



Annual Plenary Conference
of the
Society for Musicology in Ireland

Queen's University Belfast
16–18 June 2017



Co-funded by the Horizon 2020
Framework Programme of the European Union

Welcome

On behalf of the Conference Organizing Committee and the School of Arts, English and Languages, it gives me very great pleasure to welcome you to Queen's University Belfast for the Fifteenth Annual Plenary Conference of the Society for Musicology in Ireland.

The conference programme contains an impressively wide range of sessions, from music in Asia to nineteenth-century piano music, from pedagogy to experimental music, from jazz to film music, and several sessions on music and music-making in Ireland. The Queen's Music department's areas of strength are celebrated with a session on music technology and electroacoustic music, while the theme of music in performance is marked by a record number of lecture-recitals for an SMI conference.

We are honoured to have Professor John Butt as our keynote speaker for this conference. Professor Butt is not only one of the world's leading experts on the music of J.S. Bach, but also an award-winning performer of baroque music, particularly through his work with the Dunedin Consort. A further highlight of the conference is a presentation at the Sonic Arts Research Centre that forms part of the EU Horizon 2020-funded project, ERIN (Europe's Reception of the *Irish Melodies* and *National Airs*: Thomas Moore in Europe). This will consist of a lecture by Queen's musicologists, Dr Sarah McCleave and Dr Triona O'Hanlon, and then a concert featuring current and former students of both Queen's and the DIT Conservatory of Music and Drama. I hope you will enjoy it.

There are many people whom I wish to thank for their support for this conference: the President and Council of the Society for Musicology in Ireland; the former Head of the School of Creative Arts and Queen's, Professor Michael Alcorn, who enthusiastically supported my suggestion that Queen's might host it; the Conference Organizing Committee and Programme Committee for their sterling work; the School Office, technical support, and central university administration; and the team of indefatigable student helpers. But above all, I would like to thank you, the delegates, for coming to Queen's. I hope that you enjoy both the academic and the social side of what I am sure will be a memorable occasion.

Dr Aidan Thomson

Chair, Conference Organizing Committee

Acknowledgements

Conference Committee

Aidan Thomson (Chair)
Iris Mateer
Maria McHale
Tríona O'Hanlon
Audrey Smyth
Bryan Whitelaw

Programme Committee

Aidan Thomson (Chair)
Conor Caldwell
Sarah McCleave
John O'Flynn

Technical Support

David Bird
Craig Jackson

Conference Assistants

Daniel Barkley
Ciara Conway
Brian McAteer
James McConnell
Bryan Whitelaw
Michael Whitten
Judith Wiemers

Acknowledgements

Michael Alcorn
Karen Blemmings
Naoimh Mackel
Simon Mawhinney
Rosie McGookin
Pedro Rebelo
Adrienne Scullion
Wil Verhoeven
Society for Musicology in Ireland
Staff and students, Music department, Queen's University Belfast
Porters, Queen's University Belfast

Venue information

All papers take place in the Music Building with the exception of the Plenary Lecture and Concert, Saturday 17 June, 2.00–4.00pm, which will be held in the Sonic Lab, Sonic Arts Research Centre (see map, p. 54).

The conference dinner on Saturday evening will be held at Deanes, Howard Street, Belfast (see map, p. 54).

Programme

Friday 16 June

Welcome: 1.30–2.00 (Harty Room)

Session 1: 2.00–4.00

Session 1a: Irish Musical Institutions (Harty Room)

Chair: Denise Neary (Royal Irish Academy of Music)

- **Catherine Ferris (DIT Conservatory of Music and Drama)**
‘Documenting the Dublin Music Trade’
- **Adèle Commins (Dundalk Institute of Technology)**
‘Stanford and the Dublin Feis Ceoil: A Tumultuous Relationship’
- **Clíona Doris (DIT Conservatory of Music and Drama)**
‘The Vanbrugh Quartet in Ireland: A Survey of Concert Programmes, Recordings and Collaborations, 1986–2017’
- **Harry White (University College Dublin)**
‘*Musica Hibernica*: A Proposal’

Session 1b: Pedagogy (Lecture Room)

Chair: Ruth Stanley (CIT Cork School of Music)

- **Mary Black (University of Leeds)**
“‘Cut yourself on these words!’ Can Imagery in Choral Rehearsals be Utilised by Choral Directors as a Valid Strategy to Affect the Sound?”
- **Majella Boland (Royal Irish Academy of Music)**
‘Reappraising the RIAM Syllabus: A Musicological Perspective’
- **Galina Crothers (Queen’s University Belfast)**
‘Heinrich Neuhaus: Questions of Musical Interpretation in the Light of Philosophical Studies of Aleksey Losev and Gustav Schpet’
- **Luodmila Podlesnykh (DIT Conservatory of Music and Drama)**
‘Alexander Dubuque: Documenting the Art of John Field’ (lecture-recital)

Session 1c: Schubert and Mozart (McMordie Hall)

Chair: Piers Hellawell (Queen’s University Belfast)

- **Lorraine Byrne Bodley (Maynooth University)**
‘The Seductive Muse: On Schubert’s Opera’
- **Katie Cattell (Royal Holloway, University of London)**
‘The Many Guises of Schubert’s *Rosamunde* music: Repetition, Memory, and Adorno’s “New Lighting”’
- **Ian Woodfield (Queen’s University Belfast)**
“‘Che soave zeffiretto’ and the Structure of Act III of *Le nozze di Figaro*’
- **Daesik Cha (Massachusetts Institute of Technology)**
‘The Art of Wandering and Revelation: A Study of Mozart’s Fantasia in C minor, K.475’ (lecture-recital)

4.00–4.30: Tea and Coffee (Foyer)

Session 2: 4.30–6.30

Session 2a: Eighteenth-Century Music (Harty Room)

Chair: Simon Mawhinney (Queen's University Belfast)

- **Cathal Twomey (Maynooth University)**
‘“Setting Words that Set Themselves”: Handel and the Poetic Rhythms of *Alexander's Feast*’
- **David Hunter (University of Texas, Austin)**
‘Handel's Music in the Lives of Slave Owners in Britain and its Caribbean and North America Colonies’
- **Yo Tomita (Queen's University Belfast)**
‘Exploring J.S. Bach's Musical Thinking and Performance Intentions through the Examination of his Quaver-Beam Notation’
- **August Guan (Cardiff University)**
‘A Rethinking of Harpsichord Articulation in “Handelian-Era” England from the Perspective of Keyboard Arrangements’ (lecture-recital)

Session 2b: Imag(in)ing Ireland (Lecture Room)

Chair: Jan Smaczny (Queen's University Belfast)

- **Aidan J. Thomson (Queen's University Belfast)**
‘Faking It to Make It: Bax, Fiona Macleod and Celticism’
- **John O'Flynn (Dublin City University)**
‘William Alwyn's Irish-Themed Film Scores’
- **Laura Anderson (Maynooth University)**
‘Sounding the Landscape: Brian Boydell's scores for Patrick Carey's documentary films’
- **Áine Mulvey (Dublin City University)**
‘Hamilton Harty and Irish Art Song’ (lecture-recital)

Session 2c: Voices (McMordie Hall)

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

- **Claire Fedoruk (Azusa Pacific University)**
‘The Voices of Mary: An Analysis of Choruses from John Adams's *The Gospel According to the Other Mary*’
- **Bláithín Duggan (Trinity College Dublin)**
‘The Shape of the Voice: Analysing Vocal Gestures in Popular Song’
- **Roslyn Steer (Maynooth University)**
‘Anton Webern's Silent Scream’
- **Aylish Kerrigan (Independent Scholar) and Dearbhla Collins (Royal Irish Academy of Music)**
- ‘*A Girl: A Narrative of Life and Death*’ (lecture-recital)

6.45: Opening Reception (McMordie Hall)

Saturday 17 June

Poster Presentation (exhibited all day, Music Foyer)

Matthew Webb (Stephen F. Austin State University, Texas)

‘Liturgical Borrowings and Other Influences in “Little Green Grove” by Sergei Prokofiev’

Session 3: 9.00–11.00

Session 3a: Bunting and Moore (Harty Room)

Chair: Moyra Haslett (Queen’s University Belfast)

- **Siobhán Armstrong (Middlesex University)**
‘16th- to 18th-Century Irish Harp Repertory: Performance Practice Evidence in Queen’s University Belfast Special Collections MS 4.29, the 1792 Field Notebook of Edward Bunting’
- **Una Hunt (DIT Conservatory of Music and Drama)**
‘Thomas Moore: Drawing Room Entertainer or Rebel Songster?’
- **Conor Caldwell (Queen’s University Belfast)**
‘Re-imagining Bunting: Belfast’s Lost Sounds’ (lecture-recital)

Session 3b: Film Music (Lecture Room)

Chair: Laura Anderson (Maynooth University)

- **Judith Wiemers (Queen’s University Belfast)**
“‘Let’s Be Common’: Musical Humour in American and German Films of the 1930s and their Roots in Theatrical Practice’
- **Marc Brooks (University of Vienna)**
“‘When Did Music Become So Important?’ Intensity and Intertextuality in *Mad Men*’
- **Catrin Angharad Watts (University of Texas, Austin)**
‘Establishing the Popular Music Soundtrack’

Session 3c: Nineteenth-Century Song (McMordie Hall)

Chair: Patrick Devine (Maynooth University)

- **Barbora Kubečková (Palacký University, Olomouc)**
‘Song Tradition in the Czech Lands in the 19th Century: Was Goethe’s Poetry Overlooked by Czech Composers?’
- **Cathal Mullan (Maynooth University)**
‘Text-setting in Lindpaintner’s *Sechs Lieder zu Göthe's Faust*’
- **Nicolás Puyané (Maynooth University)**
‘The Elusive Quest for *Urtexts*: Textual Fluidity in the Lieder of Franz Liszt’
- **Clare Wilson (Ulster University)**
‘Beyond the Veil: André Caplet’s Tonal Boundaries’

11.00–11.30: Tea and Coffee (Foyer)

Session 4: 11.30–1.00

Session 4a: Jazz in the European Periphery (Harty Room)

Chair: John O’Flynn (Dublin City University)

- **Ruth Stanley (CIT Cork School of Music)**
‘Surviving Conflict and Cultural Insularity: The Hidden History of Jazz in Ireland and Northern Ireland during the 1940s’
- **Damian Evans (DIT Conservatory of Music and Drama)**
‘Down with Jazz: Power and Agency in Localised Musicking’
- **Ioannis Tsioulakis (Queen’s University Belfast)**
‘Embodying Cosmopolitanism: Jazz Music in the Greek Crisis’

Session 4b: Music and the Legacy of Irish Republicanism (Lecture Room)

Chair: Harry White (University College Dublin)

- **Maria McHale (DIT Conservatory of Music and Drama)**
‘Raids and Writs: Seditious Songs in Post-Rising Ireland’
- **Stephen R. Millar (University of Limerick)**
‘Songs of Resistance: Irish Rebel Music and the Onset of the Troubles’
- **J. Griffith Rollefson (University College Cork)**
‘“Strangers in Paradise”: Performing Rebellion, Embodying Postcoloniality on the Emerald Isle’

Session 4c: Music Technology and Electroacoustic Music (McMordie Hall)

Chair: Barbara Dignam (Maynooth University)

- **Franziska Schroeder (Queen’s University Belfast)**
‘Distributed Listening: Using a Mobile App for Exploring Listening in Everyday Life’
- **Koichi Samuels (Queen’s University Belfast) and Franziska Schroeder (Queen’s University Belfast)**
‘Improvisation, Inclusion and Accessible Music Technology’
- **Neil O Connor (Dundalk Institute of Technology)**
‘Electric Dawn: The Advent of Irish Electro-Acoustic Music’

1.00–2.00: Lunch (Foyer)

2.00–4.00:	Plenary Session and Concert (see p. 49 for programme) Sonic Lab, Sonic Arts Research Centre (see map on p. 54) Chair: Jan Smaczny (Queen’s University Belfast)
2.00–2.45	Sarah McCleave (Queen’s University Belfast) and Tríona O’Hanlon (Queen’s University Belfast) ‘The European Response to Thomas Moore’s <i>Lalla Rookh</i> ’
3.00–4.00	Concert

Return to Music Building

4.00–4.30: Tea and Coffee (Foyer)

Session 5: 4.30–5.30

Session 5a: Twentieth- and Twenty-First-Century Irish Music (Harty Room)

Chair: Conor Caldwell (Queen's University Belfast)

- **Daithí Kearney (Dundalk Institute of Technology)**
'Beyond Traditional: Engaging with the Diversity of Music in the Work of Pat Ahern'
- **Stephanie Ford (Maynooth University)**
'Appropriate Collaboration? Concepts of Collaborative Practice between *sean nós* Singers and Contemporary Composers in the 21st Century'

Session 5b: Music Societies (Lecture Room)

Chair: Jennifer Oates (Queens College, CUNY)

- **Margaret Doris (DIT Conservatory of Music and Drama)**
'The Provincial Cellist: A Comparative View of the Role of the Principal Cellist in the Oxford and Edinburgh Musical Societies'
- **Ian Maxwell (University of Cambridge)**
'"The Mystery of the Missing Musical Society": The Dublin University Musical Society – or not?'

Session 5c: Music and the Church (McMordie Hall)

Chair: Maria McHale (DIT Conservatory of Music and Drama)

- **Eleanor Jones-McAuley (Trinity College Dublin)**
'Music at St Michan's Church during the Eighteenth Century: Sources, Subscriptions and Society'
- **Kerry Houston (DIT Conservatory of Music and Drama)**
'The Hibernian Catch Club'

5.30–6.00: Annual General Meeting of the Society for Musicology in Ireland (McMordie Hall)

6.15–7.15 Keynote Lecture (Harty Room)

Chair: Lorraine Byrne Bodley (Maynooth University)

John Butt (Gardiner Professor of Music, University of Glasgow)
'Playing With History Yet Again'

7.45: Conference Dinner Deanes Restaurant, 36–40 Howard Street

Sunday 18 June

Session 6: 10.00–11.30

Session 6a: Irish American Interactions (Harty Room)

Chair: Michelle Meinhart (University of Durham/Martin Methodist College)

- **Aaron Keebaugh (North Shore Community College)**
'Victor Herbert and Irish America'
- **Axel Klein (Independent Scholar)**
'Swan Hennessy's Second String Quartet (1920) and its Significance for Ireland'
- **M. Ryan Crimmins (New College, Oxford)**
'From Appalachia to Éire: The "Return" of the Banjo to Irish Traditional Music'

Session 6b: Asian Identities (Lecture Room)

Chair: Wolfgang Marx (University College Dublin)

- **Lonán Ó Briain (University of Nottingham)**
'Orchestrating the Nation: An Ethnography of the Voice of Vietnam New Music Ensemble'
- **Na Li (University of Birmingham)**
'The Imagined Chinese Nation from China Wind'
- **Jin Hyung Lin (University of York)**
'Cultural and Political Overtones: Understanding Diasporic Identity of Isang Yun' (lecture-recital)

Session 6c: Experimental Music (McMordie Hall)

Chair: Franziska Schroeder (Queen's University Belfast)

- **Danielle Sofer (Maynooth University)**
'Un-bracketing the *objet sonore* in Schaeffer's "Erotica"'
- **Guro Rønningsgrind (Independent Scholar)**
'Work or/and event. The issue of John Cage's *Musicircus*'
- **Zeynep Bulut (Queen's University Belfast)**
'Vocal Responses in Pauline Oliveros's *Environmental Dialogue* (1975/1996)'

11.30–12.00: Tea and Coffee (Foyer)

Session 7: 12.00–1.30

Session 7a: Gender and Sexuality (Harty Room)

Chair: Zeynep Bulut (Queen's University Belfast)

- **Tes Slominski (Beloit College)**
'Queer as Trad: LGBTQ Performers and Irish Traditional Music in the United States'
- **Estelle Murphy (Maynooth University)**
'Postfeminist Posthuman Performance: Reveiling Gender and Identity in Death Metal'
- **Laura Watson (Maynooth University)**
'The Gender Politics of the Rock Memoir'

Session 7b: Nineteenth-Century Piano Music (Lecture Room)

Chair: Majella Boland (Royal Irish Academy of Music)

- **Rory Dowse (Independent Scholar)**
'Beethoven's Waldstein Variations, WoO 67: The Development of the Keyboard Variation Coda'
- **Marie-Charline Focroulle (Royal Irish Academy of Music)**
'Final Thoughts? Interpretation of the First Movements of Beethoven's and Schubert's Last Three Piano Sonatas'
- **Bryan Whitelaw (Queen's University Belfast)**
'Franz Liszt's Piano Sonata in B Minor: Thematic Typology and Hermeneutic Narrative'

Session 7c: Music Making in Ireland (McMordie Hall)

Chair: Cliona Doris (DIT Conservatory of Music and Drama)

- **Moyra Haslett (Queen's University Belfast)**
'Dublin Printed Ballads, 1720–1725'
- **Denise Neary (Royal Irish Academy of Music)**
'“Performing Research, Researching Performance”: An Irish Perspective'
- **Clare McCague (DIT Conservatory of Music and Drama)**
'Ireland and the European Pedal Harp Tradition' (*lecture-recital*)

1.30–2.30: Lunch (Foyer)

Session 8: 2.30–4.00**Session 8a: Twentieth-Century Composers (Harty Room)**

Chair: Danielle Sofer (Maynooth University)

- **Maureen A. Carr (Pennsylvania State University)**
'Stravinsky's Use of a Baroque Model'
- **Wolfgang Marx (University College Dublin)**
'Writing Music vs. Writing about Music? György Ligeti as Public Speaker and Essay Writer'
- **Hilary Bracefield (Ulster University)**
'“More Pricks than Kicks”: The Compositional Progress of Stephen Gardner'

Session 8b: Archives and Biography (Lecture Room)

Chair: Ian Woodfield (Queen's University Belfast)

- **Federico Furnari (University of Sheffield)**
'New Sources for Giovanni Battista Serini's Biography'
- **Paula Telesco (University of Massachusetts, Lowell)**
'Identifying the Unknown Source of a pre-Rameau Harmonic Theorist: Who was Alexander Malcolm's Mysterious Ghostwriter?'
- **David O'Shea (Trinity College Dublin)**
'Dr John Smith, 1795–1861: A Nineteenth-Century Social Climber'

Session 8c: Music-Making in Edinburgh (McMordie Hall)

Chair: Aidan J. Thomson (Queen's University Belfast)

- **Jennifer Oates (Queens College, CUNY)**
'Opera in Edinburgh from the 1870s to the Great War'
- **Michelle Meinhart (University of Durham/Martin Methodist College)**
'Music and Trauma in *The Hydra, Journal of Craiglockhart War Hospital*,
Edinburgh, 1917–18'

4.00–4.30: Closing Remarks (Harty Room)

Session 1a: Irish Musical Institutions (Harty Room)

Catherine Ferris (DIT Conservatory of Music and Drama): ‘Documenting the Dublin Music Trade’.

The Dublin Music Trade project evolved out of Brian Boydell’s research into music in eighteenth-century Dublin. Over the course of this research, Boydell compiled a card index of music publishers, printers, sellers and instrument makers operating in Dublin from 1750 to 1850. With contributions from Mary Boydell, W.G. Stewart and John Teahan of the National Museum of Ireland, *The Music Trade in Ireland, A Graphical Check List up to 1850* was prepared for publication but never came to fruition. In the 1990s the research was expanded and developed by Barra Boydell, resulting in a number of articles and book chapters.

It is the result of this family’s decades of primary and secondary source research that forms that basis for the Dublin Music Trade website (www.dublinmusictrade.ie), which now details Dublin music publishers, printer, sellers and instrument makers active from 1515 to c1960 with examples of their work. It is a key reference tool for research and is particularly useful in bibliographical work to establish unknown publication dates of scores by cross-referencing dates and addresses of publishers. Development of the Dublin Music Trade was funded by the Music Libraries Trust and the Society for Musicology in Ireland and was built utilising the open-source community-supported content management system Drupal.

This paper will explore www.dublinmusictrade.ie and will demonstrate the technology supporting the resource, including the database structure enabling complex research queries. It will discuss its usefulness for scholars of music in Dublin and the future of the resource in terms of contributions and collaborations.

Adèle Commings (Dundalk Institute of Technology): ‘Stanford and the Dublin Feis Ceoil: A Tumultuous Relationship’.

At a time of intense cultural development in Ireland, a letter written to the *Evening Telegraph* in 1894 sparked a lively debate about the interest shown in Irish music by leading figures in Ireland at that time. Meetings were held which attracted interest from the press, the musical profession and the Gaelic League and Literary Society. The Feis Ceoil Association, taking its name from the Gaelic language for ‘Festival of Music’, was founded in 1895 and reflects similar musical activities in England, Scotland and Wales at the time. The programme for the first Feis Ceoil competitions held in 1897 notes that the idea for the foundation of the Feis Ceoil developed as a result of this initial letter. Credited today as one of Ireland’s most significant musical movements, the role of Charles Villiers Stanford in this movement is often largely underestimated. The narrative of Stanford and the Feis Ceoil too often focuses on the brief turbulence that witnessed Stanford being appointed President and his resignation soon after. The larger narrative is far more interesting and complex, and much more positive in demonstrating Stanford’s integrity as an adjudicator and the respect for his legacy amongst members of the Feis Ceoil movement. Stanford is a tumultuous figure in the narratives and history of the Feis Ceoil movement in Ireland. This paper will consider all aspects of Stanford’s involvement with the Feis Ceoil in Dublin and outline the complexities of Stanford’s relationship with and contributions to this extraordinary Irish musical movement. That he remained involved so directly, and his music remained a prominent part of the Feis Ceoil soundscape, despite his resignation as president, marks out Stanford’s importance in this movement and deems it worthy of consideration.

Cliona Doris (DIT Conservatory of Music and Drama): ‘The Vanbrugh Quartet in Ireland: A Survey of Concert Programmes, Recordings and Collaborations, 1986–2017’.

This paper considers the career of one of Ireland’s most renowned chamber ensembles. The Vanbrugh Quartet arrived in Ireland over thirty years ago in 1986 as RTÉ’s quartet in residence. Since then, the Quartet has sustained an extensive career in performance, recording and music education, both within Ireland and internationally. The National Concert Hall 2016 Lifetime Achievement Award was presented to the Vanbrugh Quartet in recognition of their significant contribution to chamber music performance in Ireland.

This paper will focus specifically on the Vanbrugh Quartet’s concert programming within Ireland. Particular attention will be paid to the connection with Cork city and county, including long-standing associations with the West Cork Chamber Music Festival and University College Cork. The Quartet has pursued a strong partnership approach to programming, collaborating with many composers, established and emerging musicians and ensembles, other art forms, and a wide range of events, festivals and institutions. The ensemble’s commercial and broadcasting recording profile will also be evaluated.

The paper will conclude with reference to the recently completed three-year residency at the National Concert Hall in association with DIT Conservatory of Music and Drama. Between 2014 and 2017, the Vanbrugh Quartet presented six concert series exploring a wide range of chamber music, including ‘Scoring History’ curated by composer Ian Wilson, a Schubert and Haydn Series, Mozart and Brahms Chamber Music, the complete cycle of Beethoven String Quartets, Chamber Music of Ireland 1916–2016 and a Russian Season. An online archive and teaching resource relating to and deriving from this residency, funded by a DIT Teaching Fellowship, will be introduced.

Harry White (University College Dublin): ‘Musica Hibernica: A Proposal’.

Anyone with more than a passing interest in the development of musicology in Ireland over the past thirty years could scarcely mistake its formative impulses: through the agency of individual research, editorial enterprises and a seam of pioneering conferences, our comprehension of ‘music in Ireland’ is incontestably richer than it was a generation ago. But the music itself, to a considerable degree, still languishes in the archive. The objective of this paper is to propose a solution to this impairment, and to argue that our vastly increased awareness of musical practices and compositional repertoires, as these have manifested themselves throughout Irish history, deserves a correlative ingathering which would make this music available. The sounding forms of Irish music as an intelligible and meaningful phenomenon are (almost by definition) resistant to complete recension, but the palpable (if neglected) existence of music as a definitive expression and conduit of public and private life in Ireland can hardly be suppressed on that account.

Musica Hibernica denominates (and envisages) an editorial encounter with Irish music sufficiently pliant to respond to its protean complexion (the Latin is no more than a nod to the precedent of *Musica Britannica*, a monumental edition which curates and reanimates important traces of British musical life otherwise restricted of access) and sufficiently generous to respond to the topography of Irish musical experience over a very long period. It would countenance the monastic repertory of early medieval musical culture as imperturbably as it would seek to recover (and represent) the theatre music of eighteenth-century Dublin or the Irish symphony of the late twentieth century. It would privilege not a one-off anthology but an incremental (and gradual) archive and repository of Irish musical culture. It would also editorially recognize the difference between music as art and music as practice in Ireland.

Mary Black (University of Leeds): “Cut yourself on these words!” Can Imagery in Choral Rehearsals be Utilised by Choral Directors as a Valid Strategy to Affect the Sound?’

- What is imagery and how does it manifest itself in choral rehearsals?
- How do choral directors express themselves verbally in rehearsals?
- Can imagery create a change in singers’ vocal responses?
- Is imagery a valid strategy for choral directors?

These questions will be answered in the presentation, based on part of my PhD thesis, which examined the use of verbal imagery in choral rehearsals. The research sought to establish the types of verbal imagery used, and whether and how they were understood by singers. The effects of imagery were examined alongside those of other strategies used by directors. The research established what role imagery plays in choral directing pedagogy and what implications this has for choral directors’ practice.

The investigation was completed over five years and adopted a multi-method approach, using videoed observations, questionnaires and interviews; twenty-one directors and over three hundred choir members across fifteen choirs contributed to the research. A series of choral rehearsals was examined focussing on the occurrences of verbal imagery and how they affected the sung responses. The results were analysed and a series of findings produced.

This paper will compare the strategies choral directors employ and demonstrate that imagery has a valid role to play in creating vocal responses.

Majella Boland (Royal Irish Academy of Music): ‘Reappraising the RIAM Syllabus: A Musicological Perspective’.

Although the RIAM music syllabus serves music in Ireland well in many respects, it faces several challenges. For instance, on average 40,000 RIAM music exams are taken in Ireland each year. Candidates range in age from primary school children to retired adults. The syllabus covers thirty-one instruments and various exam options such as choir, orchestra, ensembles, duets, recitals, while the CARA award exam is particularly targeted at beginners who learn in groups, and is more accessible financially. Candidates may simultaneously be in the middle of the primary school music curriculum, while others may be sitting music for their Junior and Leaving certificates. There are also candidates who are music undergraduates, and candidates who rely entirely on the RIAM syllabus for guidance. To a certain extent, then, the RIAM syllabus functions as a curriculum, while it competes with actual curricula from primary- through to third-level institutions. From this perspective, it becomes a one-size-fits all with aspirations to represent music across the periods with works that must be graded technically.

Another challenge surrounding the syllabus is the manner in which it is interpreted: those who teach from the RIAM syllabus are teachers all around the country whose backgrounds vary considerably. This is in part due to the absence of regulation for music teaching beyond the state education system, and also due to the ubiquity of music in life, and the perceptions of what it is to study music. The RIAM syllabus is therefore the benchmark for music education for many teachers in Ireland. With the exception of music at primary school, the RIAM syllabus targets more candidates annually than music in secondary schools and at third level. Consequently, it is ideally positioned, and indeed has the potential to support music educators and music education in Ireland.

As senior examiner over publications, I am in the process of reappraising the entire set of syllabuses for 2019. This means working closely with compilers but also aiming to

strike a balance to cater for all needs, without creating major gaps. This paper explores the ways in which musicology may inform the RIAM syllabus to ensure it is balanced, but also to ensure that it accurately reflects the discipline.

Galina Crothers (Queen's University Belfast): 'Heinrich Neuhaus: Questions of Musical Interpretation in the Light of Philosophical Studies of Aleksey Losev and Gustav Schpet'.

Heinrich Neuhaus (1888–1964) was perhaps unique as a celebrated pianist, teacher and thinker of the twentieth century. He was a creator of an original school of piano performance, famous for its multidisciplinary approach. One of his specialities as a pianist was his deep understanding of the meaning of the musical works he performed, which was convincingly communicated to audiences. Having a profound interest in philosophical studies, he realized that the employment of some philosophical techniques could significantly increase the capacity of pianist's understanding of the phenomenon of the work of music, making the process of work on the musical composition more productive and focused. In this connection many links were established and investigated between Neuhaus and the two Russian philosophers: Aleksey Losev (1893–1988) and Gustav Schpet (1879–1938). In the 1920s Losev was a pioneer in music aesthetics where one of the main tasks was to discover the logical structure of aesthetic content in the work of art and how it is expressed. The chief area of Schpet's scholarship was phenomenology and hermeneutics. Neuhaus's interest in the works of Schpet was connected with his interest in questions of the artistic meaning of musical composition and interpretation of the musical text. Neuhaus also stressed the role of artistic personality in the art of performance and suggested ways of its development. The findings revealed that the application of the methods used in philosophy might significantly increase the interpretive powers of the pianist. Thus, when applying these ideas and principles how can we optimise our teaching methods when developing performers at the level of higher education? These questions will be explored.

Luodmila Podlesnykh (DIT Conservatory of Music and Drama): 'Alexander Dubuque: Documenting the Art of John Field' (lecture-recital).

John Field (1782–1837) is still widely recognised as the father of pianism in Russia, his adopted home. In his own lifetime, devotees to his school were to be found all over Europe and his revolutionary methods, which included the production of a 'singing' tone on relatively primitive instruments, had a profound effect on the development of a recognisable piano school in Russia, which prevails to this day. Field did not leave behind any formal piano methods, but his favourite and devoted student, Alexander Dubuque (1812–1898) did document Field's pedagogical beliefs through his own method book: *Technique of Piano Playing*. While nowadays largely unknown outside his homeland, Dubuque's legacy to Russian pianism is also far reaching. He was one of the central figures in the newly formed Moscow Conservatoire (1866) and his *Technique of Piano Playing* was approved as the main textbook for piano students by the governing body of the Conservatoire, headed at the time by Nikolay Rubinstein (1835–1881). Undoubtedly, Dubuque witnessed, wrote down and described Field's method in this work and made an analytical appraisal of it; as a direct heir of Field's teaching legacy, he therefore passed on the skills and understanding of the art of piano playing to a whole generation of new pianists in Russia among whom were Nikolay Zverev, the teacher of Sergey Rachmaninov and Alexander Scriabin, Mily Balakirev and German Larosh.

This lecture-recital aims to expose and analyse the most important facets of Field's piano methods through Dubuque's work on the subject. As there is no modern edition available to showcase Dubuque's own piano works for children, a selection of these

educational pieces will also be examined and performed as a record of his teaching principles.

Session 1c: Schubert and Mozart (McMordie Hall)

Lorraine Byrne Bodley (Maynooth University): ‘The Seductive Muse: On Schubert’s Opera’.

In the first scholarly study of Schubert’s operas written in the 1920s, Rudolfine Krott raised the controversy between the lyrical and the dramatic, which has run as a leitmotif through Schubertian operatic literature. In the absence of an historical performance tradition, the usual solecisms for Schubert’s ‘failure on stage’ have been repeated: the lyrical composer who was incapable of writing dramatic music coupled with the poor quality of his libretti. Beyond the question of Schubert’s musical reaction to the libretto and the already-loaded questions of text setting, the general principles of stage dramaturgy, performance practice and history apply. The discussion goes far beyond the lyrical and the dramatic, the melodic or unmelodic Schubert, and has much more to do with negative prejudice, Schubert’s lack of theatrical experience, fragmentary sources and, until recently, there was no performance edition.

In order to reframe Schubert’s contribution to opera it is important to recognise how it ‘converses’ with the conventions of genre and reconnect it with the context in which it is embedded. This paper will begin in 1815 with Schubert’s fragmentary setting of Goethe’s libretto, *Claudine von Villa Bella*, whose distinct historical fingerprints present the possibility of harnessing a reception study onto its slender musical shoulders. Both artists are working towards a national opera, both coupling Italian, French and German traditions, yet to read *Claudine* as a lambent mark in the unfolding of early German opera would risk exaggerating its significance. What it does offer us is something of the historical premise of Goethe’s and Schubert’s contribution to early German opera, and a rare glimpse into the mind of an operatic composer at seventeen. This paper will place Goethe’s libretto and Schubert’s Singspiel together in the same hermeneutical theatre in order to unravel how these works speak to each other and to affirm the composer’s precocious understanding of music theatre.

Katie Cattell (Royal Holloway, University of London): ‘The Many Guises of Schubert’s *Rosamunde* music: Repetition, Memory, and Adorno’s “New Lighting”’.

Schubert’s propensity for using his own themes for more than one work is well known. Such processes have meant that themes from various lieder can be found in a succession of his instrumental works: examples include ‘Der Tod und das Mädchen’, D.531 and the String Quartet in D minor, D.810, ‘Die Forelle’, D.550 and the Piano Quintet in A major, D.667 and ‘Der Wanderer’, D.489 and the *Wandererfantasie*, D.760. One of the best-known instances of Schubert re-using his own material comes not from a song, but the incidental music to Helmina von Chézy’s play *Rosamunde*, D.797, the theme of which can be found in the second movement of the String Quartet in A minor, D.804 and in the Impromptu in B-flat major, D.935/3. D.804 also revisits material from one of Schubert’s lieder in its third movement leading to descriptions of the quartet as infused with memory by Benedict Taylor amongst others.

This paper is going to consider the apparently much simpler structures of D.797 and D.935/3 and the similarities between them, questioning the precise nature of the different types of repetition present, asking whether the only link between the two works comes from the initial theme or whether there are other similarities too—and how this impacts on a memory-infused understanding of Schubert’s music. This will be further explored through the

lens of Adorno's understanding of these works as a series of snapshots, questioning the more philosophical dimension of understanding repetitive and additive musical forms.

Ian Woodfield (Queen's University Belfast): “‘Che soave zeffiretto” and the Structure of Act III of *Le nozze di Figaro*’.

‘Che soave zeffiretto’, the letter duettino sung by the Countess and Susanna in *Le nozze di Figaro*, has achieved iconic status: a perfect example of the transcendental beauty of Mozart's music. An examination of the extant sources suggests that the composer and his librettist regarded it as a key moment in the opera: the crux of a developing relationship between the two women. A late change of plan over its location led to a reconfiguration of Act III, resulting in the minor inconsistencies that Robert Moberly and Christopher Raeburn sought to explain in their celebrated double-casting hypothesis. The various versions of the text and a complete continuity draft of the score reveal the meticulous craftsmanship that went into its creation, in particular the development of its comedic potential as a vaudeville.

Daesik Cha (Massachusetts Institute of Technology): ‘The Art of Wandering and Revelation: A Study of Mozart's Fantasia in C minor, K.475’ (lecture-recital).

Mozart inherited the eighteenth-century improvisatory tradition of keyboard fantasia based on Baroque figured bass. His early preludes and fantasias show that he was trained in this improvisatory practice. Yet, Mozart's fantasias have been often excluded or treated merely as *sui generis* in the discussion of the genre in the eighteenth century. Although his early works follow the Baroque tradition, they lack the genre characteristics that had been developed in the second half of the eighteenth century as the German musical response to the newly imported British aesthetics of original genius. On the other hand, his later fantasias, K.397 and K.475, appear to be ‘classically’ oriented and deliberately distanced from the eighteenth-century tradition. However, in-depth analysis of the fantasia reveals that Mozart's Fantasia in C Minor, K.475, is a unique innovation, yet still a continuum of the eighteenth century tradition. Mozart creatively applied figured-bass practice in K.475, imbuing it with both the expressive freedom of British naturalistic aesthetics and the formal unity of French neoclassicism. The fantasia fragments from his van Swieten period reveal that Mozart endeavoured to master the fantasia style of C.P.E. Bach, which epitomizes the new aesthetic development, and at the same time attempted to invent his own language of fantasia by controlling Bach's wild fantastic idea with the hidden logic of Classical dramatic form. I argue that K.475 is the fine fruit of this creative effort. In this fantasia, the recurring fundamental figured bass functions as a harmonic backdrop and a designated path for momentary digressions and dramatic returns. At a more global level, Mozart expands the bass to control its unconventional tonal progressions. By gradually restoring order and thus revealing the harmonic identity of the fundamental bass, Mozart creates the dramatic narrative which makes coherent its bizarre, surface progressions.

Session 2a: Eighteenth-Century Music (Harty Room)
--

Cathal Twomey (Maynooth University): “‘Setting Words that Set Themselves”: Handel and the Poetic Rhythms of *Alexander's Feast*’.

As John Dryden himself observed, the poetry he wrote for composers to set to music contains a number of features not found in his other verse. In the second of his Cecilian odes, *Alexander's Feast*, these features reach an unprecedented level of pervasiveness, performative insistence, and expressive importance. From stanza-ending choral refrains, to written-out repetitions of words and verbal phrases, to complex metrical and rhythmic sound-

effects, the poem overflows with word-music that makes even a spoken performance a sonorous display.

When George Frideric Handel undertook to set *Alexander's Feast* to music in 1736, Edward Holdsworth observed that 'tho' 'tis very musical to read, yet the words [...] are very difficult to set [...] I hope [Handel's] superior genius has surmounted all difficulties'. The concern is a valid one, for how is a composer to approach a text whose librettist has tried to do so much of the musical work himself, providing words that 'almost set themselves', as was Dryden's stated goal? Moreover, *Alexander's Feast* was already well-known for being 'most harmonious in its numbers, of any thing in the English tongue', and some critics had felt that previous settings had 'destroy'd [...] the very harmony of the poet'.

By all accounts, then, Handel faced a formidable challenge in setting the poem, yet his contemporaries reckoned his setting a resounding success. This paper explores the composer's approach to the most insistently rhythmic passages of Dryden's ode, examining which aspects of its 'harmonious number' Handel embraced, transformed, or rejected. It presents evidence for the setting as a public display of musico-poetic virtuosity, strongly engaged with the English choral tradition and 'classic' literature, and suggests this ode as a starting point for musico-poetic investigation of Handel's wider output in English, with implications for performance as well as historical and analytical interpretation.

David Hunter (University of Texas, Austin): 'Handel's Music in the Lives of Slave Owners in Britain and its Caribbean and North America Colonies'.

The post-colonial repression hypothesis—that the culture of taste actively repressed any acknowledgement of the use of the profits of slavery (both from trade and plantation ownership) in its creation and maintenance—has been forcibly advocated. In attempting to explain a supposed absence the hypothesis enacts the very avoidance it seeks to expose, for it distracts us from the realities of power, race and economics, the subjection by one group of people, through capitalism, of others regarded as less than fully human. It also ignores all the evidence that families were well aware of their economic circumstances.

In countering this idea, I draw on the evidence of plantation-owning families such as the Ottleys, the Beckfords, and the Amyands/Cornewalls, and their extensive engagement with music, notably Handel's. Two members of the Ottley family owned the so-called Dublin manuscript of *Messiah*. Various members of the Beckford family were active patrons, Peter Beckford being responsible for bringing Muzio Clementi to England. The Amyand/Cornewall family of Carshalton, Surrey, and Moccas Court, Herefordshire, had connections with Handel from the 1720s. I also note the ownership of Handel manuscripts in Jamaica, the repertory of music clubs in Charleston, SC, and Annapolis, MD, and Thomas Jefferson's passion for music.

As an investor in the Royal African Company in 1720, and the South Sea Company over a longer duration, Handel joined his friends among the elite in contributing to Britain's colonial development, the furtherance of human trafficking, and the making of vast profits by a select number of owners. Moral outrage at the plight of slaves both in their transatlantic passage and as workers took decades to build and turn into law in Britain, but that does not mean its absence was a function of psychological repression.

Yo Tomita (Queen's University Belfast): 'Exploring J.S. Bach's Musical Thinking and Performance Intentions through the Examination of his Quaver-Beam Notation'.

Bach and his fellow musicians often beamed quavers beyond the beat-unit indicated by the time signature. Two kinds of beaming were available: long (extended form, which is his norm) and short (default form, which he used less frequently). Normally both types were used in a piece; in many instances Bach's use of the two beam-types appears rational, being made

for reasons of musical emphasis, often indicating the way the melodic lines were perceived, phrased or articulated. It is rare for Bach to use the short beam exclusively in a single movement; but when he did, his intentions appear to signal that it is an exceptional case of indicating the musical character (tempo) being outside of his normal range, i.e., either plodding mood (slow) or lively (fast).

There are also instances where Bach's intentions behind his choice of the beam-type are not very obvious. In a recently published article in *Early Music* (February 2016), I have argued that behind those instances of Bach's 'unintelligible' choices were the conflicts of his interests and priorities in the music that resulted in a choice that contradicts the broader trend, or reveal the threshold of musical intensity when the density of musical activities forced Bach to switch his usual notational preference. More recent work jointly explored with Bach pianist, Daniel Martyn Lewis, suggested further possibilities of alluding greater varieties with finer nuance that reflect the spirit of Baroque performance practice.

Composers' writing is sometimes indicative of how they felt an idea at the moment when writing it down. With an ultimate aim of spelling out the effect on Bach's musical thinking and performance intentions, this paper attempts to seek further rational explanations for Bach's choice of quaver beaming that guided him to explore the ideas he was engaged with.

August Guan (Cardiff University): 'A Rethinking of Harpsichord Articulation in "Handelian-Era" England from the perspective of Keyboard Arrangements' (lecture-recital).

In the first half of the eighteenth century, there was a striking contrast in England between the profusion of harpsichord lesson collections and the lack of methods on harpsichord articulation. Beside the fifteen volumes of *The Harpsichord Master* (London, 1689–1734), there was no book in England devoted to harpsichord *touch* before Niccolò Pasquali's *The Art of Fingering the Harpsichord* (Edinburgh, c1760), although Charles Avison once declared in his Six Sonatas, Op. 5 (London, 1756) that the legato is 'much more suitable to the Style of these Pieces'. Before Avison there was none, and articulation marks in harpsichord music rarely occur. This contrast raises two basic questions: a) how can the lack of methods be explained? and b) how was harpsichord music articulated then?

This recital offers an insight into the second question, since the performer believes that harpsichord articulation in 'Handelian-era' England can be deduced from published methods for other instruments as well as from keyboard arrangements of instrumental music. Avison actually acknowledged the versatility of keyboard instruments in his *An Essay on Musical Expression* (London, 1752): 'In classing the different instruments in concert, we may consider them as the various stops which complete a good organ'. Similarly, from outside England, in his *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753), C.P.E. Bach insists that 'Full harmony, which requires three, four, or more other instruments, can be expressed by the keyboard alone'. Given the relatively flexible functional concept of instrumental music at that time, it is a plausible assumption that the actual sound in composers' or arrangers' minds did not change radically in its transfer from one medium to another. This lecture-recital will demonstrate this point by comparing not only keyboard arrangements and original keyboard pieces, but also different instrumental methods from the same era.

Aidan J. Thomson (Queen's University Belfast): 'Faking It to Make It: Bax, Fiona Macleod and Celticism'.

To date, most research on the self-consciously Irish style that Bax cultivated in the early years of the twentieth century has focused on orchestral pieces such as the 'Éire' trilogy and *The Garden of Fand*. Less has been written about his works in smaller-scale genres, particularly his songs and chamber music. Yet this music was crucial for the composer in developing his compositional idiolect, and particularly his musical evocation, or, more accurately, construction, of the 'Celtic'.

A crucial element to the genesis of Bax's Celtic style lay in his settings of the poetry of 'Fiona Macleod'. In view of Bax's literary and geographical infatuation with Ireland, this may come as a surprise: 'Macleod' was the pseudonym of the Scottish poet, William Sharp, whose reputation within Irish literary circles had been on the wane for some years prior to Bax's discovery of Yeats. This perhaps makes Bax's choice of Macleod all the more intriguing, and provides insights into the nature of his conception of Celticism.

In this paper, I shall raise a number of issues arising from Bax's creative relationship with Macleod, notably the element of pretence involved by both men in pretending to be something that they were not (Bax the Englishman writing self-consciously Irish music, Macleod the man writing under a female moniker), the extent to which Bax's Ireland at this point was a specifically feminine (and to an extent feminized) idealization, and the intellectual and ideological connections between Macleod and Irish poets in whose circles Bax would later move, notably George Russell ('Æ'). I shall also consider some of Bax's early unpublished settings of Macleod, some of which influence his later orchestral music to a greater extent than has hitherto been realised.

John O'Flynn (Dublin City University): 'William Alwyn's Irish-themed film scores'.

William Alwyn (1905–1985) was a prolific English composer who is perhaps best remembered for his contributions to mid-twentieth century film music, notably his scores for British film features. These included four Irish-themed titles released between 1946 and 1951: *I See a Dark Stranger* (1946), *Odd Man Out* (1947), *Captain Boycott* (1947) and *No Resting Place* (1951). He would also write original cues for the documentary short *A Letter from Ulster* (1942).

In this paper I contemplate the composer's approach to scoring for Irish-themed films with particular reference to materials consulted at the William Alwyn Archive at Cambridge University Library. Beginning with a cursory overview of his biography and compositional output, I chart Alwyn's sustained interest in Irish music sources, from his unpublished opera *The Fairy Fiddler* (1922) to numerous chamber music arrangements of Irish airs to his radio opera *Farewell, Companions* (1955) based on the failed 1803 rebellion led by Robert Emmet.

The British film productions for which Alwyn scored can be critiqued for their overarching residual colonial gaze on Irish subjects and in light of this his input can to some extent be appraised in terms of stereotypical representations of musical Irishness. That stated, the corpus of his other 'Irish' works suggests a composer who championed the island's musical heritage, albeit through a reductive lens that romanticised the Other. Along with his considerable 'folk-inspired' output, transcriptions and sketches found among Alwyn's preparatory work for Irish-themed film scores indicate a strong relation between the fieldwork he occasionally carried out in Ireland and subsequent creative practice. I close the paper by presenting some examples of this approach in the case of *Captain Boycott* (1947).

Laura Anderson (Maynooth University): ‘Sounding the Landscape: Brian Boydell’s Scores for Patrick Carey’s Documentary Films’.

Between 1960 and 1970 the Irish Department of External Affairs sponsored several films directed by Patrick Carey that showcased the Irish landscape, including *Yeats Country* (1965) and *Errigal* (1968). *Yeats Country* was awarded multiple international awards, most notably a Golden Bear at the Berlin Film Festival, and both films were sought after for international distribution following their release. *Yeats Country* and *Errigal* adopt a similar documentary visual style and employ natural sounds and voice-over alongside underscores by Brian Boydell.

Drawing on archival materials held at the Library of Trinity College Dublin, this paper considers Boydell’s approach to scoring *Yeats Country* and *Errigal*. Commemorating the poet’s centenary, *Yeats Country* includes extracts from Yeats’s poetry in the voice-over and features a score for woodwind, percussion, and harp. *Errigal* depicts a mythical battle between two Donegal mountains. Visually, the film is a portrait of the eponymous mountain and, sonically, the film is striking in its use of voice-over and tape effects alongside Boydell’s underscore. This paper endeavours to address two questions: firstly, what does study of the manuscript collection tell us about the approach to scoring these documentary films? Secondly, how does the interplay between music and voiceover imbue the landscapes with drama and, at times, challenge the traditional hierarchy of the voice in cinema?

Áine Mulvey (Dublin City University): ‘Hamilton Harty and Irish Art Song’ (lecture-recital).

Sir Hamilton Harty was a leading conductor, accompanist and composer, who is remembered primarily for his stewardship of the Hallé Orchestra between 1920 and 1933, and as an eminent accompanist on the recital circuit. His compositions included orchestral, choral and chamber works, as well as a sizeable number of art songs, which are the focus of this research.

Born in Hillsborough, Co. Down in 1879, Hamilton Harty retained a strong connection to Ireland even while his career was based primarily in Manchester and London. On his death in 1941, the contents of his music library and other personal effects were presented to Queen’s University Belfast, and in 1951 royalties from his music were used to create the Hamilton Harty Chair of Music at the university. This was a fitting tribute to a man who had frequently expressed a wish to return permanently to Ireland and to help develop Irish musical talent.

His orchestral music frequently quoted Irish folk melodies and he had an obvious affinity with the folklore and poetry of Ireland, as evidenced in his *Irish Symphony*, and the tone poems *With the Wild Geese* and *The Children of Lir*, both of which establish him firmly as a late-Romantic composer. The literary revivals of the late nineteenth and early twentieth century provided an abundance of texts appropriate for song setting, and Harty’s settings of the poetry of Moira O’Neill, Padraic Colum, Cathal O’Byrne and others reflect his abiding interest in Irish literature as well as the nostalgia of the exile for his homeland.

This lecture-recital will present a selection of Harty’s songs, and will consider his musical influences, literary choices and contextual aspects of the songs.

Claire Fedoruk (Azusa Pacific University): ‘The Voices of Mary: An Analysis of Choruses from John Adams’s *The Gospel According to the Other Mary*’.

This paper will examine and analyse performance practice regarding the texts, music, and staging of two of the major choruses in John Adams’s oratorio *The Gospel According to the Other Mary* (2013), a stage work that bears further analysis and speculation in relation to his larger oeuvre. The choruses ‘Howl ye’ and ‘Who rips his own flesh’ open each act and bear significant musical and dramatic weight to the work as whole. Comparisons are made between the two choruses from *Other Mary* and related choruses from Adams’s companion nativity oratorio, *El Niño*, both of which have been performed by the author of this paper. Notably, in many modern oratorios, lead roles are given top billing by most reviewers, often followed by musicologists and theorists in their analysis. While the lead roles of *The Other Mary* certainly deserve such an honour, Adams himself confirmed, ‘the chorus is the soul of the story’. In *The Other Mary*, the chorus is a part of nearly every scene and contributes dramatically to each one. It plays multiple roles, at times being the voice of nature, of large groups of people (the shrieking crowd), or the kind of ‘voice’ that speaks within one in moments of great solitude or prayer. In this paper, a focus on the role of the chorus in *The Other Mary* endeavours to correct the omission of choral movements in modern masterworks in contemporary analysis and scholarship. Personal interviews with John Adams, chorus master Grant Gershon and members of *The Other Mary* cast will be used to support findings, as well as research from primary Adams scholar, Thomas May.

Bláithín Duggan (Trinity College Dublin): ‘The Shape of the Voice: Analysing Vocal Gestures in Popular Song’.

This paper makes a case for analysing non-verbal communication in recorded popular song. Specific non-verbal forms of communication such as paralanguage are analysed using the Sonic Visualiser. One example is vocal gesture: the manner in which intonation affects the way the voice moves through time. Using melodic spectrograms, I discuss singers’ subtle pitch and rhythm inflections that give phrases and songs their particular expressive qualities. Important gestures in a song may relate to pitch, contour or rhythmic traits, or may be the combination of simultaneous characteristics in multiple domains.

These ideas are presented through case studies from the Beatles’ first LP *Please Please Me*. In ‘Misery’, for example, McCartney consistently sings an arch-shaped gesture: his voice swells upwards to the primary pitch, before sliding downwards in a long decay. The prevalence of this gesture on words such as ‘world’ and ‘misery’ emphasises and overplays the emotional misfortune of the narrator. This and other vocal gestures are significant in early Beatles records, not only for their impact on song meaning, but also because they highlight the influence of early rock and roll artists on The Beatles’ musical style. The arch-shaped gesture in ‘Misery’ most probably stemmed from their performance of cover songs.

Roslyn Steer (Maynooth University): ‘Anton Webern’s Silent Scream’.

‘Do you really hear nothing? Do you not hear the terrible voice screaming around us on every side, the voice known commonly as silence? Since I came to this silent valley I have heard it all the time, it won’t let me sleep...’. These lines, spoken by the title character of Georg Büchner’s *Lenz* (1836), encapsulate a facet of the aesthetic of the scream which is represented through silence and specifically linked to the modern relationship with nature. This paper discusses Anton Webern’s proclivity for quiet and brevity, particularly in the music of his second period, in the context of his own relationship to nature. The aesthetic of silence in Webern’s work is often discussed in terms of rarefaction, distillation, purity of

expression and reticence, but could there be more to it than that? In his seminar on anxiety, Jacques Lacan explains the close relationship of silence with the scream which, he feels, is no better exemplified than by Edvard Munch's iconic painting, *Der Schrei der Natur* (The Scream of Nature). Drawing on these psychoanalytic theories I argue that the silence of nature in Webern's music is not simply the serene stillness of an alpine idyll but also evokes the harsh, ominous silence of the abyss: a silence that screams.

Aylish Kerrigan (Independent Scholar) and Dearbhla Collins (Royal Irish Academy of Music): 'A Girl: A Narrative of Life and Death' (lecture-recital).

This lecture-recital will explore the song cycle *A Girl*, composed in 1978 by Seóirse Bodley, comprising twenty-two songs on poems specially written by Brendan Kennelly and commissioned by Raidió Teilifís Éireann. The songs, all in the persona of the girl speaking in the first person singular, tell the story of a young unmarried girl who becomes pregnant and eventually drowns herself. In Bodley's programme notes he states that the songs 'concentrate on highly-charged emotional expression of the girl's feelings, and an underlying sense of human sympathy'. Its unique importance in the development of Irish contemporary vocal music will be considered and comparisons will be made with other significant song cycles by Bodley. Specific challenges of performance, technique and interpretation will be discussed and examples of songs spanning lyric, dramatic and recitative styles will be presented. Changes in performance practice over the past forty years will be considered and discussions with both the composer and the poet will be cited. The history of my personal performance of this work and its reception in Europe and China will be examined and the impact on my professional career as a singer will be assessed.

Poster Presentation (all day, Saturday 17 June, Music Foyer)

Matthew Webb (Stephen F. Austin State University, Texas): 'Liturgical Borrowings and Other Influences in "Little Green Grove" by Sergei Prokofiev' (poster presentation).

The poster will provide evidence of liturgical borrowings in 'Little Green Grove' from *12 Russian Folksongs*, Op. 104 No. 2, by Sergei Prokofiev. Those borrowings include an emphasis on intervals no larger than a fourth, writing in a synodal style where one or more voices are doubled at the octave, and there is a generally monosyllabic setting of the text and use of plagal cadential motion. These compositional devices are replete in the canon of Russian liturgical chant, specifically the *znamenny* and *demestvenny*. The poster will provide a clear representation of these elements as they occur both in the folksong and in the liturgy. In addition, I will discuss the remarkable way Prokofiev seamlessly fused two different folksongs in this piece. Both songs deal with the theme of unrequited love and so already blend in that way. Set in ternary form, the A and A' sections recount the story of a young woman questioning a glade on the whereabouts of her lover. The B section, it can be assumed, was originally written as if from a human's point of view but due to Prokofiev's reformatting now seems to issue forth from the glade as it reveals to her that 'He will not come'. Conforming to such a fantastic theme the B section breaks with the thematic material of the A section and introduces leaps up to a sixth, countermelody, rhythmic independence, and longer phrases. By drawing from the liturgical canon Prokofiev evokes a sense of solemnity in the A sections. By contrasting the thematic content of the B section he creates a musical narrative befitting the text.

Siobhán Armstrong (Middlesex University): ‘16th- to 18th-century Irish harp repertory: performance practice evidence in Queen’s University Belfast Special Collections MS 4.29, the 1792 field notebook of Edward Bunting’.

Irish harp repertory of the sixteenth to eighteenth centuries generally survives only as melody in manuscript and printed sources or in dense nineteenth-century piano settings. Initial drafts made in 1792 by the ethnomusicologist, Edward Bunting, from the performances of surviving Irish harpers, are therefore highly significant: transcribed in haste, they show, paradoxically, clearer evidence of performance practice than do his later drafts, fair copies and published piano settings. They include vestigial—and occasionally more substantial—harp basses and other textural features more plausible than those seen in later settings.

While Fleischmann, O’Sullivan, Ó Súilleabháin and Moloney have pointed out features of early Irish harp performance practice, published work in the field to date has often bypassed Bunting’s first drafts, focusing instead on easier-to-read later drafts, fair copies and even his piano settings.

In this paper I present primarily bass-hand performance-practice evidence from QUB MS 4.29. I compare it briefly to that of repertory captured a century earlier, to assess the plausibility of Bunting’s work, and I touch on possible evolution in eighteenth-century Irish harp performance practice. This research should assist historically informed performers with reconstruction of early Irish harp repertory, from that of the sixteenth-century Ruaidhri Dall Ó Catháin to the eighteenth-century Dennis O’Hampsey.

Una Hunt (DIT Conservatory of Music and Drama): ‘Thomas Moore, Drawing Room Entertainer or Rebel Songster?’

No poet has hitherto blended classical imagery with a tenderness that never fails to melt the soul away, so uniformly, so felicitously...
The Quarterly Musical Magazine and Review (1818)

Thomas Moore’s popularity as a poet almost equalled that of his friend, Lord Byron. But, despite his engagement and considerable success in a wide range of literary activities, Moore’s reputation then and now appears to rest on the *Irish Melodies*, his ten immensely popular collections of drawing-room songs issued between 1808 and 1834. The mixture of evocative traditional airs and Moore’s atmospheric lyrics proved irresistible and the *Irish Melodies* were instantly successful. This was partially due to Moore’s own prowess as a drawing room performer; his promotion of the collections in this milieu greatly enhanced their selling power.

Despite all their success, it is a strange fact that an urgent note of criticism was sounded against many of the *Irish Melodies* in the musical periodicals of the time. Alongside glowing reviews of the *Melodies*, as witnessed by the above quotation, were observations such as ‘[the songs] have the unsavoury odour of politics about them’ which could hardly have enhanced Moore’s reputation as a songwriter for the drawing room. The poet was keen to repudiate these accusations and perhaps succeeded in keeping the critics at bay, for, indeed, the songs continued to maintain their popularity. Nonetheless, a parallel reception persisted in which the *Irish Melodies* were often viewed as a vehicle for dangerous politics. It is certainly a convenient fact that Moore’s extensive use of ‘coded’ language and symbolism allowed for a number of different interpretations to be projected onto the songs, something he was able to exploit to his advantage.

This paper aims to provide a picture of Moore's assuredness and skill as a song-writer by examining some of the most famous *Irish Melodies* with a view to redefining the poet's true intentions. It also aims to explode some hitherto-accepted myths which have led to many misunderstandings regarding the true nature of the songs, their creation, and Moore's performance of them, particularly in modern-day reception history.

Conor Caldwell (Queen's University Belfast): 'Re-imagining Bunting: Belfast's Lost Sounds' (lecture-recital).

Edward Bunting (1773–1843) made a unique contribution to our knowledge of indigenous forms of Irish music. Predating the culture of Irish dance music which would define social life in the nineteenth century, Bunting's collections contain thousands of individual pieces which tell us of the rich history of music making in Ireland.

The importance and extent of his work were somewhat overshadowed by the commercial success of his contemporary Thomas Moore, the poet and singer who indeed refashioned airs from Bunting's published volumes (1796, 1809 and 1840). Bunting's collections have been subject to study from historical, archival and sociological perspectives, but relatively few attempts have been made to place the music from his publications into a contemporary setting.

This lecture-recital seeks to bring the music of Bunting's collections back to life through collaboration with leading creative artists, arriving at interpretations which look beyond the written note and word, and which engage in innovative performance practices from across the creative arts. This music represents a lost Belfast soundscape, having been central to significant historical events between 1790 and 1801.

Session 3b: Film Music (Lecture Room)
--

Judith Wiemers (Queen's University Belfast): "Let's be common": Musical Humour in American and German Films of the 1930s and their Roots in Theatrical Practice'.

This paper on humour in German and Austrian music films of the 1930s will attempt to place film songs and dances of the era in a wider context of international cultural history. The objective of this approach is twofold. Firstly, a consideration of the genre's roots in theatrical traditions such as opera, operetta and Singspiel will shed light on conventions of combining humour and music on stage, which subsequently translated into sound film production. Secondly, the continuous cross-fertilisation and competition between German/Austrian and American music films across the political caesuras of the 1930s will feed into a comparative analysis of selected music films and counter assumptions about Germany's isolationism during the years of the Nazi regime's reign from 1933 onwards. Both American and German films were deeply entrenched in performance practices of previous decades and even centuries. Therefore, this paper will examine to what extent humorous music and dance scenes are embedded in stage traditions. Opera buffa, operetta and Singspiel in particular seem like close relatives to the exuberant music films of the era, with alternating dialogue and songs, light-hearted subject matter and fast-paced plots drawing their humour from mistaken identities, love triangles and corrosion of class differences. One could make an argument for an imaginary twentieth-century Mozart having enjoyed the antics of Ernst Lubitsch and his German colleagues at the end of the Weimar Republic. How did composers, choreographers and screen-writers of the 1930s utilise, alter or subvert established theatrical and music conventions to suit their contemporary audiences and *Zeitgeist*? This question will be investigated with attention given to films such as *Love Parade* (1929, USA), *Die Drei von*

der Tankstelle (1930), *Die oder Keine* (1932, DE), *Viktor und Viktoria* (1933), *On the Avenue* (1937, USA) and *Roxy und ihr Wunderteam* (1938).

**Marc Brooks (University of Vienna): “When did music become so important?”
Intensity and Intertextuality in *Mad Men*’.**

In this talk I wish to explore two crucial scenes of AMC’s *Mad Men* (2007–15) in which pre-existing music is used to express different stages of Don Draper’s slow decline. Each scene sets up intertextual resonances between the semiotic content of the music and various elements of the plot that the viewer is invited to decode. In season 1, episode 3, ‘Marriage of Figaro’, Cherubino’s aria ‘Voi che sapete’, emanating from the radio, accompanies an ingenious sequence hinting at the cracks underneath the surface of Don and Betty’s apparently model marriage. Polysemic interplay is rife here: Cherubino’s trouser role mirrors Don’s deception about his own identity, and the Countess’s misery at the Count’s philandering in the opera indicates the true state of the Drapers’ own marriage. Then, in season 5, episode 8, ‘Lady Lazarus’, when his younger second wife puts the psychedelic Beatles song ‘Tomorrow Never Knows’ (*Revolver*, 1966) on the record player, it signals Don’s failure to understand not only his wife, but the whole counter-cultural ethos of her baby boomer generation. In each case, the intertextual quality of the music provides the ‘key’ to decoding the web of meaning spread over the whole episode.

I argue that the cryptic puzzles posed by music and image in these scenes parallel the ambiguous forms of advertising developed in the 1960s, which invited consumers to piece the internal elements of external references of the advert together in order to generate their own meaning (Leiss et al., *Social Communication in Advertising*, 1990). The aim of the signifying intertextual web is to produce asignifying intensities, which—when successful—secure an emotional bond with the product. The same technique is used in *Mad Men* to critique the cynical worldview of the advertising. In the two scenes discussed, musical intensity painfully confronts Don with alternative modes of existence that are alien to his consumer-oriented mindset.

Catrin Angharad Watts (University of Texas, Austin): ‘Establishing the Popular Music Soundtrack’.

In the case of films with a prominent popular music soundtrack, the introduction—the first ten to fifteen minutes of the film, containing two to three songs—works to anchor the music within the diegesis to convert it from an external force to an internal one through diegetic withdrawal (Slowik 2013). As an internal force, popular music can be thought of as producing feeling rather than representing feeling. For contemporary action film that is distinguished by the emphasis that it places on affect, this feeling is often translated into kinetic action. Once the popular music has been internalised, there is a more balanced relationship between audio and visual. The kinetic action of the film becomes more closely synchronised with the music but the song also undergoes editing to become more closely synchronised with the kinetic action.

In this paper, I argue for an analytical approach that prioritises musical characteristics to elucidate better how these closely synchronised editing strategies are established in a film’s introduction. Current analytical methodology for pre-existing popular music in film focuses largely on lyrics and intertextuality, but the emphasis on affect in contemporary action film requires integrating a new focus on musical characteristics (Inglis 2003, Reay 2004, Lannin & Caley 2005, Powrie & Stillwell 2006). In the introduction to *Guardians of the Galaxy* (2014), for instance, Peter Quill listens to ‘Come and Get Your Love’ (Redbone 1974) on a cassette Walkman and it determines the rhythms of visual editing and the choreography of kinetic action. An analysis of the lyrics would highlight the song’s comedic

function, but this analysis would not account for the way in which affective audiovisual editing strategies are established in the introduction and foreshadow the logic of the popular music soundtrack.

Session 3c: Nineteenth-Century Song (McMordie Hall)
--

Barbora Kubečková (Palacký University, Olomouc): ‘Song Tradition in the Czech Lands in the 19th Century: Was Goethe’s Poetry Overlooked by Czech Composers?’

The literary works of Johann Wolfgang von Goethe (1749–1832) attracted a considerable number of composers throughout the long nineteenth century across Europe. Due to a lack of research, his impact on musicians originating from the Czech lands has been almost exclusively connected with Václav Jan Tomášek (1774–1850), who is often considered to be the only Czech composer to have set Goethe’s poems. Little is known about the songs by Jan Theobald Held (1770–1851), the first to tackle Goethe’s poetry, or those by Václav Jindřich Veit (1806–1864), while settings by Otakar Ostrčil (1879–1935) have only recently been published, and those by Bohuslav Martinů (1890–1959) remain in manuscript. Following the example of his teacher, Zdeněk Fibich (1850–1900), whose twenty-one settings remain unpublished, Ostrčil’s two settings of Goethe appeared in 1898. Martinů’s *Four Little Songs to Goethe’s Texts*, H. 94 (*Čtyři malé písně na Goethův text*), composed in 1914 and 1915, conclude my findings. This paper aims to provoke discussion and to raise awareness of Goethe’s reception in the Czech lands as well as the poet’s impact on the region’s composers, questions that have remained in the shadows to date. Through considering this topic, this paper sheds new light on the musical rendition of Goethe’s literary legacy towards the end of the century as well as the development of the song tradition in the Czech lands.

Cathal Mullan (Maynooth University): ‘Text-setting in Lindpaintner’s *Sechs Lieder zu Göthe’s Faust*’.

Peter Josef von Lindpaintner’s *Sechs Lieder zu Göthes Faust* (1833) are among the first song settings to have been published following Goethe’s passing in March 1832 and the publication of *Faust I* in December of the same year. These settings are the culmination of a period of engagement with *Faust* which began several years earlier when Lindpaintner’s *Musik zu Goethes Faust* was premiered at the Hoftheater Stuttgart on 2 March 1832—twenty days prior to Goethe’s death—while the composer was Hopfkapellmeister in Stuttgart, where he resided for almost four decades. Lindpaintner’s song-cycle contributes to a body of underappreciated *Faust* settings in the 1830s that merit reappraisal which include, but are not limited to, Leopold Lenz’s *Gesänge und Lieder aus der Tragödie Faust von Goethe* (1833), Conradin Kreutzer’s *Gesänge aus Goethes Faust* (1834) and Justus Amadeus Lecerf’s *Neun Gesänge zu Goethes Faust* (1836). In terms of the scope of Lindpaintner’s *Faust* ambition, parallels can be drawn with Richard Wagner, as both composers set parts of *Faust* to song and had a *Faust* overture published, yet neither composer realised a *Faust* opera despite receiving recognition and inheriting reputations for the quality of their operas.

The aim of this paper is to assess Lindpaintner’s approach to text-setting in *Sechs Lieder zu Göthes Faust* and illustrate the importance of reconceptualising text-setting to challenge the existing negative perception of the Lied in the 1830s. cursory analyses of settings from the song-cycle will be provided, focusing in particular on the rhythmic declamation of the text.

Nicolás Puyané (Maynooth University): ‘The elusive quest for *Urtexts*: Textual fluidity in the *Lieder* of Franz Liszt’.

Liszt’s tendency to revise his works, even published ones, numerous times, occasionally over the span of several decades, has led to the existence of multiple versions of many pieces all with valid claims to authenticity. This is especially true of the songs, where Liszt has set eighty-six texts, but due to the number of revisions, the number of published settings reaches 127. Though textual fluidity is not in and of itself unusual, Liszt’s habit of returning to already published works and the scale of the revisions undertaken greatly complicates any endeavour to establish a single *Urtext* for a given work.

This paper argues that the difficulty in understanding a work which exists in multiple versions arises from attempting to view that work as a fixed object. An alternative paradigm for considering such works is suggested, namely that of the fluid text. The proposed model is one which takes into account and indeed highlights the inherent intertextuality of such works as well as being an ideal lens through which to view the creative process and its historical context.

Clare Wilson (Ulster University): ‘Beyond the Veil: André Caplet’s Tonal Boundaries’.

André Caplet composed a relatively small selection of *mélodies*, many of which are infused with a rich and inventive palette of harmonic colour and modal structure. The *mélodie*, as a genre, is one in which Caplet composed most consistently throughout his lifetime, and it is through this array of small-scale works that illustrative aspects of his style may be observed.

Interpreting the language of Caplet’s *mélodies* requires an approach that is sensitive to this rich and colourful harmonic nuance, yet balanced enough to reveal the intricacies of a blurred, and on occasion, ambiguous language. Caplet’s language situated itself on the boundaries of tonality, and for him, a veiling of tonal structures was key. Thus, an analytical framework for this musical nature calls for its own set of interpretative tools which contain enough fluidity and adaptability for this sometimes indeterminate harmonic construction.

The interdependent processes of tonal rhythm and durational rhythm may be successfully analysed yielding significant insight into the fundamental core of a musical tapestry: its design, construction and framework. This paper suggests an approach to interpreting André Caplet’s *mélodie*, following a phrase rhythmic analytical methodology modelled on procedures established by Schachter, Rothstein, Larson, and Krebs, to mention a few. With supporting musical examples and illustrations, a perspective on the nature of analysing Caplet’s language in this manner will be explored, leading to some concluding thoughts which place Caplet’s language beyond the veil of standard tonal practice.

Session 4a: Themed panel session ‘Jazz in the European Periphery’ (Harty Room)

The arrival of jazz radically changed the nature of popular music and had significant social, cultural, political and economic ramifications throughout Europe. The way in which individual European countries and cultures reacted to and interacted with the ‘otherness’ of jazz, with its strong racial overtones, has allowed scholars to address many issues, including the politics of race, gender, class, identity, nation, and place. The papers on this panel all address jazz as it functions in the periphery of Europe, across different historical periods. Drawing on social history, cultural studies and ethnomusicological approaches, they represent the multi-disciplinary nature of jazz studies today. Together they ask questions of the role of jazz in wider society, both historically and contemporaneously. In particular they draw attention to the role jazz plays during times of localised phenomena (namely, the division of the island of Ireland, post ‘Celtic Tiger’ Dublin, and the ‘Greek Crisis’ in Athens). In doing

so they investigate, through different methods, how jazz performance is often used to represent notions of inclusivity and tolerance, in opposition to nationalism and cultural insularity. Stanley will discuss jazz and the battle against cultural insularity in Ireland and Northern Ireland during the 1940s. Evans will discuss how the Improvised Music Company's Down With Jazz festival engages with an imagined Irish jazz past and its role in Irish jazz scene identity, while Tsioulakis will discuss how jazz in Athens becomes increasingly more reliant on embodied participation and how it becomes socially meaningful within the context of the Greek crisis in its political and economic dimensions.

Ruth Stanley (CIT Cork School of Music): 'Surviving Conflict and Cultural Insularity: The Hidden History of Jazz in Ireland and Northern Ireland during the 1940s'.

This paper examines the evolution of jazz dancing in Ireland and Northern Ireland during the 1940s, with a focus on *who* was taking part, *where*, *what* kind music was performed, and *how* this music was mediated through cinema, gramophone and radio, as well as by live performances by dance bands. The jazz controversy exposed social sensitivities surrounding issues of morality, sexuality, race, and class, as well as provoking debates about nationality and cultural identity. Such controversy was further intensified in a partitioned island during a period of international conflict. In general, jazz found a more hospitable environment in Northern Ireland, where the broader cultural exchange afforded by links with mainland Britain encouraged rather than hindered its development. Rather than a simple polarisation between North and South, this paper explores the deeper complexity underlying jazz reception across the island of Ireland. The Gaelic Athletic Association's unsuccessful attempts to ban its members from partaking in 'foreign' dances and the organisation of jazz dances by political parties exemplify the ineluctable tide of modernism that could not be stemmed, even within a conservative society. Finally, this paper reveals degrees of hibernicisation in the jazz idiom as it became absorbed within Irish and Northern Irish society.

Damian Evans (DIT Conservatory of Music and Drama): 'Down With Jazz: Power and Agency in Localised Musicking'.

Drawing from the anti-jazz movement of the 1930s, the Improvised Music Company's Down With Jazz festival is an annual event held in Temple Bar's Meeting House Square, featuring Irish and Irish-based musicians playing a variety of styles of music. Featuring 'hip swivelling music and decadent improvising from the country's finest jazz musicians', it is simultaneously both a jazz festival and not a jazz festival, reflecting the post-genre tendencies of many contemporary music practitioners. The festival connects an Irish dystopian past with a potential utopian future, being 'contemporary and inclusive' and celebrating 'our diversity today' (all quotations from the Down With Jazz website).

This paper explores the contestation and negotiation inherent in jazz performance, and how this cultural dissonance is performed at the Down With Jazz festival based on fieldwork conducted between 2013 and 2015 at the festival. It investigates how the exploration, affirmation and celebration of values in performance results in contestation and negotiation within scenes, examining the role of power and agency in localised musicking.

Ioannis Tsioulakis (Queen's University Belfast): 'Embodying Cosmopolitanism: Jazz Music in the Greek Crisis'.

While the Greek economic and socio-political crisis has been instrumental in the rise of xenophobia, intolerance, and cultural insularity, jazz-derived scenes in the centre of Athens operate as subterranean harbours of cosmopolitan performances. Based on fieldwork in 2007–2008, I documented a jazz scene in Athens drawing on 'cosmopolitan imaginaries'

primarily among professional musicians (Tsioulakis, 2011). New field research after the 2010 crisis, however, is revealing a reformed landscape of jazz music-making in the Greek capital, where audience participation is more central and distinctively embodied, with a vibrant dancing element. Furthermore, performances emphasise a more politically/socially conscious agenda, as celebrations of civic ideals of ‘diversity’, ‘tolerance’, and anti-nationalism.

Based on participant observation and interviews in the autumn of 2016, this paper will address three questions: (a) how does the development of embodied audience participation in jazz music performances affect the small Athenian scene? (b) What is the role of the so-called ‘Greek Crisis’ in the transition from aesthetic to moral cosmopolitanism in music? (c) Can jazz music in the European periphery operate as an expression of solidarities ‘from below’, and what might this imperative achieve in a region of increasing political disintegration?

Session 4b: Music and the Legacy of Irish Republicanism (Lecture Room)

Maria McHale (DIT Conservatory of Music and Drama): ‘Raids and Writs: Seditious Songs in Post-Rising Ireland’.

The Easter Rising prompted a swift musical response with multiple songs, both newly written and republished, widely circulated in 1916. Their popularity reflected the sea change in the attitude of the general public following the execution of the leaders. However, this music, for both public and private consumption, began to draw increasing attention under the Defence of the Realm Act. Introduced just days after the outbreak of the First World War, the Act provided a means of policing behaviour in various aspects of life. Naturally, controlling any rebellion against the authorities was of paramount importance and nowhere more so than in Ireland with the Rising fresh in the collective memory.

However, in spite of being in existence since 1914, the enforcement of the Defence of the Realm Act in Ireland in relation to seditious material saw a marked increase in the years 1917–18. Coverage in the Irish press of charges, prosecutions, fines and sentences of those who performed seditious songs, or indeed were in possession of them, reflects the ripples of revolution that were being felt countrywide. Furthermore, police files and reports from Dublin Castle, now housed at the British National Archives provide an insight into the view of the authorities on a number of cases, some of which attracted much press attention.

This paper draws on these accounts, both press and police files, in addition to the songs themselves, to provide a compelling picture of the political tensions in post-Rising Ireland and the widespread use of song as a means of political expression.

Stephen R. Millar (University of Limerick): ‘Songs of Resistance: Irish Rebel Music and the Onset of the Troubles’.

During Northern Ireland’s Troubles (1968–1998), Irish rebel songs served a key role in expressing the frustrations of the state’s minority Catholic, nationalist, and republican community. From the mid-1960s onward, the singing of rebel songs accompanied physical acts of resistance, such as the 1964 ‘flag protests’ and republicans’ public commemoration of the fiftieth anniversary of the Easter Rising. Yet the onset of the conflict saw music used as a weapon by both republicans and the state.

Drawing on Robin Balliger’s model of popular music as a site of resistance, the paper focuses on the early years of the Troubles, exploring how rebel songs accompanied protests staged by both republican and civil rights groups in Northern Ireland and the tensions this created between the political beliefs of the former and the non-sectarian pretensions of the latter. Using interviews with those who lived during the period, the paper shows how the state

used music to torture suspected republicans in a myriad of overlapping ways, inflicting physical pain through the use of loud sounds and high frequencies, as well as psychologically—their forcing Catholic internees to sing and perform to British loyalist music, thus asserting their own cultural supremacy over their victims.

J. Griffith Rollefson (University College Cork): “‘Strangers in Paradise’: Performing Rebellion, Embodying Postcoloniality on the Emerald Isle’.

This paper focuses on the ways that hip hop has provided a platform for engagements with Ireland’s revolutionary histories. It begins by examining and theorizing the ways that Irish traditional music has been ‘interpellated/interpolated’ into hip hop practice via hip hop culture’s ‘knowledge of self’ ideologies. I examine live performances of MCs accompanying themselves on tin whistle and bodhrán and look at the recent development of so-called ‘tradtablism’, which fuses Irish traditional music and DJ turntablism, before turning to Good Vibe Society’s video ‘December 11th’, which uses historical narratives, period film footage, and local dialects to recall, reframe, and embody the loss resulting from the 1920 burning of Cork City ‘during a rampage by the infamous terrorist organisation known as the Black and Tans during the occupation of Ireland by the British Empire’.

Notably, these hip hop artists construct their anti-colonial political critique through the swing and swag of hip hop and the melodic rhetorical resonances of ‘Stranger in Paradise’—the hit song from the 1953 exoticizing Broadway musical *Kismet* [Arabic: destiny, fate], itself based on the 1911 British play of the same name. What is more, the track’s ‘Lest we forget’ chorus *flips the script* on Rudyard Kipling’s 1897 poem of colonial dominion, titled ‘Recessional’ and written for Queen Victoria’s Diamond Jubilee. In a telling conclusion to the video for ‘December 11th’, archival footage of Muhammad Ali shows the boxer and anti-colonial activist expressing a solidarity: ‘this is one thing I love and I admire about the Irish people... You can identify with this freedom struggle’. In constructing their cultural politics through an articulation of local, national, and international revolutionary histories to the imperialist orientalism of *Kismet* and the globalized rebellion of hip hop, these artists construct a salient critique out of an array of colonial continuities and postcolonial realities.

Session 4c: Music Technology and Electroacoustic Music (McMordie Hall)

Franziska Schroeder (Queen’s University Belfast): ‘Distributed Listening: Using a Mobile App for Exploring Listening in Everyday Life’.

This proposal addresses ‘musical listening’ and the ‘role of technology in the construction of everyday life’.

An AHRC-funded project by Dr Franziska Schroeder and Professor Pedro Rebelo at the School of Arts, English and Languages has allowed the development of an interactive listening app for mobile devices. This app is at the centre of the research, which explores ‘distributed listening’ (people listening in physically disparate locations). The app allows users to interact with a global network of audio streams, and, by using a mobile device’s inbuilt microphone, users can listen live to a space, while being able to share their listening experience through a P2P network with other devices.

The presentation takes the form of a short technical description of the app called *liveSHOUT* (co-developed with France-based company, Locus Sonus) with several examples from its use in recent socially engaged projects, such as ‘Smart Listening’ shown at the 2016 Science Festival in Belfast, where we designed several listening pieces for children. The app was further used at the Lyric Theatre Belfast in a piece devised by Amanda Coogan and young actors, where the auditory experience was the starting point for creating the narrative

of the work. The work 'Once More' engaged with the St Crispin's Day speech from Shakespeare's *Henry V* ('Once more unto the breach'), re-contextualising the aural, auditory and experiential as a unique, multi-sensory and unpredictable audience experience. 'Once more' not only investigated diverse spaces in the Lyric but also asked the young actors to perform and listen carefully. The fragmented and re-contextualised text invited listeners to create individual narratives as they travelled around the Lyric building experiencing the performances.

Recently the app was employed by a mental health charity in Manchester (42nd Street) in a work called 'Hidden', where listening and eavesdropping made for a spectacular site-specific, immersive show over three floors of 42nd Street's building. The work was conceived with young carers, exploring the future of caring, asking the audience essential questions of the nature of caring in the twenty-first century.

Please see: www.socasites.qub.ac.uk/distributedlistening/index.php/science-festival.

Koichi Samuels (Queen's University Belfast) and Franziska Schroeder (Queen's University Belfast): 'Improvisation, Inclusion and Accessible Music Technology'.

'Inclusive music' is a term used to describe the activities of individuals and organisations working with disabled musicians through accessible music technology. This paper will discuss the ways in which exclusions to participation are produced through these processes of music making, and how social and material barriers to participation can be challenged, reconfigured and deconstructed.

Whilst disability is customarily invoked as the motivation for the production of accessible technology, critical assessment of user experiences of accessible devices and investigation into new exclusions they may produce are rarely conducted (Goggin and Newell, 2007). The authors argue the need for more critical analysis based on the experiences and views of the designers, facilitators and disabled musicians involved in music making with these devices in this area, as it is still largely lacking.

Alongside the material technologies and devices, inclusion is also cultivated in these music-making activities through techniques of musical improvisation. Free improviser Derek Bailey (1992) has argued that improvisation is an intrinsically inclusive form of music making and made a distinction between idiomatic and non-idiomatic improvisation. In the remainder of the paper, the authors examine the framework, constraints and freedoms that sonic arts practices and improvisation provide disabled musicians and inclusive ensembles.

Neil O Connor (Dundalk Institute of Technology): 'Electric Dawn: The Advent of Irish Electro-Acoustic Music'.

This paper examines the advent of electro-acoustic music in Ireland. It focuses on its development during the 1970s, the influence of Europe on Irish composers and how the composers Roger Doyle and Kevin Volans played a vital role in its establishment in Ireland.

As a nation, we have a vast background in the arts. Authors such as Joyce, Beckett, and Wilde define our very spirit. Painters such as Le Brocquy and Yeats gave our worlds light and shade. Even within the preserve of Anglo-Irish gentry, music played an almost background role. Hence many forms of classical music were seen as 'foreign' as evident in the number of Irish composers towards the late eighteenth and early nineteenth centuries. Composers of the next generation were struggling with the idea of 'identity'.

During the 1930s and 40s, with the development of a new state, there was an air of optimism. Soon, a new generation of composers, who looked towards Europe, would find a new component that would herald great change: electronically reproduced music. Doyle's training at the Institute of Sonology in the University of Utrecht and the Finnish Radio Experimental Music Studio, and Volans with Karlheinz Stockhausen in Cologne during the

1970s, was to have effect on the generations that followed and, to some extent, the current 'school' of electro-acoustic composers that includes Linda Buckley, Enda Bates and Judith Ring, all of whom, at some stage, studied with both Doyle and Volans.

The paper also addresses a number of key sources on both Volans and Doyle including Barbara Dignam's analysis of Doyle's compositional work in Gareth Cox and Julian Horton (ed.), *Irish Musical Analysis* (2014).

Session 5a: Twentieth- and Twenty-First-Century Irish Music (Harty Room)

Daithí Kearney (Dundalk Institute of Technology): 'Beyond Traditional: Engaging with the Diversity of Music in the Work of Pat Ahern'.

Probably best known for his work that led to the development of Siamsa Tíre, the National Folk Theatre of Ireland, Pat Ahern has helped shape musical culture and beyond across a range of genres through the latter half of the twentieth century. While a seminarian at St. Patrick's College, Maynooth, he studied music and sang as a member of the choir. Later he studied for a BMus at University College Cork under Professor Aloys Fleischmann, whose mother taught him piano. These were added to his learning experiences during his youth in Kerry on fiddle and in Irish step dancing.

This paper focuses on his establishment of a choir in St. John's Church, Tralee, in 1959; his two masses written in 1984 and 2014; and his use of SATB choral arrangements of Irish traditional songs in the productions of Siamsa Tíre. The paper examines Ahern's changing approaches to teaching and composing music, influences from other traditions and motivations for musical activity. It seeks to place the music of Ahern in the context of time and place, relating it to the wider cultural context and examining its legacy on the soundscape and musical culture of Kerry.

Stephanie Ford (Maynooth University): 'Appropriate Collaboration? Concepts of Collaborative Practice between sean nós Singers and Contemporary Composers in the 21st Century'.

Scholars such as John O'Flynn, Mark Fitzgerald and Martin Dowling have recently sought to question definitions of identity in Irish music. Such scholarship has explored the complexities of Irish traditional music and contemporary art music as separate entities in relation to identity; however, little musicological literature has surveyed the juxtaposition of these two genres. Consequently, collaborations between sean nós singers and contemporary composers and the resulting compositions which have arisen from these collaborations in the twenty-first century have been particularly neglected within this area of scholarship. Furthermore, recurring tensions between traditional music and art music has permeated musicological discourse, and this longstanding dichotomy has proved problematic to discussions of the concept of collaboration between the two genres

Given this context, this paper aims to investigate how and why collaborations between sean nós singers and contemporary composers have come about. It also seeks to question whether the compositions in question can truly be considered as collaborative musical processes between composer and sean nós singer, drawing on my own ethnographic research and musical analysis of a selection of these compositions, as well as recent publications by Sam Hayden, Luke Windsor and Margaret S. Barrett on collaborative practice in contemporary music. Furthermore, an exploration of the intersection between collaborative practice and identity theory in the areas of music and Irish studies seeks to shed new light on how collaborative practice both influences and challenges conceptions of Irish musical

identity. In taking this approach, I hope to offer some new perspectives on an area of scholarship that has previously been overlooked.

Session 5b: Music Societies (Lecture Room)

Margaret Doris (DIT Conservatory of Music and Drama): ‘The Provincial Cellist: A Comparative View of the Role of the Principal Cellist in the Oxford and Edinburgh Musical Societies’.

The Darmstadt cellist, J.G.C. Schetky (1737–1824), arrived in Edinburgh in 1772 as principal cellist of the Edinburgh Musical Society (EMS). He maintained this role until the demise of the society in 1797. The Edinburgh musician, Joseph Reinagle (1752–1825), was during this period a violinist with the EMS, leaving Edinburgh in 1786. After a number of years travelling, Reinagle was appointed the principal cellist of the Oxford Musical Society in 1799, having performed with the society on a number of occasions in previous years. The cellists are connected in a number of ways. Schetky married Reinagle’s sister in 1794, and it is highly probable that Reinagle received cello tuition from his elder brother-in-law. Schetky and Reinagle were also amongst the first British-based cellists to publish cello treatises in Britain. This paper will provide a comparative view of the role of the principal cellist in the musical societies of Edinburgh and Oxford. It will establish trends in repertoire that link the societies, and also reveal how the cello repertoire preferences of Schetky and Reinagle affected the concert programming of both seasonal and benefit concerts. The musical preferences of the case-studied cellists can also be traced through their cello publications.

Ian Maxwell (University of Cambridge): “‘The Mystery of the Missing Musical Society’: The Dublin University Musical Society—or not?”

In the minutes of a meeting of the committee of the Cambridge University Musical Society is to be found the following interesting record: ‘At a private business meeting held in Mr Williams [*sic*] rooms, the members of the Dublin (University) Musical Society were admitted honorary members of this Society. The D.U.M.S. having already passed a corresponding resolution during our vacation ...’. Although the date of the meeting is not recorded in the minutes, it certainly took place during the early part of the Michaelmas term, 1850. The resolution was also mentioned in an early edition of Grove’s *Dictionary of Music and Musicians*, which has the following entry: ‘In 1850 the Dublin University Musical Society, having passed a resolution admitting the members of the C.U.M.S. as honorary members, the compliment was returned in a similar way’. Other than these two references, no other significant mention of an organisation with the name Dublin University Musical Society can be found.

So what was the D.U.M.S? This paper presents the results of the examination of the records of the Cambridge University Musical Society and two or three possible candidate societies in 1850s Dublin, and suggests a plausible scenario as to how the confusion may have arisen. The paper also investigates student music-making in mid-nineteenth century Dublin, and shows how this both paralleled and diverged from similar activities that were taking place in the universities of Oxford, Cambridge and Edinburgh.

Eleanor Jones-McAuley (Trinity College Dublin): ‘Music at St Michan’s Church during the Eighteenth Century: Sources, Subscriptions and Society’.

The eighteenth century was a period of comparative peace and prosperity for the city of Dublin. Church music flourished under these favourable conditions, not only in the city’s two cathedrals but also in its many parishes, where the performance of solo organ repertoire and the singing of metrical psalms were integral components of worship. Despite the prevalence of this distinctly parochial tradition, however, the historiography of Dublin’s church music to date has largely focussed on the cathedrals, with few studies devoted to the city’s parish churches.

This paper attempts to address this imbalance by examining the record books, account books, subscription lists and other contemporary sources connected with one of Dublin’s oldest parish churches, St Michan’s, in order to establish a comprehensive picture of the role of music and musicians both in church services and in the wider parish community. Building on this research, this paper will go on to explore what the example of St Michan’s can reveal to us about the relationship between church music and cultural identity at a time when religious affiliation was heavily associated with social and political allegiances.

In contrast to the cathedrals, which were highly politicised and often exclusionary spaces during the eighteenth century, evidence suggests that a more accommodating and pragmatic approach to socio-cultural identity existed in the parish churches, particularly in musical matters. In St Michan’s, for example, the subscription list for the building of a new organ, compiled in 1725, includes the names of both the local Catholic priest and a Presbyterian minister. By focussing on the neglected field of parish church music in eighteenth-century Dublin, this paper offers a fresh perspective on issues of religious affiliation, identity and society during this complex and often contradictory period of Irish history.

Kerry Houston (DIT Conservatory of Music and Drama): ‘The Hibernian Catch Club’.

Dublin has two ancient cathedrals. Christ Church Cathedral is an eleventh-century monastic foundation which became a cathedral of the new foundation at the Reformation. Saint Patrick’s Cathedral was established in the thirteenth century and remains as a cathedral of the old foundation. Both cathedrals had musical establishments from earliest times and indeed they shared the same personnel for many centuries. The shared musicians’ activities extended outside the choir stalls. The Hibernian Catch Club claims to have been founded in 1680 by the vicars choral of the Dublin cathedrals and that even earlier the vicars had organised musical dinners. It is probable that the Hibernian Catch Club is the oldest Catch Club in existence. The source for the date 1680 is in an annotated copy of *The Beggar’s Opera* belonging to George Ogle, who was an MP for County Wexford in the 1760s. This book was in the possession of William Grattan Flood, but is now lost.

This paper will examine the evidence with regard to the foundation of the Hibernian Catch Club and outline its history from the earliest surviving records. It will examine the often fractious relations between the vicars choral and their ecclesiastical employers, and provide some biographical details of some of the more colourful members of the Club. It will also provide an overview of the repertoire written for the Club.

Aaron Keebaugh (North Shore Community College): ‘Victor Herbert and Irish America’.

In 1916, Victor Herbert, by then a composer well-known for *Babes in Toyland*, authored an article in the *New York Sun*. In it, he stated that ‘from the outbreak of the [World War], it has seemed inevitable that the British Empire is doomed, and that again we are going to live in a world where there will be liberty and freedom’. In speaking this way for the Irish, Herbert hereby solidified his position as the leader of Irish America. In that year alone, the Dublin--born composer was elected president of the Friends of Irish Freedom, a position he held along with his memberships of the Gaelic Society of New York and the Friendly Sons of St. Patrick, among others.

Since arriving in the United States in the late 1880s, Herbert had established himself as a triple-threat artist (cellist, conductor, and composer) and was, by the time the US entered World War I, arguably the most famous musician in America. In addition to this success, Herbert’s Irish identity, fanned by the political drama of Home Rule in Ireland, manifested itself in several works. Pieces like the musical *Eileen*, the then popular *Irish Rhapsody*, and a number of solo songs and unpublished incidental compositions mirror their composer’s political and cultural ideologies at the time.

Drawing from newspaper articles, correspondences, and manuscript sources made available through the Library of Congress, this study will explore Herbert’s musical and political activities in turn-of-the-century Irish-American affairs.

Axel Klein (Independent Scholar): ‘Swan Hennessy’s Second String Quartet (1920) and its Significance for Ireland’.

The Irish-American, Paris-based composer (Edward) Swan Hennessy (1866–1929) wrote four string quartets between 1911 and 1928. While all of them relate to Ireland in their musical content, it is the second, written in late 1920, that is of especial significance. First performed in Paris in January 1922 by an Irish quartet led by Arthur Darley, it should be reappraised in Ireland as an important contribution from the field of art music to the struggle for Irish independence. In this presentation, I intend to argue for this assessment by explaining the background of the composition as well as the music itself and the composer’s intentions.

M. Ryan Crimmins (New College, Oxford): ‘From Appalachia to Éire: the “Return” of the Banjo to Irish Traditional Music’.

Despite the banjo’s now-prominent role in Irish and Scottish traditional music, there has been surprisingly little research and no scholarly publication on the subject. The guitar, fiddle, bouzouki, and tin whistle show that the banjo is hardly the first foreign instrument to have been ‘made Irish’. However what is unique about the banjo is that, in the course of its development from the African *banjar*, it became the defining instrument of an Appalachian folk tradition which was itself rooted in the musical traditions of Irish, Scottish and Scotch-Irish immigrants. This paper will argue that this was a major factor in the rapidity with which the banjo was later adopted into Irish and Scottish traditional music, having within two or three decades gone from a relatively unknown foreign instrument to a mainstay.

Two months spent interviewing twenty-five first-generation Irish banjoists and banjo makers—from Gerry O’Connor, Brian McGrath, Mick Moloney, and Tom Cussen to old timers playing the odd pub *seisiún*—revealed a remarkable similarity of reasons why Irish musicians resolved to adapt the banjo to their own tradition. Certainly mass media played a role (more than half cited their first exposure to the banjo having been radio broadcasts of

American picker Earl Scruggs or the 1972 film *Deliverance*) along with the popularity of the Dubliners' tenor banjo pioneer, Barney McKenna. But exposure alone does not explain the widespread and rapid adoption of the instrument by so many individuals within such a short period of time. This paper takes an ethnomusicological approach to examine, in light of the essential role of Irish, Scots-Irish, and Scottish immigrants in the banjo's development in America, the banjo's debut—or 'return'—to the traditional music of Ireland and Scotland in the mid- to late twentieth century.

Session 6b: Asian Identities (Lecture Room)

Lonán O Briain (University of Nottingham): 'Orchestrating the Nation: An Ethnography of the Voice of Vietnam New Music Ensemble'.

The Voice of Vietnam Radio (VOV) is the national radio broadcaster of the Socialist Republic of Vietnam. Originally established as a political mouthpiece of the Communist Party, the VOV has maintained a set of music ensembles since the 1950s that have contributed to shaping musical aesthetics and the musical tastes of the population over the past seven decades. These ensembles have gone through a series of transformations in response to the needs of the VOV, the Party and, increasingly since the 1990s, the listeners. The latest change, initiated in 2014, involved a reorganisation of the ensembles into two distinct groups: the national or ethnic music ensemble (*nhóm nhạc dân tộc*), comprised of traditional instruments and folk singers, and the new music ensemble (*nhóm nhạc mới*), which performs Vietnamese songs composed for choir and chamber orchestra.

This paper examines how the latter group functions on a daily basis. Data is drawn from ten months of fieldwork at the VOV studios in Hanoi between June 2016 and April 2017, interviews with current and former members of the ensemble, and archival documents and recordings. The research attempts to understand how musicians, composers, producers and administrators are keeping their socialist- and communist-themed musical outputs relevant in contemporary Vietnam. Ethnographic research is employed as a means of investigating the production practices and processes in the recording studio. This method is also used to provide a contemporary perspective to a large-scale study on these music ensembles and their place in the history of radio and sound reproduction in Southeast Asia.

Na Li (University of Birmingham): 'The Imagined Chinese Nation from China Wind'.

From Shanghainese Pops (1920s) to Northwest Wind music (late 1980s), Chinese popular music has been involved in the construction and reconstruction of the national identity in various contexts and ways. The expression and exploration of the national identity continues to be an important factor in Chinese musical practice in the twenty-first centuries despite the increasing impact of globalization (e.g., Chow and De Kloet 2010; Wang, 2011). By exploring the presentations and representations of Chineseness in this form through the production of recordings and music videos, this paper emphasizes the production and perception of the image for one particular style of Mandopop: China Wind (which was a dominant form of popular music in the Greater Chinese community, especially in mainland China from 2000 until the present). From two contradictory senses of 'our music' and 'uncertain and confused' that are perceived by Chinese audiences, this paper not only analyses how sound, text and image perform identities of this particular style but also discusses how the sources of China Wind style have constructed an 'imagined Chinese nation' (Anderson, 1983).

Jin Hyung Lin (University of York): ‘Cultural and Political Overtones: Understanding Diasporic Identity of Isang Yun’.

Isang Yun (1917–1995) was a Korean-German composer whose work combined Eastern and Western musical elements. He experienced an enormously dramatic life in both the East and the West, which included surviving two wars, as well as a kidnapping by South Korean agents and a death sentence under South Korean Anti-Communist Laws due to his contact with North Korea. International pressure brought about his release, and Yun left South Korea to live as an exile in Germany. According to Christian Martin Schmidt, Yun’s works were thus born as ‘Musik im Exil’. Considering his experiences, social and political phenomena inevitably influenced Yun’s music, and many of his works display political overtones. Yun commented: ‘through my humanistic and political experience of “kidnapping” [to Korea] and the social-political development in the West, I aim to express my social stance with more distinct musical language’. Encountering the new ideas and experimental sounds of the European avant-garde at the Darmstadt Festival in 1958 caused Yun to develop a complex musical identity that combined this influence with other cultural aesthetics, including Korean musical heritage and Eastern philosophy. Evidence of Yun’s attachment to Eastern philosophy, Taoism and the balance of Yin and Yang, is ubiquitous in his music and deeply related to his use of a personal ‘Hauptton’ technique.

As we approach the one hundredth anniversary of Yun’s birth, his music is still unfamiliar and deserves greater recognition. In this lecture, I will examine some of Yun’s works considering these influences: political events, cultural and philosophical traditions, and the musical relationship between the two. On the surface this work appears abstract in nature, but it nevertheless reflects Yun’s life experience and demonstrates his cultural and political overtones.

Session 6c: Experimental Music (McMordie Hall)

Danielle Sofer (Maynooth University): ‘Un-bracketing the *objet sonore* in Schaeffer’s “Erotica”’.

Common readings of Pierre Schaeffer’s *Traité des Objets Musicaux* (1966) narrowly define the *objet sonore*, ground stone of his acousmatic *sofège*, as a sound that listeners should bracket out from all prior associations excepting the present perceptual experience.

Music theorist Brian Kane’s recent book *Sound Unseen* (2014) has taken this definition as a bridging point between Schaeffer’s electroacoustic approach and the materialist philosophy of sound studies. In isolating subjective experience from sound’s phenomenal existence, Kane’s neo-Hegelian explanation usefully distinguishes between medium and reception, between recorded sounds and any meaning listeners might attribute to them. His analysis takes an empirically sceptical view of listener experience to favour objective phenomena over what he intuits as an unreliable subjective position.

Giving priority to the medium—or, in Kane’s words, selecting to hear only ‘the recorded character of the recording’—grants music analysts the privilege of leaning on universality at the expense of identity, of ignoring certain aspects of music’s socio-cultural context and thus undermining factors like race, gender, and sexuality as secondary or ancillary points. Although the importance of recognizing a sound’s source and cause has been de-emphasized in readings of Schaeffer’s theory, this paper argues that listener experience is indispensable to early electroacoustic theory, as, without listeners, there would be no reason for provocative titles like the one Schaeffer and Henry provided for the ‘Erotica’ movement in *Symphonie pour un homme seul*.

Guro Rønningsgrind (Independent Scholar): ‘Work or/and Event. The Issue of John Cage’s *Musicircus*’.

The main topic of this paper is the performance of John Cage’s *Musicircus*. Does *Werktreue* still matter when performing an anti-work like Cage’s *Musicircus*?

Cage initiated his first *Musicircus* in 1967. The idea was simply to bring ‘together under one roof as much of the music of the surrounding community as one practicably can’ (M, John Cage 1973). Its first performance became a multimedia event consisting of a mix of different music, sounds, visuals, varieties of light arrangements and dramatic movements. *Musicircus* is highly indeterminate. Cage never published a score for it, and its ontological status is ambivalent. Is it a performance concept, work, or genre? However, *Musicircus* has become a part of Cage’s oeuvre and has been staged several times both by Cage and others. Cageian *Musicircuses* are still performed around the world today.

My paper will discuss a performance of *Musicircus* in Trondheim, Norway, in 2006. I organized this event, and Stephen Montague was the curator. The paper will present, discuss, analyse and reflect upon the process of staging this specific event, from its initiation to the performance. What choices did we take? Why did we take them? What happened? *Musicircus* is, in many ways, an anti-work *par excellence*. However, when staging it, the work discourse easily becomes the framework for how we stage and present it. Here questions connected to the ethics of *Werktreue* will be raised. Further, an alternative approach will be presented by introducing *invitation* as a conceptual tool. This discussion is further extended to questions about the initial radical character of Cage’s *Musicircus* and what that means for performances today.

Zeynep Bulut (Queen’s University Belfast): ‘Vocal Responses in Pauline Oliveros’s *Environmental Dialogue* (1975/1996)’.

Included in Pauline Oliveros’s Deep Listening practices, *Environmental Dialogue* reflects on ways of listening with a physical environment. Written as a meditative score, the piece invites participants to observe breathing, listen to the concrete sounds in their physical environment, and respond to these sounds with voice by reinforcing the pitch vocally or mentally. This meditation facilitates a process of stretching, deforming, reforming, and re-sounding the instances of voice in relation to its surrounding. In doing so, it draws attention to the distribution of one’s voice between both human and non-human bodies in different forms and intensities. Drawing on this potential of *Environmental Dialogue*, this paper will discuss the physical and social adaptability of voice to physical environment. In line with this idea, the paper will also underline the ‘interactive’ quality of Oliveros’s music.

Session 7a: Gender and Sexuality (Harty Room)
--

Tes Slominski (Beloit College): ‘Queer as Trad: LGBTQ Performers and Irish Traditional Music in the United States’.

What are the benefits of thinking about difference as an asset in both the production of musical sound and the creation and maintenance of community? What’s at stake when we consider the intersection of social identities and performance in music and dance? These questions are vital to genres—including Irish traditional music and Western art music—in which narratives of the power of ‘the music itself’ divert attention away from social and institutional practices of exclusion based on difference. In this chapter, I use ethnographic research and participant observation to ask such questions of Irish traditional music, a genre organized by categories (‘Irish’ and ‘traditional’) that suggest ethnic homogeneity among players and a conservative approach to performance. Here, I demonstrate that studying the

experiences of queer musicians and dancers has the potential to help us begin to understand the relationships among music, selfhood, and social identities in Irish traditional music. While some North American music scholarship about other genres has explored these connections, scholarship about Irish traditional music has not. By beginning to articulate them, I question the recurrent and conversation-ending assertion in Irish traditional music, ‘But sure, it doesn’t matter—we’re all just here to play the music!’

Estelle Murphy (Maynooth University): ‘Postfeminist Posthuman Performance: Reveiling Gender and Identity in Death Metal’.

The heavy-metal subgenre of death metal has long been recognised as a male-dominated scene that values displays of power, aggressiveness, and ‘hypermasculinity’ (Herek, 1987). The increase in female performers (primarily vocalists) in the genre appears to have done little to change this perception. The theory of heavy metal generally as ‘masculinist’ has prevailed among scholars since its introduction in Weinstein’s seminal sociological study of the genre ([1991] 2000). More recently, Gabby Riches has argued that the pervasive notion of heavy metal as ‘masculinist’ is outdated, and interrogates the issue from a feminist, post-structuralist perspective, focusing on the participation of female fans as embodied practice.

This paper intends to go one step further and, building on Donna Haraway’s theories of posthumanism, will examine the embodied and (technologically) disembodied practices of female death-metal vocalists. These vocalists have mastered the once exclusively male technique of extreme guttural vocals—the ‘death growl’—and thus appropriated the masculine voice. In this way, the female growler plays with the listener’s gendered aural comprehension of the voice; her voice is gendered as masculine. This raises questions about our perception of her identity, performative intention, and the role of the body in these performances.

This paper will argue that female performers of the death growl present a postfeminist and posthuman condition, in which the body is no longer a definitive object, but a material-discursive phenomenon that muddies the gender/human/animal boundaries and disrupts established notions of gender and feminism.

Laura Watson (Maynooth University): ‘The Gender Politics of the Rock Memoir’.

As part of an investigation into the sole-authored popular-musician memoir, I have begun to explore how and why the autobiographical text is fast becoming integral to many a popular musician’s catalogue. In this paper, I focus on how the rock memoir engages with gender politics, referring to a recent body of work by musicians such as Kristin Hersh (2010), Patti Smith (2010; 2015), Kim Gordon (2015), Chrissie Hynde (2015), Jewel (2015), and Carrie Brownstein (2015).

Gender politics are implicated in both the creative practices associated with rock memoirs and the critical reaction they inspire. Whereas notable male-authored volumes lean towards constructing a universalising narrative of artistic evolution and consolidating their subject in a broader historical setting, the aforementioned female-authored books are grounded to at least some extent in the traditionally feminine private sphere. Portraits of intimate relationships, vulnerabilities, and motherhood produce a distinctly gendered discourse about women rock performers and songwriters. That discourse raises familiar questions about popular music and gender aesthetics in a new form. Given that memoir authors generally tend to be established public figures of at least twenty years’ standing, the trope of the ageing rock star often inflects the discourse too. These intersections of ageing, late style, and gender have recently emerged as key concerns in popular-music scholarship (e.g., Richard Elliot, 2015; Ros Jennings and Abigail Gardner, 2012). By developing an

analysis of the female-authored rock memoir, I aim to contribute to and extend the scope of that musicological project.

Session 7b: Nineteenth-Century Piano Music (Lecture Room)

Rory Dowse (Independent Scholar): ‘Beethoven’s Waldstein Variations, WoO 67: The Development of the Keyboard Variation Coda’.

The codas of keyboard variations written from the mid- to late-eighteenth century show striking developmental leaps in formal complexity. Studies of Beethoven’s codas have nonetheless been largely neglected, as Joseph Kerman has shown, and have typically focused on codas within sonata form, such as the studies by Lewis Lockwood and Robert Hopkins. The coda of Beethoven’s Waldstein Variations demonstrates some of the most significant developments, despite being largely overlooked in the scholarly literature. This paper focuses on codas within keyboard variations in order to bring attention to their development, and to allow for a fuller exploration of Beethoven’s contributions.

Two major scholarly approaches to Beethoven’s early works are considered. The first is James Webster’s research on the periodisation of Beethoven’s music, which demonstrates a teleological trend whereby the earliest works are considered imitative, and the latest, innovative. The second is Barry Cooper’s research on child composers. Cooper has stated that a composer’s earliest works are not only indicative of imitation, but also of originality. This paper summarises the developments within the keyboard variation codas of C.P.E. Bach, Haydn, Neefe, Clementi, Mozart, and Beethoven’s Bonn period, and compares the Waldstein Variations with the most advanced codas, especially Mozart’s *10 Variations on Gluck’s ‘Unser dumme Pöbel meint’* (from *Die Pilgrime von Mekka*), K. 455. The findings permit a response to Cooper’s call for a more nuanced exploration of the innovations in Beethoven’s childhood compositions, and a revaluation of the effectiveness of a teleological approach to musical innovation.

Marie-Charline Focroulle (Royal Irish Academy of Music): ‘Final Thoughts? Interpretation of the First Movements of Beethoven’s and Schubert’s Last Three Piano Sonatas’.

Considered as the apex of the literature for piano sonatas in the classical period, Beethoven’s last three piano sonatas, Opp. 109, 110, 111, and Schubert’s last three piano sonatas, D. 958, 959, and 960, are still well appreciated and are often played in concert. This paper gives a short summary of my doctoral thesis, written on the first movements of these sonatas. The thesis examined the interpretation of the movements, by highlighting their particularities, explaining the impact of these on the interpretation, and, therefore, helping the understanding of the music for the performing process.

These six first movements contain fascinating and striking particularities, typical to each composer’s style, which strongly influence their interpretation. The paper shows some of the techniques that are responsible for the particularities in the music. It demonstrates why Beethoven’s three first movements are concise, driven by an inner energy, always moving forward, and it examines the purpose of the length in Schubert’s three first movements. This presentation also points out some elements of coherence found in the movements, and explains that these are reached through very different means, depending on whether it is a movement by Beethoven or by Schubert.

It is a special and tremendous experience to perform these sonatas. Helped by examples played at the instrument, I shall explain some of the movements’ idiosyncrasies that

performers have to be aware of, and give information on why and how they have to emphasize them.

Bryan Whitelaw (Queen's University Belfast): 'Franz Liszt's Piano Sonata in B Minor: Thematic Typology and Hermeneutic Narrative'.

Liszt's piano music is often characterised by an unusual treatment of form, tonality and harmony. In this paper, I explore the implications of these elements beyond the theoretical in his magnum opus for the instrument, the Sonata in B Minor. I shall first consider the work's narrative by way of a thematic typology. The main motivic figures of the Sonata appear to have their genesis in other, earlier works, which means that they bring with them semiotic or symbolic associations, and thus make their use in the Sonata at least partly allusive. Through the lens of Lawrence Kramer's theory of hermeneutic windows, I aim to show how these citational inclusions are the means by which one can bridge the divide between purely musical and extra-musical readings of the work. In particular, I shall draw attention to themes that appear in works which are associated with characters in Goethe's *Faust*. I shall conclude by comparing elements found in both the Sonata in B Minor and Liszt's Goethe-inspired *Faust Symphony*, and use this comparison to propose a hermeneutical reading of the work in Faustian terms.

Session 7c: Music Making in Ireland (McMordie Hall)
--

Moyra Haslett (Queen's University Belfast): 'Dublin printed ballads, 1720–1725'.

Several Dublin-printed collections and song-sheets in 1724–27 advertise songs sung 'at the Club of Mr Taplin's, The Sign of the Drapier's Head' or 'at the Drapier's Club in Thick Street'. These publications give us a rare glimpse of club life in early eighteenth-century Dublin. They are also among the first Dublin-printed songs. This paper considers early examples of Dublin-printed songs, and of songs published in London as 'Irish' song, to consider the cultural meanings of Irish song in English in this period. The paper will also consider the songs' settings, where they are known, and what these tell us of popular urban culture at this time.

Denise Neary (Royal Irish Academy of Music): "'Performing Research, Researching Performance": An Irish Perspective'.

Until relatively recently, the focus of research in music institutions has been on musicology or music theory. However, research is now increasingly associated with, and undertaken through, musical practice. The developing relationship between performance and research over the past two decades is evident from the expansion in practice-based arts research degree programmes, the number of major national and international conferences on the topic, and the significant growth in publications focused on artistic research in music. A number of research groups have also been founded in the field of music performance research, most notably the Centre for Musical Performance as Creative Practice at the University of Cambridge, the Centre for Music Performance Research at the Royal Northern College of Music, the Centre for Early Music Performance and Research (CEMPR) at the University of Birmingham and the Orpheus Research Centre in Music (ORCiM) at the Orpheus Institute in Ghent, Belgium.

Artistic practice as research, and the degree programmes in which it features, are a relatively new concept, born out of the university reforms of the 1990s in the United Kingdom and Scandinavia. However, artistic practice as research is still evolving throughout Europe and its position in higher education institutions remains an active topic of debate. Ireland has been proactive in these developments with, for example, the establishment in

2006 of a formal programme, the Doctor in Music Performance, at the Royal Irish Academy of Music, and is actively involved in the debate. The aim of this paper is to give an overview, from an Irish perspective, of current activity in this field of investigation and an insight into the future development of music performance research in the country and, in particular, demonstrate how it can interact, learn and benefit from the established musicological research culture and community in Ireland.

Clare McCague (DIT Conservatory of Music and Drama), ‘Ireland and the European Pedal Harp Tradition’ (lecture-recital).

Research into the indigenous harp tradition in Ireland has produced a narrative that is both fascinating and complex, and one that is entangled in social and political history. This lecture-recital aims to reconcile a research disparity that exists in terms of the history and development of the harp in Ireland, by focusing on the European pedal harp tradition (as opposed to the Irish harp tradition), first introduced to Ireland by virtuosi such as Nicholas Charles Bochsa and Théodore Labarre in the early nineteenth century.

The nineteenth century was hugely significant in terms of the development of the pedal harp, and Ireland was at the forefront of these developments, with harp maker John Egan of Dublin manufacturing pedal harps to meet an ever-growing demand in Ireland and further afield.

This lecture-recital investigates the impact of European virtuosi on pedal harp teaching and performance in Ireland, and specifically considers the influence of European harpists such as Bochsa, the German virtuoso Charles Oberthür and the English harpist Gerhard Taylor, who regularly performed and taught in Ireland over the course of the nineteenth century.

Session 8a: Twentieth-Century Composers (Harty Room)

Maureen A. Carr (Pennsylvania State University): ‘Stravinsky’s Use of a Baroque Model’.

Evidence that Stravinsky was creating triadic patterns with added notes in an improvisatory style is found on the opening pages of *Sketchbook VIII* for *Capriccio*. All together there are 108 pages of sketches for *Capriccio* in *Sketchbook VIII*. The first of these sketches is dated December 24, 1928. Strangely, he begins his sketching process with the third and last movement (R-52 until the end). As with so many other of his compositions, Stravinsky begins his sketching process with motives that he will expand and contract and layer in a linear texture.

With these initial entries on p. 1 of the sketchbook (Example 1.1) that are primitive in nature, Stravinsky expands the framework of D Major and focuses on triadic arpeggiations with added notes. As the first entry (“1”) unfolds, Stravinsky is already experimenting with the intervallic patterns that would evolve on p. 2 of the Sketchbook. He then verticalizes other chordal patterns (entry 4) in combination with chromatic passages that anticipate lines 4 and 5 of the next page of the Sketchbook (Example 1.2)

If the annotations of motives a, a’, b, b’, b’’, and c on this sketch page are compared with the annotations at R-56 of the published edition, as given in Example 1.2, the similarity between sketch and score is apparent, with the exception that Stravinsky sometimes uses octave displacement in the final version, and there are rhythmic differences as well.



Example 1.1. *Capriccio sketchbook, p. 1* (entries 1–6 are labelled)



Example 1.2. *Capriccio sketchbook, p. 2, lines 4–5* (annotated), followed by the annotated piano part from the score for R-56–57

Wolfgang Marx (University College Dublin): ‘Writing Music vs. Writing about Music? György Ligeti as Public Speaker and Essay Writer’.

In an interview with Marina Lobanova in 1991 György Ligeti complained about having to spend too much time talking or writing about his music—time that is lost for composition: ‘A composer should sit and compose, should write music and not talk too much. Time and again

I find myself having to give a lecture or answer someone's questions. [...] I think that is a disaster! [...] There's too much talk.' However, Ligeti was probably among the most prolific interviewees, public speakers and essay writers among composers after the Second World War. Certainly since his arrival in Western Europe he regularly published essays about his own music as well as that of other composers or more general, music-related issues while also being a very active contributor to radio programmes, summer schools, festivals and other events. This paper will investigate possible reasons for Ligeti's violation of his own dictum quoted above, identifying three main motifs for these activities which, however, were not all equally relevant throughout his career. They include economic reasons, as he had to support himself financially. Secondly he needed to assert his auctorial authority, particularly vis-à-vis musicological interpretations by heavyweights such as Stuckenschmidt, Adorno or Metzger, while finally a public profile was important in securing, improving and maintaining an appropriate 'share of the new-music market', as it were. The paper will speculate about how these three aspects might point towards a broader issue: textual discourse as a necessary complement of direct engagement with music in a bourgeois society.

Hilary Bracefield (Ulster University): “More Pricks than Kicks”: The Compositional Progress of Stephen Gardner’.

Stephen Gardner has had twenty-five years as a professional composer. His first acknowledged composition, *Lapis Lazuli* for string orchestra, won the New Music for Sligo Prize in 1989, was performed by the RTE Concert Orchestra, and broadcast by the BBC. Since then, his considerable output includes solo pieces, chamber and choral music and fourteen orchestral pieces, the most recent of which is *No Prayers nor Bells*, commissioned by the Somme Association of Ireland, performed in June 2016 by the Ulster Orchestra in the Ulster Hall in Belfast, and broadcast by BBC Radio 3.

This paper will investigate the career of this Northern Irish composer from his early influences to current concerns. His quirky titles often hide deeply thought out ideas expressed through his music, regularly referring obliquely to the world he finds himself in. Intriguingly Gardner works almost entirely to commission: around twenty different individuals or organisations to date. The paper will explore the process and implications of working in this way and the problems for a composer making a living in Ireland in the twenty-first century.

Session 8b: Archives and Biography (Lecture Room)
--

Federico Furnari (University of Sheffield): ‘New Sources for Giovanni Battista Serini’s biography’.

Giovanni Battista Serini is an almost forgotten composer. Born in northern Italy, probably in Cremona and no later than in 1709, he spent all his life between Italy (Venice) and Germany (Bückeburg and Bonn). The research for this paper is based exclusively on sources I have (re)discovered in the Bückeburg archive. My primary objective is to rewrite Serini's biography according to the documentation.

The most important documents about Serini's life are preserved in the Bückeburg archive, where there are primary sources relating to his stay there as court composer. Among those documents are musicians' contracts, receipts of payments, letters addressed to Count Schaumburg-Lippe of Bückeburg, to whom Serini wrote about his future plans (in 1755 he left Bückeburg for Prague and then for Bonn). These sources also contain some lists of works written by Serini, and are thus important for writing his catalogue.

The Schaumburg-Lippe court was a multicultural place with painters, poets, scientists and, of course, musicians. The court was modelled on that in Berlin. Italian taste was

predominant; in fact, with the exception of Bach's son, Johann Christoph Friedrich (also known as the 'Bückeburg Bach'), all the musicians were Italian. This paper is the first step towards the systematic study of musicians and musical life in the Bückeburg court in the middle of the eighteenth century.

Paula Telesco (University of Massachusetts, Lowell): 'Identifying the Unknown Source of a pre-Rameau Harmonic Theorist: Who was Alexander Malcolm's Mysterious Ghostwriter?'

Alexander Malcolm (1685–1763) published his *Treatise of Musick* in Edinburgh in 1721, one year before Rameau published his *Traité de l'harmonie*. This was the first important work on music theory published in Scotland, and established Malcolm's musical reputation. Sir John Hawkins considered it 'one of the most valuable treatises on the subject of theoretical and practical music to be found in any of the modern languages'.

Malcolm's treatise includes some of the earliest published English discussions of triadic inversion, and the inappropriateness of a 6/4 inversion substituting for a root position triad.

Malcolm's Chapter 13, in particular, is often cited by current music theorists, and anticipates the writings of Rameau. For example, Joel Lester states that while Malcolm's 'may not be a fully developed theory of melodic-harmonic structure... its invocation of harmonic norms combined with well-considered voice-leading recommendations... sounds strikingly modern'. And, in discussing modulation with respect to eighteenth century theorists, Thomas Christensen states: 'Malcolm offered a description of modulation similar to that of Rameau'. However, Malcolm's Introduction states: 'Justice demands [that I] inform you that *the 13 Ch. of the following Book was communicated to me by a Friend* [emphasis mine], whose Modesty forbids me to name'.

Who was this friend? To determine that, one must first determine the author(s) of two rare anonymous contemporaneous treatises, remarkably similar to each other, and one nearly *identical* to Malcolm's Chapter 13. Several writers have speculated on possible authors, two in particular, but none have provided actual evidence. I have identified the author of these two hitherto-anonymous treatises, and he is none other than the 'modest' friend of Malcolm. But where did this friend get his theoretical training? I will identify the likely (and surprising) theorist with whom this author studied.

David O'Shea (Trinity College Dublin): 'Dr John Smith, 1795–1861: A Nineteenth-Century Musical Social Climber'.

John Smith was born in England and came to Dublin as a young man. Having started out as a singer in Christ Church and St Patrick's cathedrals, he later developed a reputation as an organist, composer and teacher. By the time of his death in 1861, he held many of the most prestigious musical appointments in Ireland.

As a cathedral musician first, Smith was a prolific composer of church music. He was evidently adept at securing lucrative patronage, and his careful cultivation of friendly relations with influential noblemen earned him the degree of Doctor of Music, as well as handsomely remunerated appointments as Master of State Music, Master of the King's Band, and composer to the Chapel Royal. In 1847 he was appointed Professor of Music in the University of Dublin, a position which cemented his pre-eminence in Dublin's musical life.

Posterity has been unkind to Smith: Charles Villiers Stanford painted a picture of a kindly but bumbling professor, though John Skelton Bumpus less circumspectly claimed that Smith 'was ignorant of the laws of harmony, and not even a good practical musician'. Smith's rise to fame was the result of an uncommon shrewdness, and the musical talents he

did possess were overshadowed by the overbearing personality which caused him to be posthumously maligned.

This paper will chart Smith's life and career, providing an account of contemporary opinions of his compositions and professional activities, and an overview of his publications including *Cathedral Music* (1837) and *Theory and Practice of Harmony* (1853).

Session 8c: Music Making in Edinburgh (McMordie Hall)
--

Jennifer Oates (Queens College, City University of New York): 'Opera in Edinburgh from the 1870s to the Great War'.

On 27 April 1900 the *Musical Courier* decried the lack of opera in the British Isles stating, 'Opera, with the exception of the achievements of the Carl Rosa and Moody-Manners companies, still remains an exotic growth, supported by and catering for a few of the wealthy, with whom it is a fashionable fad'. Initially, Scotland relied heavily upon touring companies for its operatic fare, but, as the turn of the twentieth century approached, larger cities, particularly Edinburgh and Glasgow, expanded operatic offerings through concert performances of excerpts and complete operas (particularly those by the Edinburgh and Glasgow Choral Unions in conjunction with the Scottish Orchestra), celebrations of opera performances by native composers (even when produced by travel companies), and, in the opening decades of the twentieth century, opera festivals and the creation of opera societies (such as the Amateur Opera and Glasgow Grand Opera Societies). While these activities tend to mirror those of London or elsewhere in Britain, many grew out of efforts to resist the centralization of music in Britain and escape Scotland's provincial musical status. Competing musical endeavours (including increased choral and orchestra concerts as well as recitals) limited the success of these schemes, while the Great War curtailed all efforts to expand the musical life in Edinburgh and Glasgow.

Focusing on Edinburgh, this paper will explore the growth of opera in Edinburgh and how it was covered and discussed in the press (with emphasis on coverage *The Musical Times*, *The Era* and *The Scotsman*). In addition to shedding light on the local efforts to assert Edinburgh's place as a burgeoning musical centre free from London's influences, this will reveal both budding operatic culture in Edinburgh that, rather than catering to the wealthy, was available to and enjoyed by the concert-going public.

Michelle Meinhart (University of Durham/Martin Methodist College): 'Music and Trauma in *The Hydra*, Journal of Craiglockhart War Hospital, Edinburgh, 1917–18'.

Military hospitals in Britain during the First World War cultivated a variety of activities that promoted healing for the soldiers they treated, in which music was central. Soldiers-turned-critics documented this music making in magazines, such as *The Hydra* at Craiglockhart in Edinburgh, an officers' hospital that specialized in the treatment of shell shock. There, music and sound were especially associated with curative physicality and sensoriality, revealing the aural and tactile to be closely aligned with the theology of the magazine and, by extension, therapies prescribed for trauma at Craiglockhart.

Such parallels between music, the body, and trauma are established in two ways in *The Hydra*. Firstly, reviews, often humorously, cast musical entertainments in physical and sensual terms—as 'orgies of amusement' in which 'shell shock' has turned formerly 'howling idiots' into musically 'talented men'. Such depictions mock the 'ordered, physical activities', the 'cure by functioning' promoted by Captain Arthur Brock. Secondly, music in short stories and poems by soldiers literally moves the body and the mind, particularly in accounts of dreams. For example, in 'Phantasmagoria', 'unearthly music' transports the dreaming

soldier's body from 'nothing in the dark' where 'all sound [is] muffled', to a battle where 'above and beneath [him is]... music wild and terrible beyond description'. From there the 'Dance of Death commenced', carrying him over the 'Mountain of Hatred' to the 'Star of Man's Love and Forgiveness', where the 'ineffable glow of Promise' is awoken. Here music metaphorically enables the narrator to move through traumatic experiences to reach peace and healing, reflecting the Freudian psychotherapy advocated by Dr W.H.R. Rivers at the hospital. In both approaches to treating shell shock, music is therapeutic because it is visceral—its curative properties lie in its ability to touch and ultimately move the body and mind.

<p>Plenary Concert: Lalla Rookh 200th Anniversary Concert Sonic Lab, Sonic Arts Research Centre: Saturday 17 June, 3.00pm</p>

This is a collaborative concert between Queen's University Belfast and the DIT Conservatory of Music and Drama, featuring performers from both institutions. Excerpts from the concert will be broadcast by RTÉ lyric fm as part of a radio documentary, which is currently in production with Rockfinch Ltd.

Part I

Martha O'Brien (mezzo-soprano, DIT)

Aoife O'Sullivan (piano, DIT)

The Veiled Prophet of Khorassan

Bendemeer's Stream

Lady Flint (fl. 19th century)

Bendemeer's Stream

Charles Villiers Stanford (1852–1924)

Paradise and the Peri

A Spirit There Is

George Gerson (1790–1825)
(ed. Christian Mondrup)

The Fire-Worshippers

Her Hands Were Clasp'd

Thomas Attwood (1765–1838)

Araby's Daughter

George Kiallmark (1781–1835)

Part II

Conor Caldwell (fiddle, QUB)

Araby's Daughter

Believe Me If All Those Endearing Young Charms/The
Rocky Road to Dublin (arr. Tommy Potts)

Let Erin Remember

Part III

Helen Aiken (mezzo-soprano, QUB)

Aoife O’Sullivan (piano, DIT)

Lalla Rookh

Still This Golden Lull For Ever (No. 5) Frederic Clay (1838–1889)

Paradise and the Peri

Verstossen! Verschlossen auf’s neu’ (No. 20) Robert Schumann (1810–1856)

But Whither Shall the Spirit (No. 5) John Francis Barnett (1837–1916)

The Fire-Worshippers

Tell Me Not of Joys Above George Gerson (1790–1825)
(ed. Christian Mondrup)

Farewell to Thee Araby’s Daughter John G. Klemm (fl. 19th century)

Acknowledgements



Co-funded by the Horizon 2020
Framework Programme of the European Union

Concert Co-ordinator:	Triona O’Hanlon (QUB)
Artistic Contributors:	Sarah McCleave (QUB), Triona O’Hanlon (QUB), Sinéad Campbell-Wallace (DIT)
Technician:	David Bird (QUB)
Designated Liason Personnel:	Aidan Thomson (SMI/QUB), Kerry Houston (DIT), Jennifer Hamilton (DIT).
Radio Production Team:	Claire Cunningham and Rockfinch Ltd.
Broadcaster:	RTÉ lyric fm
Society for Musicology in Ireland	

Performers' Biographies

Martha O'Brien (mezzo-soprano, DIT)

Martha O'Brien is a Limerick-born mezzo-soprano studying under Sinéad Campbell-Wallace at the DIT Conservatory of Music and Drama, where she received her BMus degree in pedagogy with first-class honours.

Martha has recently performed Brahms's *Liebeslieder* at the National Concert Hall. In opera, she has played the role of Joacim in a staged production of Handel's *Susanna*, Cherubino in *Le nozze di Figaro*, La Sorella Zelatrice in *Suor Angelica* and Jou-Jou in *The Merry Widow*. In oratorio, performances include Handel's *Messiah* at Kilkenny Cathedral, Saint-Saëns's *Oratorio de Noël* at St. Ann's Church, Lully's *Miserere* at Galway Cathedral and the Irish premiere of Mata Maturrat's *Requiem* at St. Andrew's Church, Dublin. In 2016, Martha participated as a Young Artist on the Boyne Music Festival Young Artist Programme as well as being involved in Opera Theatre Company's production of *Don Giovanni* with translation by Roddy Doyle. Upcoming engagements include *The Second Violinist* with Wide Open Opera and Opera Theatre Company's production of the Irish opera, *Eithne* by Robert O'Dwyer.

Helen Aiken (mezzo-soprano, QUB)

Helen Aiken is a mezzo-soprano and graduate of Queen's University Belfast, obtaining a first-class honours BMus degree (2011) which resulted in the award of a Queen's University Scholarship to pursue a Master's in Performance (2012). Helen has studied under soprano Dr Angela Feeney, specialising in voice, chamber music and stage skills, and has participated in masterclasses at the Munich Academy of Music under some of Europe's top vocal coaches. In 2013 Helen was awarded a scholarship to study under Elizabeth Ritchie and James Baillieu at the Royal Academy of Music in London.

Helen is a multiple prize winner who has participated in numerous music festivals and singing competitions in Ireland and abroad. Achievements to date include the UK City of Culture Singer Award at the Derry Feis, twice finalist for the John McCormack Bursary at the Feis Ceoil in Dublin, quarter finalist at the International Vocal Competition in 's-Hertongenbosch in the Netherlands and finalist at the Kathleen Ferrier Competition in London. Helen was winner of the Audience Prize at the Glenarm Festival of Voice and has won a number of competitions at the Ballymena Festival.

Helen made her debut in an operatic role in 2011 as Ruggiero in Handel's *Alcina*, performed at Queen's University Belfast. She has also performed the roles of Tituba in *The Crucible*, First Spirit in *Cendrillon* and Isabella in *L'Italiana in Algeri*. Helen has performed at St Martin in the Fields, at the Wigmore Hall and was Young Artist for Northern Ireland Opera for 2014–15. In April 2016 she was soloist for the world premiere of Christopher Barritt's song collection *The Creative Spirit All Pervading*, recorded by BBC Radio 2.

Aoife O’Sullivan (piano, DIT)

Aoife O’Sullivan was born in Dublin and studied at the College of Music with Frank Heneghan and later at the RIAM with Dr John O’Conor. She graduated from Trinity College Dublin with an honours degree in Music. During the summers of 1996–98, she studied at the Mozarteum in Salzburg with Andrzej Jasiński and Sergio Perticaroli. In September 1999 she began her studies as a Fulbright scholar at the Curtis Institute of Music with Mikael Eliassen, Head of Vocal and Opera Studies, and in 2001 she joined the staff there for her final two years.

She has played for masterclasses, including those given by Malcolm Martineau, Ann Murray DBE, Sir Thomas Allen, Thomas Hampson and Anna Moffo. Aoife worked on *Zaide* at the Britten-Pears Young Artist Programme in June 2004 and then on *The Turn of the Screw* for the Cheltenham Festival with Paul Kildea. She has appeared at the Wigmore Hall in concerts with Ann Murray (chamber versions of Mahler and Berg), Gweneth-Ann Jeffers and Wendy Dawn Thompson and with Sinéad Campbell-Wallace. She was awarded the Geoffrey Parsons Trust Award in March 2005 for the accompaniment of singers.

She has been a member of the music staff at Wexford Festival Opera in 2005 and 2006, on *Orlando* (2007), *Xerxes* (2009) and *Alcina* (2009–10) for OTC, and *Dead Man Walking* and *A Midsummer Night’s Dream* for Opera Ireland in 2007 and 2008. Aoife also worked at the National Opera Studio in London from 2006 to 2008 and was on the deputy coach list for the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden. Aoife is now based in Dublin and was on staff as repetiteur at the Royal Irish Academy of Music in Dublin in 2008–09. Since January 2010 she has worked as a repetiteur and vocal coach at the DIT Conservatory of Music and Drama.

Conor Caldwell (fiddle, QUB)

Conor Caldwell is a fiddle player, lecturer and researcher from Belfast. A PhD graduate of Queen’s University Belfast, he has played with the ensemble *Craobh Rua* since 2009. In recent years he has collaborated with the fiddler Danny Diamond on a range of creative and academic projects, including *The Long Road to Glenties* archival film presentation, and their critically acclaimed duet album *NORTH*; the latter was nominated for Traditional Album of the Year by *The Irish Times* (2016).

Conor was awarded a grant from the Arts Council of Northern Ireland in 2016 for his performance project *Reimagining Bunting: Belfast’s Lost Sounds*, which has led to a series of solo and collaborative concerts and recordings this year.

In addition to his performance and teaching work, Conor’s research and review writing has been published in scholarly journals, and with Eamon Byers he recently co-edited a volume of essays on Irish folklore entitled *New Crops, Old Fields* (Peter Lang, 2016).

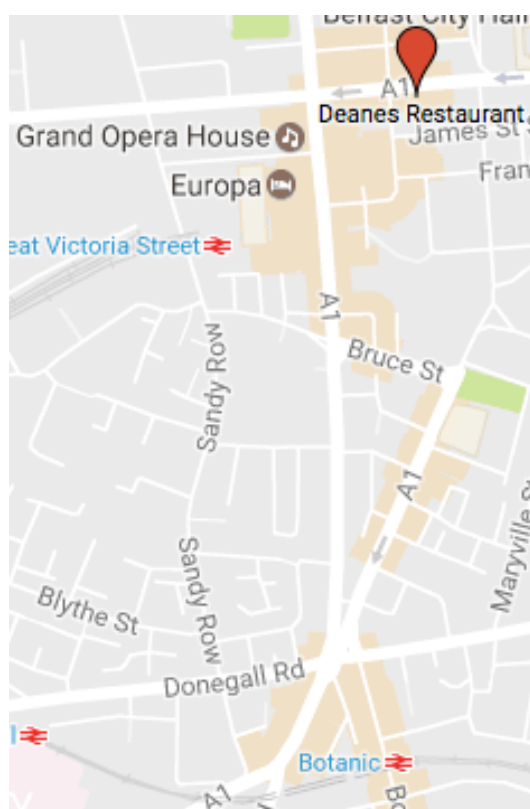
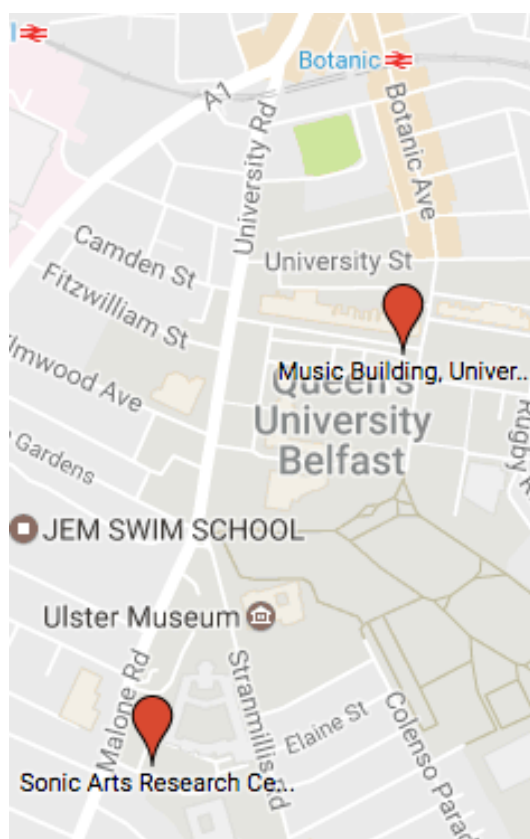
Keynote Speaker: Professor John Butt

John Butt is Gardiner Professor of Music at the University of Glasgow, musical director of Edinburgh's Dunedin Consort and a Principal Artist with the Orchestra of the Age of Enlightenment. His career as both musician and scholar centres on music of the seventeenth and eighteenth centuries, but he is also concerned with the implications of the past in our present culture. Author of five monographs, Butt has written extensively on Bach, the baroque, the historical performance revival (*Playing with History*, 2002) and issues of modernity (*Bach's Dialogue with Modernity*, 2010). His subsequent work has centred on listening cultures and embodied musical experience, and frictions between Classical Music ideology and religious practice.

His discography includes eleven recordings on organ and harpsichord for Harmonia Mundi and thirteen recent recordings for Linn Records. Highlights, as conductor of Dunedin, include the *Gramophone* award-winning recordings of Handel's *Messiah* and Mozart's Requiem (the latter also nominated for a Grammy award), together with significant recordings of Bach's Passions, Mass, Magnificat, Christmas Oratorio and Brandenburg Concertos, and Handel's *Acis* and *Esther*. Future releases include Monteverdi's Vespers of 1610. His performing career has taken him, over last two years, to the US, Mexico, Hong Kong, Germany, France, Holland, Belgium, Malta, Spain and Norway. As a guest conductor he has worked, or will shortly work with, Scottish Chamber Orchestra, Stavanger Symphony, Halle Orchestra, The English Concert, Portland Baroque Orchestra, Irish Baroque Orchestra and Ars Lyrica. He makes his London Proms debut with Dunedin Consort in August 2017, and opens the Queen's Hall series with the same group at the Edinburgh Festival.

He has been appointed an FBA and FRSE, and has been awarded the Dent Medal of the Royal Musical Society, together with the RAM/Kohn Foundation's Bach Prize. In 2013 he was awarded the medal of the Royal College of Organists, together with an OBE.

Maps of Sonic Arts Research Centre and Deanes Restaurant



Conference Delegates

Laura Anderson	Maynooth University
Siobhán Armstrong	Middlesex University
Daniel Barkley	Queen's University Belfast
Ita Beausang	DIT Conservatory of Music and Drama
Mary Black	University of Leeds
Majella Boland	Royal Irish Academy of Music
Barra Boydell	Maynooth University
Hilary Bracefield	Ulster University
Marc Brooks	University of Vienna
Zeynep Bulut	Queen's University Belfast
John Butt	University of Glasgow
Lorraine Byrne Bodley	Maynooth University
Conor Caldwell	Queen's University Belfast
Maureen A. Carr	Pennsylvania State University
Katie Cattell	Royal Holloway, University of London
Daesik Cha	Massachusetts Institute of Technology
Dearbhla Collins	Royal Irish Academy of Music
Adèle Commins	Dundalk Institute of Technology
Ciara Conway	Queen's University Belfast
Gareth Cox	Mary Immaculate College, University of Limerick
M. Ryan Crimmins	New College, Oxford
Galina Crothers	Queen's University Belfast
Patrick Devine	Maynooth University
Barbara Dignam	Maynooth University
Clíona Doris	DIT Conservatory of Music and Drama
Margaret Doris	DIT Conservatory of Music and Drama
Rory Dowse	Independent Scholar
Bláithín Duggan	Trinity College Dublin
Damian Evans	DIT Conservatory of Music and Drama
Claire Fedoruk	Azusa Pacific University
Catherine Ferris	DIT Conservatory of Music and Drama
Marie-Charline Focroulle	Royal Irish Academy of Music
Stephanie Ford	Maynooth University
Federico Furnari	University of Sheffield
August Guan	Cardiff University
Moyra Haslett	Queen's University Belfast
Piers Hellawell	Queen's University Belfast
Kerry Houston	DIT Conservatory of Music and Drama
Una Hunt	DIT Conservatory of Music and Drama
David Hunter	University of Texas, Austin
Eleanor Jones-McAuley	Trinity College Dublin
Daithí Kearney	Dundalk Institute of Technology

Aaron Keebaugh	North Shore Community College
Aylish Kerrigan	Independent Scholar
Axel Klein	Independent Scholar
Barbora Kubečková	Palacký University, Olomouc
Na Li	University of Birmingham
Jin Hyung Lin	University of York
Wolfgang Marx	University College Dublin
Simon Mawhinney	Queen's University Belfast
Ian Maxwell	University of Cambridge
Brian McAteer	Queen's University Belfast
Clare McCague	DIT Conservatory of Music and Drama
Sarah McCleave	Queen's University Belfast
James McConnell	Queen's University Belfast
Maria McHale	DIT Conservatory of Music and Drama
Michelle Meinhardt	University of Durham/Martin Methodist College
Stephen R. Millar	University of Limerick
Cathal Mullan	Maynooth University
Áine Mulvey	Dublin City University
Estelle Murphy	Maynooth University
Denise Neary	Royal Irish Academy of Music
Lonán Ó Briain	University of Nottingham
Neil O Connor	Dundalk Institute of Technology
John O'Flynn	Dublin City University
Triona O'Hanlon	Queen's University Belfast
David O'Shea	Trinity College Dublin
Jennifer Oates	Queens College, CUNY
Luodmila Podlesnykh	DIT Conservatory of Music and Drama
Nicolás Puyané	Maynooth University
J. Griffith Rollefson	University College Cork
Guro Rønningsgrind	Independent Scholar
Koichi Samuels	Queen's University Belfast
Franziska Schroeder	Queen's University Belfast
Tes Slominski	Beloit College
Jan Smaczny	Queen's University Belfast
Danielle Sofer	Maynooth University
Ruth Stanley	CIT Cork School of Music
Roslyn Steer	Maynooth University
Paula Telesco	University of Massachusetts, Lowell
Aidan J. Thomson	Queen's University Belfast
Yo Tomita	Queen's University Belfast
Ioannis Tsioulakis	Queen's University Belfast
Cathal Twomey	Maynooth University
Laura Watson	Maynooth University
Catrin Angharad Watts	University of Texas, Austin

Matthew Webb
Harry White
Bryan Whitelaw
Michael Whitten
Judith Wiemers
Clare Wilson
Ian Woodfield

Stephen F. Austin State University, Texas
University College Dublin
Queen's University Belfast
Queen's University Belfast
Queen's University Belfast
Ulster University
Queen's University Belfast