas gift for Clara. Her Romances for Violin and Piano, op.22, written in 1853, was her last chamber piece and raises the possibility that she kept her husband's op.94 in mind as a model for her work. This paper will examine the formal, harmonic, and melodic similarities and divergences between the two, as well as possible quotations and allusions, and will contextualize the two compositions within the broader genre of the romance.

Hannah Millington (Oxford Brookes University, UK)

'Clara Schumann's Depictions of the Nineteenth-Century "Wanderer"'

German Romantic poetry, which expresses themes of love, nature and a longing for the infinite, reflects the Romantic tendency for introspection and absorption. The Wanderer, a solitary figure on a spiritual journey who symbolises the quest for the infinite and unobtainable, is depicted in art, poetry and music. Franz Schubert's *Der Wanderer* (1816) and *Winterreise* (1827), and Robert Schumann's *Dichterliebe* (1840), are paradigmatic in the genre.

Clara Schumann's Lieder output is relatively small, but the poetry she chose to set is reflective of the themes addressed above. *Der Wanderer* and *Der Wanderer in der Sägemühle*, written around 1831–1832, are settings of poems by Justinus Kerner. Both pieces were published, initially appearing as an appendix to Friedrich Wieck's *Musikalische Bauernsprüche*. In 1992 the pieces appeared under Clara Schumann's name in a collection of her unpublished vocal works, but these Lieder have received little scholarly attention.

Kerner's texts provided intrinsically romantic scenes for Schumann to depict. This paper explores Schumann's interpretation and setting of the texts, and examines how a distinctive sense of movement is present in both pieces, reflective of the journeying Wanderer. It also explores Schumann's chromatically rich use of harmony and the subtle temporal manipulations that she employs. A study of these Lieder casts light on Schumann's early compositional style, showing that the twelve-year-old had both the maturity to comprehend the poetic content and the skill to set the texts.

Professor Nicole Grimes (University of California, Irvine, USA)

‘Formal Innovation and Virtuosity in Clara Wieck-Schumann’s Piano Trio in G Minor, op.17’

Clara Wieck-Schumann’s Piano Trio in G minor, op.17 (1846) holds a contested place in the nineteenth-century repertory. One of her finest compositional achievements, it was performed regularly throughout the nineteenth century. Yet its reputation languished when compared to Robert Schumann’s Piano Trio in D minor, op.63, composed a year later. Wieck-Schumann’s Trio is usually cited in recent scholarship merely to contextualize Robert’s trios (Daverio, 1997; Nemko, 1997) or to exemplify her capacity for withdrawal into the private musical sphere by way of coping with the emotional and psychological distress with which she was dealing when she composed the piece (Reich, 1985, Rev. 2001; Ferris, 2004). This paper considers Wieck-Schumann’s Trio in relation to recent approaches to the *New Formenlehre*, giving particular emphasis to the closing movement. The striking pianistic virtuosity of this movement is matched by a compositional virtuosity that significantly enhances our understanding of Romantic sonata form. It courts formal innovation not only in the interpolation of a fugato in the development but also in the treatment of tonality which, amongst other seeming deformations, flouts what James Webster calls the ‘double return’. Wieck-Schumann’s innovations are explored in relation to the Schumannian belief that only through interiority might virtuosity be legitimized and elevated. The paper concludes with a consideration of Wieck-Schumann’s Trio as a formal model for Schumann’s Piano Trio in D minor and Brahms’s (original) Piano Trio in B major, op.8.

Sunday 14:00–15:30: Session 8b

O’CALLAGHAN ROOM: French/Russian Nineteenth-Century Pianism

Chair: Dr Alison Hood (Maynooth University, Ireland)

Luodmila Podlesnykh (TU Dublin, Ireland)

‘Alexander Dubuque and the Pedagogical Legacy of John Field’

John Field (1782–1837) is still widely recognised as the father of pianism in Russia which was his adopted home. In his own lifetime devotees to his school were to be found all over Europe; these included some of the most influential teachers of the day. Field’s revolutionary methods also had a profound effect on the development of a recognisable piano school in Russia which prevails to this day and which points to Field as its founder. However, quantifying Field’s piano methods is not straightforward, as he left behind no specific technical exercises. His favourite and most devoted student, Alexander Dubuque (1812–1898), did document Field’s pedagogical beliefs through his own method book, *Technique of Piano Playing*, which became a core textbook for students in the newly-opened Moscow Conservatoire in 1866, where Dubuque held a professorship for six years alongside Tchaikovsky and Rubinstein. Among Dubuque’s students were some prominent Russian composers and musicians such as Mily Balakirev, Nikolay Kashkin, Nikolay Zverev and Henry Larosh, who exerted a significant influence on

the history of the Russian Music Society, the Moscow Conservatoire and Russian music in general. This paper draws on Dubuque's *Technique of Piano Playing* and the memoirs of his students to draw conclusions on the main principles of his pedagogical legacy which impacted on Russian pianists and teachers through several generations.

Dr Gregory Marion (University of Saskatchewan, Canada)

Debussy's *Préludes (Deuxième Livre)*: "Where Do We Go from Here?"

The paper interprets incongruous moments in Debussy's *Préludes* (1911–1912) as nodal points, providing entrée to a veiled network of embedded stories. And yet if unique from a musical perspective the notion of stories within stories is a central proposition in postmodern fiction, where the manifest presence of authorial consciousness underpins a central aim – interrogating the very act of reading. In this regard Italo Calvino's *If on a Winter's Night a Traveler* (1979) stands as counterpart to the Debussy composition in testing the following proposition: Calvino's novel is to reading what Debussy's preludes are to engaged listening. Each work makes sport of the malleable boundaries between past, present and future, emphasizing that 'meaning' transcends chronology and as such is only ever provisional.

Calvino enjoins us to assemble apposite threads among the book's chapters and its interruptive novellas (novellas which appear to be bound neither to the chapters themselves nor to one another). This powerful clinic on reading benefits from the fact that Calvino inserts himself into the process of navigating the troubled interpretive waters.

Debussy's titles affixed to the conclusion of each prelude parallel Calvino's interruptive novellas; more critically, however, *Traveler* provides a frame of reference for understanding the peculiar surface-level disruptions encountered throughout the preludes; for author and composer alike these non-sequitur moments represent portals accessing networks of allied but noncontiguous narratives crisscrossing the entirety of each respective work. In the end the paper advocates challenging the constraints of a linear reality as a viable means of engaging Debussy.

Dr Clare Wilson (Ulster University, UK)

'André Caplet: Pianist Incognito?'

André Caplet (1878–1925) composed approximately forty *mélodies* for piano and voice throughout his compositional life. Caplet's modest, often-overlooked, *mélodie* repertoire contains a range of complex and adventurous settings that place advanced demands on performers. These *mélodies*, often set to poetry by lesser-known poets, explore a multiplicity of themes and atmospheres, not only through vocal expression, but through orchestral-like, complex and elaborate piano accompaniments.

Despite his composition of sophisticated and adventurous accompaniments Caplet's repertoire of solo piano compositions is unusually small. The elevated position of the piano in the *mélodies*, however, gives significant insight into Caplet's acute sense of pianism. By addressing the proportions of equality

and dialogue between the piano and vocal line this paper aims to illuminate Caplet's creative strategies of piano composition in the *mélodie*. The exploration of Caplet's treatment of the piano in this genre is underpinned by analogies and examples drawn from the *mélodies* of his contemporaries and successors such as Lili Boulanger, Ravel and members of Les Six. Framed by this broad historical and cultural backdrop the paper will conclude with perspectives on the imaginative and inventive pianistic structures embedded deep in the fabric of Caplet's *mélodies*.

Sunday 14:00–15:30: Session 8c

GILLEN ROOM: Twentieth-Century Music and Visual Culture

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

Rachael Fuller (Boston University, USA)

‘Cyborg Feminism and Cactus Politics in Steven Snowden’s Land of the Living’

In 2012 Steven Snowden premiered *Land of the Living*, a collaborative piece for amplified cactus. Snowden plays the amplified cactus by plucking, swiping and bowing the cactus’s fragile needles as his collaborator Rosalyn Nasky dances in an insect-like manner. The connection between Nasky and the cactus (sometimes named Cathy) is deeper upon further speculation: Nasky’s relationship with the cactus extends beyond a connection between man or woman and human or plant, instead blurring the lines of man, woman, human and plant. When asked if his cactus on stage was more than an instrument Snowden responded ‘The cactus is my duo partner... it kind of looks like a human head... she takes on a personality’. When Snowden likens his cactus to a human female he creates a transspecies connection that demands a rethinking of identity, the body and the domination of other bodies. I interview Snowden and examine his piece *Land of the Living* to explore the different levels of human and plant interaction to reinterpret the liberal human subject, which forces us to re-examine the ways in which humans and nonhumans treat each other. We cross boundaries by accepting different species as autonomous beings that deserve the same level of respect and agency as humans. When Snowden takes control of his cactus he dominates another body. He manipulates the cactus in order to *make* it speak with his notation. I will explore how the body, whether it is played or playing, uses touch to understand and violate other bodies.

Dr Laura Dallman (University of Florida, USA)

‘Problematizing Michael Daugherty’s *MotorCity Triptych* (2000)’

Michael Daugherty’s *MotorCity Triptych* (2000) is a symphonic work in three movements that depicts and pays homage to Detroit, Michigan (The Motor City). In each movement Daugherty makes musical references to Detroit; however, musical borrowings in the first and second movements make it difficult to view *MotorCity Triptych* as a simple portrayal of the city and its iconic institutions. After a brief introduction to *MotorCity Triptych* this paper considers each borrowing in

detail, examining how it may or may not connect to sounds of Detroit. The first movement, 'Motown Mondays', clearly evokes Detroit's famous recording studio, Motown Records. It begins with a soul-inspired riff that repeats throughout the opening section. Yet this riff is a paraphrase of Sam and Dave's 'Hold On, I'm Comin'" (1966), recalling a hit song from the Memphis-based Stax label as opposed to Motown. This forces a discerning listener to question why Daugherty might have chosen to paraphrase music from Motown's competitor. 'Pedal to the Metal', the second movement, suggests speedy driving in both name and tempo and evokes the factories of the Detroit car industry with metallic percussion and sirens. It opens with a paraphrase of Copland's *Fanfare for the Common Man*, then continues with allusions to Middle Eastern music. At first these musical borrowings might seem unrelated, but historical and demographic documents reveal connections between the car industry, a suburb of Detroit and Arab populations. Combined with the paraphrase of Copland's fanfare, then, the Middle Eastern allusion raises questions about the 'exotic other' and inclusivity.

Dr John O'Flynn (Dublin City University, Ireland)

'Epic and Intimate: Maurice Jarre and the Soundtrack to *Ryan's Daughter* (Lean, 1970)'

Conventionally viewed by film historians as 'epic cinema's last gasp' (Gene Phillips, *Beyond the Epic*, 2006, p.393), *Ryan's Daughter* (1970) can also be considered an ahead-of-its-time filmic text that realises its ambition to translocate Flaubert's *Madame Bovary* to a different time and place. Yet this approach could be viewed as inappropriately 'light touch' given the film's historical setting in Ireland immediately after the 1916 rising. A detachment from local concerns also appears to inform the soundtrack; apart from traditional music played diegetically during an early wedding scene, the flavour of Maurice Jarre's original score can be interpreted as more Emma Bovary than Rosy Ryan.

In this paper I argue that the soundtrack to *Ryan's Daughter* reflects the film's juxtaposition of the epic and the intimate. Jarre achieves this through original thematic material that at first accompanies the production's acclaimed cinematography based in West Kerry, but that then is progressively reworked to portray psychological aspects of its main protagonists and the relationships that emerge between them. In a similar vein excerpts from the first movement of Beethoven's E flat ('Eroica') Symphony, first heard as source music in intimate, domestic scenes, are later employed in an extended psychodrama sequence; these come to be integrated in a continuous cue with original material by Jarre against an 'epic' widescreen landscape. Other approaches adopted by Jarre include the scoring of pseudo-military cues to augment the screenplay's ridicule of both imperial and revolutionary forces, and the combination of rhythmic entrainment with music to convey psychological distress.

I conclude by appraising the soundtrack to *Ryan's Daughter* in light of the film's eschewal of historical-political contexts.

ORGAN RECITAL, FRIDAY, 28 JUNE 2019

GERARD GILLEN

(Professor Emeritus of Music, Maynooth University)

Prelude and Fugue in B Minor, BWV 544	J.S. Bach (1685–1750)
Andante in D with variations (1844)	Felix Mendelssohn-Bartholdy (1809–1847)
Fugue in C (1839)	F. Mendelssohn-Bartholdy
Four Sketches, op.58	Robert Schumann (1810–1856)
No.1 in C minor, Nicht schnell und sehr markirt	
No.2 in C major, Nicht schnell und sehr markirt	
No.3 in F minor, Lebhaft	
No.4 in D flat major, Allegretto	
Pièce Héroïque	César Franck (1822–1890)
Arioso	Leo Sowerby (1895–1968)
Idols (1972)	Raymond Deane (b.1953)



Gerard Gillen is titular organist emeritus of Dublin's Pro-Cathedral and professor emeritus of music at Maynooth University. He has given over 1,000 recitals in a career that has taken him to four continents, acting as a member of a number of international competition juries, and performing at many of the world's most prestigious recital venues.

Professor Gillen was founder-chairman of the Dublin International Organ & Choral Festival (now Pipeworks) of which he was artistic director from 1980 to 1986 and again from 1990 to 2000. He has been honoured by the Vatican and by the governments of France, Belgium and Austria. Other honours include the John Betts Visiting Fellowship at Oxford (1992) and the award of a doctorate honoris causa by the Pontifical University of Maynooth, and an honorary fellowship by the RIAM.

Engagements abroad this year take him to the UK, Belgium, Germany and Poland.

ORGAN CONCERTS 2019

St Michael's Church, Dún Laoghaire

9 JUNE

The Palestrina Choir (director: Blánaid Murphy) & David Grealy (organ)

16 JUNE

Gerard Gillen

23 JUNE

Naji Hakim (France) (in association with Pipeworks)

30 JUNE

Catherine Ennis (UK)

7 JULY

Mark Keane

14 JULY

Michael Quinn

21 JULY

Johannes Krahle

(winner Northern Ireland International Organ Festival 2018)

28 JULY

Judit Máté (organ) & Gyula Nagy (baritone)

4 AUGUST

Amanda Mole (USA)

11 AUGUST

Desmond Hunter

with Schola Gregoriana Maynooth (director: Darina McCarthy)

18 AUGUST

Eric Sweeney (organ) & Mark Roper (poetry)

25 AUGUST

Peter Van de Velde (Belgium)

1 SEPTEMBER

David Adams

Sundays at 8:00pm

ADMISSION: €12/€8

dunlaoghaireorganconcerts.ie

dunlaoghaireconcerts@gmail.com



KEYNOTE LECTURE, SATURDAY, 29 JUNE 2019

'Dvořák's Flashbacks', Professor Michael Beckerman (Carroll and Milton Petrie Professor of Music and Collegiate Professor of Music, New York University, USA)

In the coda from the finale of Dvořák's Cello Concerto we hear brief wisps of the main theme from the first movement. My talk asks questions about the significance of this passage, and also what it might mean to 'mean' something in instrumental music. These 'flashbacks', and also parallel passages from such works as the Trio in F Minor, Piano Quintet in A and the composer's last two symphonies, raise further questions about a certain conflict in Dvořák's work between non-referential and programmatically explicit material, and a somewhat special zone that lies in between. Though my presentation deals with a relatively circumscribed group of works by a single composer, it is my view that through these considerations we may explore broader, increasingly contemporary, questions about the relationship between music and the rest of the world.



Michael Beckerman is Carroll and Milton Petrie Professor of Music and Collegiate Professor at New York University. He has written on Czech music, film studies, Mozart, form and meaning, orientalism, music of the Roma, and composition in the camps. He has been a regular contributor to *The New York Times*, appeared on many episodes of *Live from Lincoln Center* and has lectured throughout North America, Europe, Asia and Australia. As a public musicologist he has given numerous pre-concert talks, and has organized many international conferences and music festivals. Beckerman

has been the recipient of many prizes and honours, including two ASCAP Deems Taylor awards, an honorary doctorate from Palacký University in the Czech Republic, the Janáček and Dvořák medals and other awards from the Czech government, a Distinguished Alumni award from Hofstra University and a Golden Dozen teaching award from NYU. He has taught at Columbia University, Washington University, the University of Chicago, the University of California, Santa Barbara, Central European University and Charles University in Prague. From 2011 to 2015 he served as Distinguished Professor at Lancaster University in England, and he was the Leonard Bernstein Scholar in Residence of The New York Philharmonic from 2016 to 2018. He is author of several books including *New Worlds of Dvořák*, *Martinů's Mysterious Accident* and *Janáček as Theorist*, and he gave his previous keynote for this society in 2004.

Galway Cathedral Recitals



4 July – 8 August 2019

26th international concert season

4 JULY

Aimee Banks (voice) & Justin O'Hagan (piano)

11 JULY

St John's Voices (Cambridge, UK)

Graham Walker, director; Shanna Hart and Hugh Crook, organ

18 JULY

Ensemble Bleu (Switzerland)

Joachim Schwander, director; Emanuele Jannibelli, organ

26 JULY

Raymond O'Donnell, organ

1 AUGUST

Pedro Alberto Sánchez, organ (Spain)

8 AUGUST

Kai Krakenberg, organ (Germany)

admission €15 / concession €12

www.recitals.galwaycathedral.ie

music@galwaycathedral.ie



PLENARY DISCUSSION, SUNDAY, 30 JUNE 2019

‘The Unemployment of Musicology’, Professor Harry White (University College Dublin, Ireland)

In Ireland the word ‘musicology’ has begun to recede: it is in a very gradual state of unemployment. This would not matter in the least if the profession it designates were not also in recession, but a general (and genuine) reluctance to concede musicology as a profession (as distinct from musicology as a *discipline*) has contributed to this decline. The soft power of Anglo-American usage in this respect entails much more than a lexical preference: it reflects instead a pervasive cultural aesthetic in which music is entertainment, and musical thought almost a contradiction in terms. In this address I wish not only to adduce hard evidence of this state of affairs but to argue that unless it is remedied the decline of musicology as a self-standing profession will continue indefinitely. This does not mean that the study of music will be abandoned in Irish universities, but the nature of this (musical) engagement will ultimately void the relationship between music as a subject and musicology as a profession. In pragmatic terms the professional standing of a PhD in historical musicology, ethnomusicology or theory is already under severe stress, at least to judge by employment policies and educational objectives which currently obtain in many Irish universities, including my own. The implications of this stress for recent or current PhD students of musicology deserve to be countenanced.



Harry White teaches historical musicology and cultural history at University College Dublin, where he has held the Chair of Music since 1993. He was inaugural President of the Society for Musicology in Ireland from 2003 until 2006 and served on the council of the SMI until June 2018. His latest book, *The Musical Discourse of Servitude*, is forthcoming from Oxford University Press.

'Re-Employing and Re-Deploying Musicology', Dr Natasha Loges (Royal College of Music, London, UK)

Depending on one's perspective the growing implications of the word 'musicology' are diversifying excitingly – or becoming worryingly diffuse, splintered into tiny hyper-specialised camps with little communication between them and the wider world, and/or excessively distanced from the 'actual' materials of music (for many, this is still the world of composition, works and notation). But even within this fragmentation the place of the discipline of music as both practice and scholarship is spiralling downwards, as numbers taking the subject Music at A Level and into university and conservatoire decline. Yet we have more music than ever. Certainly there is a seemingly irresistible pull towards a conception of music as entertainment, politics, sociology or much else (anything, indeed, apart from music). However, ours is not the only discipline experiencing profound change and the dissolution of traditional boundaries in line with the evolution of the musical profession; furthermore, it is wise also to acknowledge the contribution of musicologists to this situation. How do we communicate, to whom, and how effectively? For what futures do our degrees train our students, and how do we know they are valid? This response considers a range of questions musicology could – and should – be asking if it is to have a future.



Natasha Loges is Head of Postgraduate Programmes at the Royal College of Music. Her interests include concert history, music and literature, and the life and music of Johannes Brahms. Her work has been funded by the Arts and Humanities Research Council, the British Academy and the Scouloudi Foundation. Her books are *Musical Salon Culture in the Long Nineteenth Century* (2019), *Brahms in Context* (2019), *Brahms and His Poets* (2017)

and *Brahms in the Home and the Concert Hall* (2014). Her next, *German Song Onstage*, will appear in 2020. She has contributed to *Music and Literature in German Romanticism*, *The Cambridge Companion to the Singer-Songwriter* and *The Cambridge History of Musical Performance*, and to the journals *Music & Letters*, *Nineteenth-Century Music Review* and *19th-Century Music*. She has given keynote lectures for the conferences 'The Intellectual Worlds of Johannes Brahms' at the University of California, Irvine and 'Clara Schumann (née Wieck) and Her World' at Oxford University.

Natasha performs regularly as a pianist. She also broadcasts on BBC Radio 3, writes reviews for *BBC Music Magazine* and speaks at many festivals and venues, including the Southbank Centre, BBC Proms Plus, Sheffield Music in the Round, the Oxford Lieder Festival and Leeds Lieder.

CONFERENCE ATTENDEES

DELEGATE	AFFILIATION	E-MAIL
Dr Adèle Commins	Dundalk IT, Ireland	adelecommins@gmail.com
Dr Adrian Scahill	Maynooth University, Ireland	Adrian.Scahill@mu.ie
Dr Alison Hood	Maynooth University, Ireland	Alison.hood@mu.ie
Angelo Pinto	The Open University, Milton Keynes, UK	angelo.pinto@open.ac.uk
Anika Babel	University College Dublin, Ireland	anika.babel@ucd.ie
Dr Anja Bunzel	Czech Academy of Sciences, Czech Republic	bunzel@udu.cas.cz
Dr Anne Stanyon	University of Leeds, UK	astanyon@btinternet.com
Dr Antonio Cascelli	Maynooth University, Ireland	Antonio.Cascelli@mu.ie
Dr Axel Klein	Independent Scholar, Germany	axel.klein@gmx.org
Bryan A. Whitelaw	Queen's University Belfast, UK	bwhitelaw01@qub.ac.uk
Cathal Twomey	Maynooth University, Ireland	cathal.twomey@mu.ie
Céleste Pagnielo	University of Cambridge	celeste.pagnielo@mail.mcgill.ca
Chris Williams	Central Music Library of the BBC/Australian Music Centre, Australia	
Christina Lynn	Dundalk IT, Ireland	Christinalynn@live.ie
Prof. Christopher Morris	Maynooth University, Ireland	Christopher.morris@mu.ie
Ciara Conway	Queen's University Belfast, UK	cconway22@qub.ac.uk
Dr Clare Wilson	Ulster University, UK	
Dr Damian Evans	Research Foundation for Music in Ireland, Ireland	damian@damianevans.net
Dr Darina McCarthy	Maynooth University, Ireland	darina.mccarthy@mu.ie
Deirdre Walsh	University College Dublin, Ireland	deirdre.walsh.2@ucdconnect.ie
Donal Fullam	University College Dublin, Ireland	donal.fullam@ucdconnect.ie
Eilís O'Sullivan	Maynooth University/ CIT Cork School of Music, Ireland	Eilis.osullivan.2019@mumail.ie
Dr Eleanor Giraud	University of Limerick	eleanor.giraud@ul.ie
Eleanor Jones-McAuley	Trinity College Dublin, Ireland	jonesmce@tcd.ie
Emily Shyr	Duke University, USA	emily.shyr@duke.edu
Dr Emmanuel Ndubuisi Nnamani	University of Port Harcourt, Nigeria	ginuel@gmail.com
Eoghan Corrigan	University College Dublin, Ireland	eoghan.corrigan@ucdconnect.ie
Dr Esther Cavett	King's College London, UK	esther.cavett@kcl.ac.uk
Federico Favali	University of Birmingham, UK	federicofavali@gmail.com
Prof. Fiona M. Palmer	Maynooth University, Ireland	fiona.palmer@mu.ie

DELEGATE	AFFILIATION	E-MAIL
Dr Gareth Cox	Mary Immaculate College, University of Limerick, Ireland	<i>Gareth.cox@mic.ul.ie</i>
Prof. Gerard Gillen	Maynooth University, Ireland	<i>Gerard.gillen@mu.ie</i>
Dr Gregory Marion	University of Saskatchewan, Canada	<i>gregory.marion@usask.ca</i>
Hannah Millington	Oxford Brookes University, UK	<i>18039735@brookes.ac.uk</i>
Prof. Harry White	University College Dublin, Ireland	<i>Harry.white@ucd.ie</i>
Helen Doyle	TU Dublin, Ireland	<i>Helen.doyle@staff.wesleycollege.ie</i>
Dr Hyun Joo Kim	Seoul National University Yonsei/Ewha Womans University Seoul, South Korea	<i>hyunjoo1122@gmail.com</i>
Dr Ita Beausang	Independent Scholar, Ireland	<i>itabeausang18@gmail.com</i>
Dr Javier Campos Calvo-Sotelo	Independent Scholar, Spain	<i>javier.campos.cs@gmail.com</i>
Dr Jennifer McCay	Royal Irish Academy of Music	<i>jennifermccay@riam.ie</i>
Dr Joe Davies	Lady Margaret Hall, Oxford University, UK	<i>joe.davies@music.ox.ac.uk</i>
Dr Joe Kehoe	Independent Scholar, Ireland	<i>jkehoe7@gmail.com</i>
Johanne Heraty	Independent Scholar, Ireland	<i>johanne.heraty@gmail.com</i>
John Moore	University of Liverpool, UK	<i>Clifford.Moore@liverpool.ac.uk</i>
Dr John O'Flynn	Dublin City University, Ireland	<i>john.oflynn@dcu.ie</i>
Prof. Julian Horton	Durham University, UK	<i>julian.horton@durham.ac.uk</i>
Karishmeh (Kay) Felfeli		<i>karishmeh12@gmail.com</i>
Dr Kerry Houston	TU Dublin, Ireland	<i>Kerry.houston@dit.ie</i>
Dr Laura Anderson	Maynooth University, Ireland	<i>laura.anderson@mu.ie</i>
Dr Laura Dallman	University of Florida, USA	<i>ldallman.rorick@ufl.edu</i>
Dr Laura Watson	Maynooth University, Ireland	<i>laura.watson@mu.ie</i>
Lauren Farquharson	Dundalk IT, Ireland	<i>Laurenfarquharson15@gmail.com</i>
Prof. Lorraine Byrne Bodley	Maynooth University, Ireland	<i>lorraine.byrnebodley@mu.ie</i>
Maddie Kavanagh Clarke	Durham University, UK	
Margaret Collins Stoop	Trinity College Dublin, Ireland	<i>megcollins@stoop.org</i>
Dr Marie-Charline Focroulle	Independent Scholar, Germany	<i>focroulle@hotmail.com</i>
Dr Martin Knust	Linnæus University Växjö, Sweden	<i>martin.knust@lnu.se</i>
Dr Martin O'Leary	Maynooth University, Ireland	<i>Martin.oleary@mu.ie</i>
Maurice Mullen	Dundalk IT, Ireland	<i>mauricedmullen@eircom.net</i>
Prof. Michael Beckerman	New York University, USA	<i>Mike.beckerman@gmail.com</i>

DELEGATE	AFFILIATION	E-MAIL
Dr Michael Lee	Trinity College Dublin, Ireland	<i>michael.lee@tcd.ie</i>
Michael Whitten	Queen's University Belfast, UK	<i>mwhitten01@qub.ac.uk</i>
Nadine Scharfetter	University of Music and Performing Arts Graz, Austria	<i>n.scharfetter@kug.ac.at</i>
Dr Natasha Loges	Royal College of Music, London, UK	<i>natasha.loges@rcm.ac.uk</i>
Prof. Nicole Grimes	University of California, Irvine, USA	<i>nicole.e.grimes@gmail.com</i>
Dr Nikola Komatović	Independent Scholar, Serbia	
Noga Rachel Chelouche	Tel Aviv University, Israel	<i>nogachelouche@gmail.com</i>
Orla Shannon	Dublin City University, Ireland	<i>orla.shannon2@mail.dcu.ie</i>
Dr Patrick Devine	Independent Scholar, Ireland	<i>Patrick.Devine@mu.ie</i>
Patrick Huang	University of London, UK	<i>patrick.huang@yahoo.com</i>
Paul Clesham	University College Cork, Ireland	<i>paulclesham@hotmail.com</i>
Dr Paul Everett	University College Cork, Ireland	<i>p.everett@ucc.ie</i>
Rachael Fuller	Boston University, USA	<i>fuller@bu.edu</i>
Sarah Lindmark	University of California, Irvine, USA	<i>slindmar@uci.edu</i>
Scott Flanigan	Ulster University, UK	<i>Flanigan-S@ulster.ac.uk</i>
Dr Shane McMahon	Maynooth University Arts and Humanities Institute, Ireland	<i>mcmahon.ks@gmail.com</i>
Shauna Louise Caffrey	University College Cork, Ireland	<i>117223005@umail.ucc.ie</i>
Dr Stan Erraught	University of Leeds, UK	<i>S.Erraught@leeds.ac.uk</i>
Stephanie Ford	Maynooth University, Ireland	<i>Stephanie.Ford@mu.ie</i>
Dr Steve Coleman	Maynooth University, Ireland	<i>Steve.Coleman@mu.ie</i>
Sylvia O'Brien	Royal Irish Academy of Music, Ireland	<i>sylviaobrien@riam.ie</i>
Dr Vadim Rakochi	Gliere Kyiv Municipal Academy of Music, Kyiv, Ukraine	<i>vadim.rakochi@gmail.com</i>
Dr Wolfgang Marx	University College Dublin, Ireland	<i>Wolfgang.marx@ucd.ie</i>
Prof. Xavier Hascher	University of Strasbourg, France	<i>xhascher@unistra.fr</i>
Prof. Yo Tomita	Queen's University Belfast, UK	<i>y.tomita@qub.ac.uk</i>

DIT Conservatory of Music and Drama

We offer:

Junior Conservatory Courses

Part-time Courses

CPD Diplomas

BMus, MMus, DMus
in Music Performance

BA in Drama Performance

MPhil and PhD in
Music Research and Composition

150+ annual events including drama performances, concerts,
masterclasses, guest lectures, conferences and much, much more!



For further information please contact:

DIT Conservatory of Music and Drama,
163-167 Rathmines Road, Dublin 6, Ireland.

Tel: +353 (0)1 402 3572/7815

Email: conservatory@dit.ie



www.dit.ie/conservatory

SMI COUNCIL 2018–2021

Professor Lorraine Byrne Bodley MRIA (Maynooth University, President)
Dr Damian Evans (Research Foundation for Music in Ireland, Honorary Secretary)

Dr Paul Everett (University College Cork, Web Administrator)

Dr Eleanor Giraud (University of Limerick, Honorary Membership Secretary)

Dr Denise Neary (Royal Irish Academy of Music, Honorary Treasurer)

Bryan Whitelaw (Queen's University Belfast, Student Representative)

Dr Anja Bunzel (Czech Academy of Sciences)

Professor Una Hunt (Technological University Dublin)

Dr John O'Flynn (Dublin City University)

Dr J. Griffith Rollefson (University College Cork)

Dr Danielle Sofer (Maynooth University)

Professor Yo Tomita (Queen's University Belfast)

Previous SMI Plenary and Postgraduate Conferences (2015–2019):

2015

PG Conference: Ulster University

Plenary Conference: University College Cork

2016

PG Conference: Trinity College Dublin

Plenary Conference: Dublin City University

2017

PG Conference: University College Dublin (December 2016, Joint ICTM-IE/SMI Conference)

Plenary Conference: Queen's University Belfast

2018

PG Conference: Maynooth University (Joint ICTM-IE/SMI Conference)

Plenary Conference: Cork Institute of Technology

2019

PG Conference: Dundalk Institute of Technology (Joint ICTM-IE/SMI Conference)

Plenary Conference: Maynooth University

Forthcoming SMI Plenary and Postgraduate Conferences (2020)

PG Conference: University of Limerick (Joint ICTM-IE/SMI Conference)

Plenary Conference: Trinity College Dublin

Forthcoming SMI-affiliated events (until next SMI PG Conference, January 2020; as of 19 May 2019):

Music and Sound Design for the Screen

Maynooth University, 6–7 September 2019

Joint ICTM-Ireland / SMI PG Conference

University of Limerick, 17–18 January 2020

Official CfP to follow soon

The Society for Musicology in Ireland, in collaboration with the Irish National Committee of the International Council for Traditional Music, are pleased to announce a joint postgraduate conference to take place at the University of Limerick on Friday 17 and Saturday 18 January 2020. The conference will feature a keynote address from Philip Bohlman, “Lifted Up from the Earth at the Very Moment of Death”: The Border, the Wall and the Musical Topography of Migration Crisis’.

The conference committee would like to invite postgraduates working in all areas of musical research to submit proposals for conference papers. Speakers will be given 20 minutes for their paper, followed by a 10-minute discussion. Areas of research include, but are not limited to, historical musicology, ethnomusicology, music theory and analysis, music technology, music pedagogy, popular music studies, musical practice as research, psychology of music and music and gender. In addition to the traditional paper sessions there will be a Careers Forum on the Saturday as part of the conference. Master’s students are also welcome to display their work in progress in a 10-minute presentation.

Feel free to contact the Conference Committee at:

ictm.smi.pg2020@gmail.com

SMI Grants Committee

— Call for Applications —

The SMI operates a peer-reviewed scheme to award a limited number of grants to its members. Grants of up to €400 in support of musicological research and grants of up to €200 in support of conference presentations involving international travel may be awarded to postgraduate research students, non-affiliated scholars, or academics without recourse to institutional funds.

Eligibility

To qualify for consideration applicants must be in good standing with the Society and have been a member for a minimum of six months at the point of application. Please note that applications for grants must be made at least two months in advance of the research activity or international conference concerned. Grants are payable to successful applicants on production of receipts as detailed below, after the research / presentation has been completed.

Applications should include:

- a short CV;
- a brief description of the proposed research and its intended purpose;
- a proposed budget;
- (if applicable) an account of awards received or applied for in connection with the project;
- a copy of a short letter of support from a supervisor or appropriate academic colleague.

Recipients are expected to:

- acknowledge, when publishing or presenting, the assistance of the SMI;
 - submit a short report on the work undertaken to the SMI Grants Committee Chair within 12 months of the allocation of the award;
- Recipients are encouraged to present their findings at an SMI Conference.

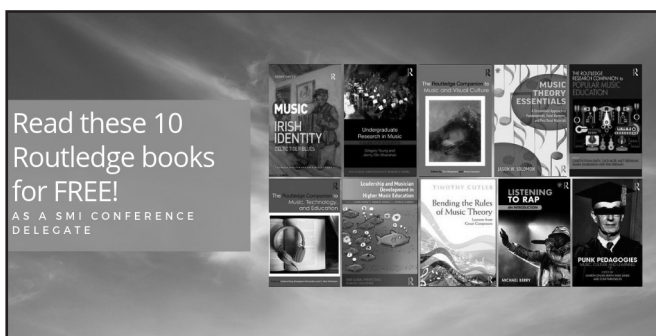
Payment process

To comply with Irish Revenue charitable status requirements recipients must submit all relevant receipts to the Hon. Treasurer before the payment of the full grant can be made.

Applications (and any queries) should be addressed to:

john.offynn@dcu.ie

Dr John O'Flynn (Dublin City University)
Chair, SMI Grants Committee



Routledge Free-To-View Collection

Valid 17 June to 15 July 2019

Follow this link to get your free access code:

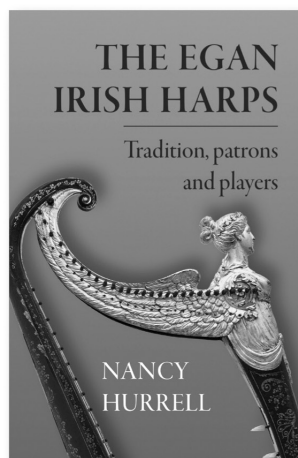
www.crcpress.com/go/smi-free-to-view-collection?utm_source=shared_link&utm_medium=post&utm_campaign=B190507968

FOUR COURTS PRESS

An Ireland without harps is inconceivable, but in 1800 the native Gaelic harp had become obsolete. This is the compelling story of John Egan (fl.1797–1829), a self-taught harp maker who invented a modernized harp for Ireland – the ‘Portable Irish Harp’.

The illustrations and catalogue of Egan harps uncover these rare art objects in museums and collections in 16 countries worldwide. The legacy of John Egan, awarded the royal warrant for excellence in 1821, whose harps revitalised the Irish harping tradition, is finally realized.

302pp; colour ills. Hbk €50.00



Buy online at www.fourcourtspress.ie

TRANSPORT

Maynooth has two suburban bus routes, the 66 and 67. Maynooth is also served by Bus Éireann and private coach companies *en route* to Galway and the West of Ireland. There is a commuter train service from Maynooth to Connolly Station and Pearse Station in Dublin city centre. Maynooth is on the Sligo intercity line.

Travelling by bus to Dublin:

Two buses serve Maynooth: the 66 (going through Leixlip) and 67 (going through Celbridge). The 66 bus stop is located on Main Street at McCormack's Pharmacy, while the 67 departs from an island just opposite the Glenroyal Hotel. Both buses have their termini just off Pearse Street in Dublin city centre. These buses leave Dublin from Pearse Street (just opposite the Screen Cinema); they also stop in Westmoreland Street and along the Quays. Each line runs regularly to and from Maynooth. You need to have exact change for the fare or alternatively you can purchase a Leap Card from one of the newsagents on Main Street, Maynooth. More information is available from www.dublinbus.ie.

Travelling by train to Dublin:

Maynooth is on the Western Suburban Line, which departs from Connolly Station in Dublin city centre. The journey from Maynooth to Dublin takes about 50 minutes, and less if the train is an express service. Transfers to the DART are available from Pearse and Connolly Stations. More information is available from www.irishrail.ie.

Travelling to Dublin Airport:

There are three main ways to get to the airport from Maynooth.

The Airport Hopper operates between Maynooth and Dublin Airport. This bus leaves from an island just opposite the Glenroyal Hotel. More information is available from www.airporthopper.ie. A one-way ticket is €10, and this bus goes every hour from 4:00am to 9:00pm. The Airport Hopper leaves Dublin Airport at the following times: 4:45am, 6:45am, 7:50am; from then on every hour at ten minutes to the full hour until 21:50.

You can go to Dublin city and then take the Airlink (747) or Aircoach bus. Both buses leave from Westmoreland Street or O'Connell Street. These buses operate on a 24/7 basis.

You can hire a taxi to take a direct route to the airport. The taxi will cost between €50 and €70. A few contact numbers for local taxi companies are provided here:

Murray Cabs 087 268 4399; Express Cabs 01 628 9999

EMERGENCY CONTACTS

RECEPTION

The Reception Desk at Maynooth Campus Conference & Accommodation Centre is open at the following times:

Monday to Sunday, 08:30 to 23:00

Reception may be contacted from any phone on 01 708 6400. If you ring from an internal phone, just dial 6400.

SECURITY

South Campus Security may be contacted in the event of an emergency outside of Reception opening hours at 01 708 3929. If you ring from an internal phone, just dial 3929. Please note that this is a one-way radio system.

MEDICAL EMERGENCIES

Doctor on call:

Dr Maurice Cowhey/ Dr O'Sullivan: 01 628 9044

Dr Gaffney: 01 629 1169

Dr O'Rourke: 01 628 5210

Emergency Ambulance Service: 999

Welcome to

Maynooth Campus



Wifi

Wifi is available on campus free of charge. Please search for the **Maynooth University** network and click on proceed having read and agreed to the terms and conditions of usage.

Edu-roam is also available on campus if applicable to you.



PLACES TO EAT

Amber Tree Bistro	01 629 1022
Apache Pizza (pizza takeaway)	01 629 2929
Bistro 53	01 628 9001
Brady's Bar	01 628 6225
Caulfield's Bar	01 628 6078
Coffee 4	085 703 5489
Coffee Mill	01 601 6594
Glenroyal Hotel	01 629 0909
O'Neill's Bar	01 628 6255
Oak Alley Cocktail Bar	01 610 6558
Picaderos	01 629 2806
Pizza Dog (pizza takeaway)	01 531 0909
Royal City	01 629 0686
Stone Haven	01 629 1229
The Avenue Restaurant	01 628 5003
The Linden Tree @ Carton House	01 651 7777
The Orient (Chinese takeaway)	01 628 5888
The Roost	01 628 9843
Yeah Burger	01 6886484

LOCATION GUIDE

