



OLLSCOIL NA GAILLIMHE  
UNIVERSITY OF GALWAY



22<sup>nd</sup> ANNUAL PLENARY CONFERENCE  
OF THE  
SOCIETY FOR MUSICOLOGY IN IRELAND

UNIVERSITY OF GALWAY

28–29 JUNE 2024

**SMI** society for musicology in ireland  
aontas ceoleolaíochta na héireann

# Contents

Introduction and welcome	2
Keynote	4
Programme	5
Abstracts	10
The Journal of the Society for Musicology in Ireland (JSMI)	48
Irish Musical Studies (IMS)	49
Clarion Editing	50
Acknowledgements	51

# Society for Musicology in Ireland

The Society for Musicology in Ireland (SMI) is a registered charity that organises annual conferences, promotes publications and supports musicologists and other music scholars across the island. SMI also actively raises public awareness of music research and champions the place of music in higher education.

In addition to its own annual plenary and postgraduate gatherings, SMI sponsors a range of music studies events, working closely with related music organisations, networks and institutions in Ireland and beyond. Supports available to emerging and established music scholars include grants for conference attendance and other research costs and an SMI Fellowship. The Society awards prizes for distinguished postgraduate dissertations/practice-based portfolios and academic books. It also awards the biennial Irish Research Council Harrison Medal that recognises outstanding achievements and excellence in musicology.

SMI has two associated publications: the online *Journal of the Society for Musicology in Ireland*, and the book series *Irish Musical Studies*. Information on both can be found in this booklet.

For further information about the SMI, including how to become a member, see [www.musicologyireland.com](http://www.musicologyireland.com).

## **Welcome note | Professor Rebecca Braun, Executive Dean, College of Arts, Social Sciences and Celtic Studies**

It is a pleasure to welcome you to the University of Galway for the 22nd Annual Plenary Conference of the Society for Musicology in Ireland. As a city, Galway celebrates the arts in all their diversity. Our university is an internationally recognised centre for excellence in scholarship and research relating to the creative arts, and is supported and enhanced by the recent establishment of The Creativity Institute. The Discipline of Music is the newest within the School of English, Media and Creative Arts, and in the six years since its creation it has made its mark, both in its creative and scholarly outputs and in its student successes. This year's SMI conference is the first national conference to be organised by the Discipline of Music and, I am sure, will be the first of many. I hope you enjoy the variety and intellectual debate of the paper sessions, and the opportunity to discuss your research informally in a stimulating and supportive environment.

## **Welcome note | Aidan Thomson, Chair, Conference Organising Committee**

On behalf of the organising and programme committees, please accept a warm welcome to the University of Galway for the 22<sup>nd</sup> Annual Plenary Conference of the Society for Musicology in Ireland. This is the first time that there has been an SMI conference in Galway, and we hope very much that you will enjoy being here. The arts in general, and music in particular, are central to Galway's identity, and as Ireland's newest Music department we play an important role in contributing to this. So it is wonderful that we are hosting such a broad range of papers over the next two days, with scholarship on music from the Middle Ages to the present, in a wide variety of genres. It is a truly worldwide conference, as our speakers are based in institutions from four continents. Musicologically, the West is definitely awake!

We warmly welcome our keynote speaker, Professor Barbara Kelly, one of the most distinguished scholars of late nineteenth- and early twentieth-century French music, the first woman to hold the position of President of the Royal Musical Association (2021–2023), and a friend and supporter for many years of both the SMI and the Discipline of Music at the University of Galway. We look forward to hearing her lecture, entitled 'Shaping Modernism through Performance: Jane Bathori's Concerts in War and Peace'.

There are many people whom I wish to thank: the Council and President of the SMI, Professor John O'Flynn; colleagues within the School of English, Media and Creative Arts, particularly the recent Heads of School Professor Sean Ryder, Dr Charlotte McIvor and Professor Marie-Louise Coolahan; the professional services staff in the School, particularly Karen Walsh and Teresa O'Donovan; the Organising and Programme Committees; everyone who has provided technical support; and our team of student helpers. Above all, I would like to thank you, the delegates—speakers, chairs, listeners—for coming to Galway and supporting this conference, and hope that you will enjoy what will be a memorable occasion.

## Keynote speaker

### **Professor Barbara L. Kelly** (University of Leeds)

Barbara L. Kelly is Professor of Music and Head of the School of Music at the University of Leeds. From 2015 to 2022 she was Director of Research and Professor of Musicology at the Royal Northern College of Music. She is the Immediate Past President of the Royal Musical Association, the first woman to become President in its 150-year history. In 2020 she was elected to the Academia Europaea. Her research is focused on French music between 1870 and 1939 and on questions of national and European identity in the interwar period. She has published three books: *Music and Ultra-Modernism in France: A Fragile Consensus, 1913–1939* (Boydell, 2013); *Tradition and Style in the Works of Darius Milhaud, 1912–1939* (Ashgate, 2003) and, with Deborah Mawer, Graham Sadler and Rachel Moore, *Accenting the Classics: Europe's Music through Durand's Édition Classique* (Boydell, 2023). She is also contributing editor of *French Music, Culture, and National Identity, 1870–1939* (Rochester, 2008); *Berlioz et Debussy: Sources, Contexts and Legacies* (Ashgate, 2007) with Kerry Murphy; *Music Criticism in France, 1918–1939: Authority, Advocacy, Legacy* (Boydell, 2018) with Christopher Moore; and *Music in Post-War Transitions in the 19th and 20th centuries* (Berghahn Press, 2023) with Anaïs Flechet, Martin Guerpín and Philippe Gumpłowicz. Her latest volume, *Debussy Studies 2* (edited with David Code) is in press with Cambridge University Press (2024). She is currently completing a study of the singer Jane Bathori (Cambridge University Press).



# Programme

<b>Friday 28 June 2024</b>		
<b>10.30–11.00</b> Tea and coffee   Foyer, Arts Millennium Building		
<b>11.00–11.30</b> Welcome   Siobhán McKenna Theatre		
<b>11.30–1.00</b> Session 1		
<b>Session 1a</b> Siobhán McKenna Theatre Chair: Nicolás Puyané (Independent scholar)	<b>Session 1b</b> Room G034 Chair: Denise Neary (Royal Irish Academy of Music)	<b>Session 1c</b> CELT Training Room Chair: Michael Murphy (Mary Immaculate College, University of Limerick)
<b>Joe Davies</b> (Maynooth University) At the Intersection of Loss and Renewal: Women, Widowhood, and Piano Culture in the Long Nineteenth Century	<b>Eleanor Jones-McAuley</b> (Trinity College Dublin) 'Number one on the top': The Story of the 'Dublin' Psalm Tune, 1699–2024	<b>Anne Stanyon</b> (Independent scholar) Betraying Arthur Sullivan: A Focus on Critical Destruction
<b>Ella Fallon</b> (TU Dublin Conservatoire) Chaminade's Performances of <i>Élévation</i> and their Reception in England 1893–1930	<b>Susan McCormick</b> (Trinity College Dublin) 'Hold the congregation together and keep them on pitch!': Completing the Picture of Eighteenth-Century Choral Accompaniment	<b>Adèle Commins</b> (Dundalk Institute of Technology) Dedicated to the Memory of ...: Selecting and Remembering During Stanford's Centenary
<b>Clare Dixon</b> (University College Dublin) Gate-Crashing the Party: Female Orchestral Conductors in the United States at the Beginning of the Twentieth Century	<b>Caio Amadatsu Griman</b> (University of São Paulo/FAPESP) A Comprehensive Reappraisal of Johann Joseph Fux's <i>Gradus ad Parnassum</i>	<b>Helen Doyle</b> (TU Dublin Conservatoire) A Model Choral Festival? Development and Design of the Feis Ceoil, 1895–1914
<b>1.00–2.00</b> Lunch   Foyer, Arts Millennium Building		
<b>2.00–4.00</b> Session 2		
<b>Session 2a</b> Siobhán McKenna Theatre Chair: Méabh Ní Fhuartháin (University of Galway)	<b>Session 2b</b> Room G034 Chair: Patrick F. Devine (Maynooth University)	<b>Session 2c</b> CELT Training Room Chair: Wolfgang Marx (University College Dublin)

<b>David Robb</b> (Queen's University Belfast) Pop, Rock and Contrafactum: Music as Communication and Provocation in the Songs of East German Liedermacher Gerhard Gundermann	<b>Koichi Kato</b> (Independent scholar) The First Movement of Schubert's 'Great' Symphony, D. 944/i: A Prototype of the Romantic Sonata Form as an Intersection of Lied	<b>Simon Nugent</b> (Northwestern University) 'Over Here': Music, Multiscreen, and Mobile Interactive Music Video
<b>Danielle Roman</b> (New York University) Irish-Jewish and Irish Traveller Musical Life in Comparative Perspective, 1900–1950	<b>Nicole Grimes</b> (University of California Irvine) Structuring the Scherzo: The Case of Emilie Mayer's Piano Trio in E Minor, Op. 12	<b>James Heazlewood-Dale</b> (Brandeis University) Soundtracking Danger: Adapting the Jazz Noir Fallacy in Game Noir
<b>Daithí Kearney</b> (Dundalk Institute of Technology) Between Time and Eternity: The Resilience and Sustainability of Arts Ecosystems in Rural Ireland	<b>Aidan Thomson</b> (University of Galway) Ethel Smyth and Wagner: Models and Misprisions in the Early Operas	<b>Sarah Lindmark</b> (University of North Carolina Chapel Hill) The Little LP: Commercialism and the Failure of the Discotheque Jukebox, 1962–1969
<b>Niamh O'Brien</b> (Independent scholar) The Harper, the Bard and the Sound Artist (lecture recital)	<b>Ciarán Crilly</b> (University College Dublin) The Persistence of Memory: Shostakovich's Piano Concerto No. 2	<b>Phoebe van Egeraat</b> (University of Utrecht) The Development of Television News Theme Music in Britain and its International Influence

#### 4.00–4.30 Tea and coffee | Foyer, Arts Millennium Building

#### 4.30–6.00 Session 3

<b>Session 3a</b> Siobhán McKenna Theatre Chair: Dillon Parmer (University of Ottawa)	<b>Session 3b</b> Room G034 Chair: Harry White (University College Dublin)	<b>Session 3c</b> CELT Training Room Chair: Ciarán Crilly (University College Dublin)
<b>Edmund Hunt</b> (Birmingham City University) Language and Technology in Twenty-First Century Opera	<b>Michael Murphy</b> (Mary Immaculate College, University of Limerick) Irish Freemasonry and the British National Anthem, 1750–1935	<b>Rhoda Dullea</b> (MTU Cork School of Music) and <b>Giovanna Feeley</b> (Dublin City University) Exploratory Study on Attitudes to Learning and Performing Chant in Irish Choral Educational Contexts
<b>Francesca Placanica</b> (Maynooth University) Enjoying the Journey: (Musical) Notes from an Audiovisual Embodied Laboratory	<b>Maria McHale</b> (TU Dublin Conservatoire) 'Son of Erin': Thomas Egan and Irish Opera in America	<b>Kevin Boushel</b> (Dublin City University) 'Vieni a volare': Eric Whitacre's European Works

<b>Svetlana Rudenko</b> (Haunted Planet Studios), <b>Kelly Jakubowski</b> (University of Durham), <b>Xiangpeng Fu</b> (Trinity College Dublin) and <b>Mads Haahr</b> (Trinity College Dublin) New Forms of Multimedia for Classical Music: Visualisation of Three Rachmaninoff Preludes, Op. 32, in Mixed Reality and 'De Chirico' Augmented Reality Album	<b>Kerry Houston</b> (TU Dublin Conservatoire) Music in the Church of Ireland 1914–1932: Retrenchment and Struggle for Identity	<b>Xiaoyu Liu</b> (Queen's University Belfast) Bridging the Historical Gap: Early Music Performance Practice from a Postmodern Perspective
---	--	---

## 6.30–7.45 Reception | Foyer, O'Donoghue Centre for Drama, Theatre and Performance

*This reception includes the awarding of the Aloys Fleischmann Prize for practice-based research, the Danijela Kulezic-Wilson Book Prize, and the conferring of new Honorary and Corresponding Members of the Society*

## 8.00 Conference Dinner | Gaslight Brasserie, Hardiman Hotel, Eyre Square

## Saturday 29 June 2024

### 9.30–11.00 Session 4

<b>Session 4a</b> Siobhán McKenna Theatre Chair: Clíona Doris (TU Dublin Conservatoire)	<b>Session 4b</b> Room GO34 Chair: Nicole Grimes (University of California Irvine)	<b>Session 4c</b> CELT Training Room Chair: Gareth Cox (Mary Immaculate College, University of Limerick)
<b>Estelle Murphy</b> (Maynooth University) 'Morph them in the late Baroque Style': Matthew Dubourg and Irish Traditional Song	<b>Shane McMahon</b> (Independent scholar) The Poverty of Criticism: Rereading Edward T. Cone's 'Schubert's Promissory Note'	<b>Adrian Paterson</b> (University of Galway) 'Where three roads meet': Harry Partch, WB Yeats, and Sophocles' <i>King Oedipus</i> in Musical Adaptation
<b>Cormac De Barra</b> (University of Limerick) The Irish Harp Revival: The Legacy of Caroline Townshend	<b>Dillon Parmer</b> (University of Ottawa) Deconstructing Coloniality in Music Scholarship through Reflective Practice	<b>Nena Beretin</b> (Phoenix Cultural Centre, Sydney) An Analysis of Luciano Berio's <i>Sequenza V</i> for Trombone (1966) within Patrik Juslin's and Daniel Västfjäll's BRECVEMA Model



<b>Fiona Gryson</b> (TU Dublin Conservatoire) <i>The Irish Harp Book: A Tutor and Companion</i> by Sheila Larchet Cuthbert: An Evaluation of the Fourteen Songs with Harp	<b>Wolfgang Marx</b> (University College Dublin) Fighting Polarisation Through Music?	<b>Barbara Dignam</b> (Dublin City University) <i>BABEL 25: Memory, Time and the Postmodern Aesthetic</i>
<b>11.00–11.30</b> Tea and coffee   Foyer, Arts Millennium Building		
<b>11.30–12.15 SMI Annual General Meeting</b>   Siobhán McKenna Theatre		
<b>12.15–1.15</b> Lunch		
<b>1.15–2.15 SMI Keynote</b>   O'Donoghue Theatre, O'Donoghue Centre for Drama, Theatre and Performance  <p style="text-align: center;"> <b>Professor Barbara L. Kelly, University of Leeds</b>  <i>Shaping Modernism through Performance:</i>  <i>Jane Bathori's Concerts in War and Peace</i> </p> <p style="text-align: center;">Chair: Professor John O'Flynn, President, Society for Musicology in Ireland</p>		
<b>2.30–4.00</b> Session 5		
<b>Session 5a</b> Siobhán McKenna Theatre Chair: Damian Evans (Music Generation Mayo)	<b>Session 5b</b> Room G034 Chair: Ann-Marie Hanlon (University of Galway)	<b>Session 5c</b> CELT Training Room Chair: Marita Kerin (Trinity College Dublin)
<b>Hwan Hee Kim</b> (Royal Northern College of Music) Kuk-jin Kim: The Sound of Korea	<b>Laura Watson</b> (Maynooth University) Pro-Choice Music as Public Discourse during the Repeal Campaign	<b>Aoife Murphy</b> (University College Dublin) Investigating the Importance of Visible Role Models in Music Curriculum
<b>Marta Siermantowska</b> (TU Dublin Conservatoire) Richard Galliano and the New Musette	<b>Adam Behan</b> (Maynooth University) Sketches of a New Cultural History of Irish Popular Music, 1970–2000	<b>Jenna Harris</b> (Dublin City University) and <b>Matthew Jacobson</b> (Dublin City University) New Standards: Collegiate Student Survey Gender Representation in Jazz Ensemble Curriculum
<b>Marco Ramelli</b> (TU Dublin Conservatoire) Exploring the Contribution of Visually Impaired Musicians to the Evolution of Spanish Guitar	<b>Stan Erraught</b> (University of Leeds) Emerging from the Darkness? Irish Rock Music at 'A Sense of Ireland' (1980)	<b>Clare Wilson</b> (Dublin City University) A Place for Analysis and Poetic Creativity in French Music Pedagogy: Towards Merging

		the Marginalised into Mainstream
<b>4.00–4.30</b> Tea and coffee   Foyer, Arts Millennium Building		
<b>4.30–6.00</b> Session 6		
<b>Session 6a</b> Siobhán McKenna Theatre Chair: Sarah McCleave (Queen's University Belfast)	<b>Session 6b</b> Room G034 Chair: Hannah Millington (TU Dublin Conservatoire)	<b>Session 6c</b> CELT Training Room Chair: John O'Flynn (Dublin City University)
<b>Áine Palmer</b> (Yale University) Looking at Song: Hypermediacy and 13th-Century Lyric Inscriptions	<b>Róisín O'Grady</b> (Royal Irish Academy of Music) Annie Patterson's <i>Six Original Gaelic Songs</i> : A Singer's Perspective	<b>Conor Power</b> (Maynooth University) Reclassifying the Hollywood Leitmotif for Contemporary Film Scores
<b>Nicolás Puyané</b> (Independent Scholar) Exploring the Timbre and Texture of György Cziffra's Transcultural Reimagining	<b>Emma O'Keeffe</b> (TU Dublin Conservatoire) 'A Song of woe, of woe, Sicilian Muses': A Critical Edition of Ina Boyle's Greek-themed Chamber Work, <i>Lament for Bion</i> (1944– 45)	<b>Anika Babel</b> (University College Dublin) A Case for Minimalist Melomania: Céline Sciamma's <i>Portrait of a Lady on Fire</i> (2019)
<b>Enrica Savigni</b> (TU Dublin Conservatoire) New Transcriptions for Guitar and Piano Inspired by Johann Kaspar Mertz and Josephine Plantin		<b>Laura Anderson</b> (University College Dublin) 'Un mystère du corps': Exploring Music and Sound in <i>En corps</i> (dir. Klapisch, 2022)
<b>6.00–6.15</b> Closing comments   Siobhán McKenna Theatre		

## Session 1a

**Joe Davies** (Maynooth University)

At the Intersection of Loss and Renewal: Women, Widowhood, and Piano Culture in the Long Nineteenth Century

The final bars of Clara Schumann's *Romanze* in B minor (1856) offer a poignant entry point for exploring the impact of widowhood on women's musical creativity. As the piece draws to a close, chains of falling thirds and chromatic bass lines dissipate into single octaves, marked *pianissimo* and punctuated by silence. All that remain are the words 'Liebendes Gedenken (Loving Memories) Clara' (Figure 1). What meanings might these words hold? To whom are the loving memories dedicated? And what might they reveal of the intersections between past and present in the discourse on widowhood?



**Figure 1:** Clara Schumann, *Romanze* in B minor (1856), bars 75–90

This paper gives voice to the powerful, yet often-silenced space of widowhood by reframing it as a catalyst for creative endeavour—an open-ended mediation of loss and renewal. Such thinking is developed here in relation to two complementary case studies: Clara Schumann (1819–1896), who pursued a prolific career as concert pianist, teacher, and curator of Robert Schumann's legacy during her lengthy widowhood; and Amy Beach (1867–1944), who similarly resumed an international career on the concert platform following the death of her husband (see Davies 2021, Reich 1985, rev. 2001, Stefaniak 2021; and Fried Block 1998, respectively). The paper builds a comparative picture of how Schumann and Beach (re)shaped their identities in the wake of loss, while exploring the ways in which the piano served as a vehicle for grappling with the emotional complexities of widowhood. It draws these perspectives from a constellation of primary source material, including diaries, letters, and memorabilia, as well as musical inscriptions of the kind featured in Schumann's B minor *Romanze*. This approach not only recentres forms of creativity that tend to be overlooked, but offers

a model for taking emotions and lived experience as a basis for music-historical enquiry more generally.

**Ella Fallon** (TU Dublin Conservatoire)

Chaminade's Performances of *Élévation* and their Reception in England, 1893–1930

Cécile Chaminade (1857–1944) was a prolific French composer and pianist who published approximately four hundred works. Half of her oeuvre consisted of solo piano compositions that were popularised through publication, but also through performances and recordings. The first woman composer to be awarded the Légion d'Honneur, she enjoyed an international career as a concert pianist for five decades, during which she toured throughout Europe and America performing her own compositions.

*Élévation*, published in 1893 as the second of *Six Romances Sans Paroles*, Op. 76, was frequently performed as part of her concert repertoire. Within a year of its publication, she performed the work for Queen Victoria, which signalled the growing appeal of her works in England. The continued popularity of *Élévation* is further confirmed by Chaminade's piano roll of the work released decades later, some time around 1930. It was also recorded by other notable pianists of the period including Clarence Adler (1886–1969) and Yolanda Mero (1887–1963).

This paper examines *Élévation* and its rise to popularity from initial publication to Chaminade's own later recording of the work. In addition to discussing some of Chaminade's performance approaches, I discuss the reception of the work over a forty-year period through various sources including scores, newspapers reviews of her performances in England, along with her own writings and recordings. Furthermore, her recorded interpretation will be explored through Sonic Visualiser. Investigating this particular work illustrates aspects of Chaminade's pianistic style and her transnational appeal in the early decades of the twentieth century.

**Clare Dixon** (University College Dublin)

Gate-Crashing the Party: Female Orchestral Conductors in the United States at the Beginning of the Twentieth Century

All-female orchestras directed by female conductors were widely accepted in American musical life throughout the early twentieth century, being particularly prolific during the inter-war period, when almost thirty all-female orchestras were established. They ranged in size from chamber groups, such as the Boston Fadette Orchestra, to larger ensembles such as the Philadelphia Women's Symphony Orchestra, the Chicago Women's Symphony Orchestra, and the American Women's Symphony Orchestra. Many of these ensembles were hugely active throughout the

country, giving extensive tours with intensive performance schedules. The height of activities in women's orchestras coincided with the vaudeville era, and consequently the styles and genres of music that they performed varied accordingly, ranging from jazz and popular music to mainstream classical symphonic repertoire. Pioneering female conductors, including Ethel Leginska, Antonia Brico and Frédérique Petrides, were instrumental in their formation and operation. However, after approximately three decades of prolific performance activity by women's orchestras, most of these ensembles had been disbanded by the early 1930s.

This paper seeks to gain a deeper perspective of the pioneering work done in establishing and training women's orchestras by the English conductor, composer, and pianist, Ethel Leginska. From 1927 to 1932, Leginska was the director of three all-female symphonic ensembles, two of which she founded: the Boston Women's Symphony Orchestra (1927) and the Women's National Symphony Orchestra (1932). An examination of contemporary media reviews and reports informs an evaluation of the activities of these groups in the promotion of women as serious orchestral players and conductors. It identifies barriers and obstacles faced by the orchestras and the impact they had in the advancement of women musicians throughout the twentieth century.

## **Session 1b**

**Eleanor Jones-McAuley** (Trinity College Dublin)

'Number one on the top': The Story of the 'Dublin' Psalm Tune, 1699–2024

In 1699, an edition of William Barton's *Psalms* was published in Dublin which included a small selection of printed tunes. Among these tunes was one with the title 'Dublin', and while it was common for psalm- and hymn-tunes to be assigned the names of places despite having little connection to the place in question, this is the earliest recorded appearance of this tune in any collection. It seems, therefore, to be a genuine Dublin original. After enjoying local popularity during the eighteenth century, appearing in several books of church music printed in Dublin and even in some English publications (where it went by the name of 'Coleshill'), the Dublin tune achieved its proverbial 'big break' when it crossed the Atlantic and caught the attention of practitioners of the new American art of shape-note singing. Today, it is sung regularly by shape-note singers worldwide, and even had the honour of being the very first tune to appear in the most recent major publication of shape-note music, *The Shenandoah Harmony* (2013).

This paper tells the story of the Dublin psalm tune from its humble origins to its present-day international fame. It will investigate the psalm books in which it made its earliest appearances in Dublin: who was responsible for their publication, and why was this particular tune selected for inclusion so frequently? The tune itself and the texts which

accompanied it will be examined for clues both to the tune's origins and to its enduring popularity. Finally, this paper will discuss the Dublin tune's appearance in Ananias Davisson's *Kentucky Harmony* of 1816, and its subsequent integration into the standard shape-note repertoire. Throughout, this paper seeks an answer to the question: what is it that enables a tune to stand the test of time?

**Susan McCormick** (Trinity College Dublin)

'Hold the congregation together and keep them on pitch!': Completing the Picture of Eighteenth-Century Chorale Accompaniment

In 2007 a manuscript Choralbuch attributed to the last surviving pupil of Johann Sebastian Bach (1685–1750) was listed for sale on eBay: 'Uraltes Choralbuch von Johann Christ. Kittel, c.1780–c.1810'. This manuscript would subsequently reveal itself to be remarkable, as it is an example of a chorale genre that is preserved in only a handful of other sources: a collection of multiple-bass chorales, in which the melody is found on the upper stave and each subsequent stave contains independent figured bass lines intended to harmonise it. This previously unrecorded Kittel source has unearthed what appears to have been a significant improvisatory practice in European church music: harmonic variation in hymn accompaniment. This practice has not only been overlooked in scholarship, but has also only been partially understood—previous understanding has been based solely on textual descriptions rather than on musical sources. In identifying extant multiple-bass Choralbücher, this paper examines what these rare written artefacts reveal of this improvisatory practice and aims to further our understanding of the role of the eighteenth-century organist. This paper demonstrates that 1) hymn accompaniment was more complex than the extant single-bass Choralbücher imply; 2) harmonic variation in hymn accompaniment was a practice popular in Thuringia and surrounding areas; and 3) Bach may have been a proponent of this tradition.

**Caio Amadatsu Griman** (University of São Paulo/FAPESP)

A Comprehensive Reappraisal of Johann Joseph Fux's *Gradus ad Parnassum*

This paper proposes a unified reassessment of Johann Joseph Fux's seminal work, *Gradus ad Parnassum* (1725), emphasising its role in presenting traditional compositional methods associated with the so-called *stile antico* to a new generation of composers interested in the novelties that emerged between the sixteenth and early eighteenth centuries. Contrary to prior critiques that painted the treatise as outdated since its publication date, this analysis aims to highlight Fux's concern for the declining engagement with the rigorous study of counterpoint among new composers, who favoured creative innovation over established techniques, and how he sought to educate them on the critical importance of these foundational practices. Historically, the treatise's significance has been overshadowed by the challenges associated with

accessing and understanding his comprehensive treatise, originally penned in a 280-page Latin manuscript. The reliance on earlier translations into German, Italian, and French, which lacked modern translation standards for accuracy, further estranged scholars from Fux's nuanced insights. The introduction of Alfred Mann's English translation in 1943, although a milestone for accessibility, offered only a fraction of the original work, presenting only 102 of the original 286 pages.

By reassessing *Gradus ad Parnassum* through Fux's educational goals, I seek to uncover the intricate equilibrium he established between conserving tradition and embracing innovation. This approach not only counters the prevailing narrative of the work as antiquated but also reinstates its crucial contribution to the evolution of music theory and pedagogy. Through a detailed examination of the original manuscript and its various translations, this research intends to correct misconceptions, reveal Fux's nuanced insights into the synthesis of compositional techniques, and advocate for a broader academic engagement with his work, thereby honouring his original mission to foster a holistic understanding of musical composition.

## **Session 1c**

**Anne Stanyon** (Independent scholar)

Betraying Arthur Sullivan: A Focus on Critical Destruction

'Arthur Sullivan might have done great service by ... devotion to his profession; in my judgement he forfeits all claim to gratitude by those who were eager to welcome him 20 years ago as the hope of English musicians'. (Arthur Coleridge, December 1881.)

This paper focuses on the critical destruction of the career and reputation of Sir Arthur Sullivan. He may have been the most widely recognised of late nineteenth-century British musicians, but that did not give him immunity from attack—if anything, it made him a target, particularly during the final decade of his life and, following his death, well into the twentieth century.

To explore this theme, I will be using Sullivan's correspondence, from the earliest days of his career to his death—much of which has been ignored by his standard biographers, Jacobs and Young, and I intend to offer an alternative to Hughes and Stradling's assessment of his relationship with his contemporaries, Parry and Stanford, together with his rejection by those associated with the English Musical Renaissance.

Contemporary press reports will also play a part, since there is a general assumption by the Gilbert and Sullivan fraternity that Sullivan appeared like a comet, with *The Tempest* in 1862, his career gold-edged, culminating in his work with Gilbert. The 1860s–70s press makes it clear that this was far from the case and I will examine reasons why

a generation of critics—Lunn, Hogarth, Gruneisen—seemed as destructive towards new talent as those at the time of his death and beyond. For Stanford, at Leeds in 1904, Sullivan's *The Golden Legend*, was dead and buried, yet he had greeted the work enthusiastically in 1886. Similarly, Joseph Bennett was full of praise for *The Light of the World* in 1873 yet dismissive of it in 1901.

Was hawkish commercialism and popularity enough to destroy a career and an oeuvre? Was Sullivan, in the last resort, a victim of British Puritanism?

**Adèle Commins** (Dundalk Institute of Technology)

Dedicated to the Memory of ...: Selecting and Remembering During Stanford's Centenary

As with many composers, the centenary of Charles Villiers Stanford's death in 2024 has motivated a focus on the composer, with several performances and recordings of his music. This paper presents a survey of events planned for the year and highlights aspects of Stanford's life and work that have been foregrounded, recognising aspects that are neglected or forgotten. While Stanford's explicitly 'Irish' works including his 'Irish' Symphony and Irish Rhapsodies are part of the public imagination, his liturgical music remains part of the canon of choral music in England and feature on several recordings released this year. Recordings and performances are accompanied by texts that attempt to place Stanford and his music in context, each providing elements of a much greater narrative.

Informed by memory studies and the discourse around the recent Irish 'Decade of Centenaries', the paper demonstrates the diversity of Stanford's contribution to music, his dual identity as an Irishman in England, and his ongoing or sometimes neglected significance for Irish musical life.

**Helen Doyle** (TU Dublin Conservatoire)

A Model Choral Festival? Development and Design of the Feis Ceoil, 1895–1914

Published in November 1896, the first syllabus of the Feis Ceoil was well-received in Dublin and beyond. In Britain, *The Leeds Mercury* acknowledged the breadth and professionalism of its construction which included 'every department of the musical art, [...] and shows that the committee have enjoyed the advantage of the advice and suggestions of musical experts' ('Arrangements for a National Music Festival at Dublin', *The Leeds Mercury*, 1 December 1896: 7). In its first decade, the Feis Ceoil regularly featured an evening concert series comprising large-scale choral and orchestral works. Premieres of prize-winning cantatas, its foremost composition prize, formed the centrepiece of Feis week concerts. The Feis Ceoil Concert Choir and orchestra were engaged for the series, and a conductor was appointed annually. Choral participation



was embedded into Feis competitions for the full gamut of ensembles from choral societies to choirs from churches and schools, and all demanded performance of prescribed repertoire. The Feis also embraced workplace choirs and choral singing in Irish, with new categories added in 1902 and 1906 respectively. Ultimately, its competitive wing sustained festival finances during a precarious first decade after which the Feis's costly concert series was abandoned.

While the Feis Ceoil undeniably sprang from Gaelic Revivalism, interest in the festival by the readership of *The Leeds Mercury* was, in part, influenced by the city's own historically significant choral festival. Similarly, the influence of established musical events including the Leeds Festival, the Three Choirs Festival, the Welsh Eisteddfod and Gaelic League feiseanna, among others, can be seen in the Feis's development of its own festival blueprint, most notably within its choral platforms. This paper examines festival culture of the period more generally to contextualise some of the models from beyond the Feis Ceoil which impacted and moulded the place of choral singing within it.

## **Session 2a**

**David Robb** (Queen's University Belfast)

Pop, Rock and Contrafactum: Music as Communication and Provocation in the Songs of East German Liedermacher Gerhard Gundermann

Gerhard Gundermann was an East German protest singer and miner who died prematurely in 1998 at the age of 43. Active in the political song movement of the 1970s and 1980s, he emerged after the fall of the GDR as a musical and poetic mouthpiece for the culturally and economically marginalised 'losers' of German unification.

This paper will examine the use of music in his songs as a means of communication. On the one hand, the 'Liedertheater' (song theatre) productions of Gundermann's group Brigade Feuerstein display the montage technique typical of Bertolt Brecht, Hanns Eisler and Kurt Weill in the Weimar Republic, whereby different styles of music were juxtaposed to create tension and thus focus attention on the themes. While such artists were celebrated as workers' cultural heritage in the GDR, it was ironic, in the censored environment in which Brigade Feuerstein performed, that Gundermann's musicals questioned the state propaganda: namely that the worker was an equal stakeholder in power sharing.

Gundermann recognised the power of using existing popular melodies to communicate ideas, a well-known trait in the history of political song. He made frequent use of contrafactum, borrowing melodies from Western pop music of the 1970s and 1980s—from hippy rock to Glam, Neue Deutsche Welle and New Romantic—in which he

couched his new political messages. After the end of the GDR, Gundermann's music continued to be highly influenced by British and American rock and appealed to a wide audience of East Germans who felt disaffected by the new times. These songs addressed themes such as the threat to the environment and the plight of the worker in post-industrial society.

**Danielle Roman** (New York University)

Irish-Jewish and Irish Traveller Musical Life in Comparative Perspective, 1900–1950

The Irish-Jewish and Irish Traveller populations were the two most visible and most widely-discussed minority groups in Ireland in the early twentieth century. Although there has been fairly extensive research into these groups through historical, economic, and sociological study (Keogh 1998, Ó Gráda 2006, Helleiner 2000), very few scholars have looked at their cultural or specifically musical engagements (Brown 2011) and there has been surprisingly little discussion of these minorities in relation to each other. Yet, by analysing the musical participation of these groups in relation to very different political pressures placed on each, it becomes clear that the paths for Irish-Jewish and Irish Traveller communities to become accepted in Ireland rested on their varied cultural involvement. This paper examines these histories in relation to nationalist debates and contemporaneous racial theories, arguing that these groups' acceptance into an Irish national frame through music was achieved through different channels and musical genres, due to the (often antagonistic) positioning of each within that frame. Through a study of newspaper reviews, theatre programmes, and radio recordings, this paper delves into individuals' careers exemplifying these pressures, such as those of Dina Copeman (1926–1982) and John Doherty (1900–1980). A study of the cultural life of these early Irish minority groups can give insight into contemporary resonances in an increasingly multicultural Ireland today.

**Daithí Kearney** (Dundalk Institute of Technology)

Between Time and Eternity: The Resilience and Sustainability of Arts Ecosystems in Rural Ireland

2024 is the fiftieth anniversary of the opening of the first training centre for Siamsa Tíre, the National Folk Theatre of Ireland, in the village of Finuge in north Kerry. These centres were a cornerstone of a 1972 plan written by the company's founding Artistic Director Fr Pat Ahern and architect Patrick O'Sullivan. Built in the style of vernacular architecture of the late nineteenth century, these (formerly) thatched cottages were envisaged as rural centres where artists could connect with, learn and develop Irish folk culture including traditional music. The event to mark the opening was filmed by Fr Dermot McCarthy for the *Radharc* television series, and people travelled great distances to be part of the celebration, which was led by politicians, clergy and community representatives. The turning of the sod for the second centre in Carraig,

west Kerry, took place later in 1974, an event remembered for the passing of dancer Liam Tarrant on stage. Reflecting on the 'game of immortality' played by artists, Bryan McMahon concluded his graveside oration for Tarrant with the line 'the dancer is caught forever in our minds between time and eternity'. The opening of these centres marked the rapid development of the company, which enjoyed recognition both for preserving traditional arts and for an innovative approach to their performance across the subsequent five decades. However, Siamsa Tíre announced plans to sell Teach Siamsa na Carraige in February 2024. Like the dancer, the buildings and ideas that were constructed by Siamsa Tíre in the 1970s now find themselves in a game of immortality but it is economics more than gravity that are attempting to pull them down. This paper critically reflects on the *raison d'être* of the *tithe Siamsa*, their role in the ecosystem of the arts in rural Ireland, and challenges to this ecosystem today.

**Niamh O'Brien** (Independent scholar)

The Harper, the Bard and the Sound Artist (lecture recital)

In this lecture-recital I explore how my practice as a harp player and sound artist connects to the ancient performance practice of the *cruitire* (harper), the *file* (poet) and the *reacaire* (bard). I examine the mixed-media broadcasts I produced as part of my arts practice PhD research and draw upon historical texts in forging connections and juxtapositions between this performance style and that of the bardic tradition. I will perform a new work in progress which brings live harp playing and singing into conversation with pre-recorded sounds and voices. I propose that this style of performance is a method of recording and reflecting Irish culture and society in the here and now, a form of contemporary sonic storytelling that echoes a practice from Ireland's past.

## Session 2b

**Koichi Kato** (Independent scholar)

The First Movement of Schubert's 'Great' Symphony, D. 944/i: A Prototype of the Romantic Sonata Form as an Intersection of Lied

Schubert developed his song style in the 1820s, notably 1822–23 onwards, by combining the strophic song with through-composed, that represents his mature song style (Reed: 1996). Significantly, Schubert's development of the song style seems to align with the development of sonata form toward his mature period (1824–28), cultivating the classical sonata form as a product of an intersection of Lied, or as a prototype of the romantic sonata form. The 'Great' Symphony, D. 944/i, represents such maturity. A close scrutiny reveals that its lengthy secondary theme group exhibits the cyclic/rotational structure that is likened to the mature song style, contemporaneous to the composition of the 'Great'. In fact, the entire first movement exhibits a cyclic

integration and developmental strategy (a process of a long-range build-up and restoration), primarily through repetitions as the strategy of lyrics (pace Staiger), as opposed to the 'strategy of the heroic style' (Burnham: 1995) in Beethoven's heroic symphonies. Particularly illuminating is the comparison with the 'Eroica', Op. 55/i, which has not been explored in the literature. There are a number of bibliographical and musical 'parallels' for the two great Viennese composers to attain their monumental achievements: (re)assessing the 'Great' as Schubert's response to Beethoven ('Eroica') transforming the Beethovenian dialectic-dramatisation to the Schubertian lyric-epic style through repetitions, thus re-evaluating the two composers' dichotomous relationship.

The paper analyses the first movement of the 'Great', focusing on the secondary theme group and the development that are organised by the 'rotational' principle which is likened to the modified strophic song. Indeed, the paper's underlying notion aligns with Hepokoski's twin thesis, rotational form complemented with teleological genesis, a synthesis of the two distinct elements that alludes to the hybrid of strophic with *durchkomponiert* of the mature style.

**Nicole Grimes** (University of California Irvine)

Structuring the Scherzo: The Case of Emilie Mayer's Piano Trio in E Minor, Op. 12

Emilie Mayer's Piano Trio in E minor, Op. 12, was written for a composition competition in 1859 sponsored by the Mannheim Tonhalle in which Mayer was awarded a 'special commendation'. Cast in four movements—Allegro–Scherzo–Un poco Adagio–Allegro assai—it is one of her most substantial compositions. It was very well received in the press following its 1860 premiere. A reviewer in the *Neue Berliner Musikzeitung* in 1863 extolled the first and last movements as being 'strong and decisively invented' in their thematic content, a worthy assessment of the two formidable sonata-form movements that bookend this composition. The first movement in particular was singled out for 'meeting every artistic requirement, particularly in terms of its development, its melismatic contrasts, and the well-roundedness of its form'. Of interest to me is the reviewer's assessment of the exhilarating second movement Scherzo. The reviewer was very taken with Mayer's distinctive treatment of this form, recognizing that the movement 'is based on a rather simple theme and [yet Mayer] develops it all the more to a handsome effect as it progresses. Without the usual repetitions', the reviewer continues, 'and without containing the usual contrasting Trio', this scherzo 'bears the stamp of a greater piece of music'. This paper provides a form-critical analysis of this scherzo movement that departs from the classical model of the rounded binary dance form from which it evolved. The analysis moves outward in concentric circles from the movement itself, to its place within the Piano Trio in E minor, Op. 12. More broadly, I consider this work in relation to Mayer's other Piano Trios (all composed c.1856–1861),

and in the context of formal developments in Scherzo forms in chamber music compositions in Germany at this time.

**Aidan Thomson** (University of Galway)

Ethel Smyth and Wagner: Models and Misprisions in the Early Operas

In *What Happened Next* (1940), Ethel Smyth observed that, by 1897, the year that she attempted to get her first opera, *Fantasio*, performed, 'such Wagner-enthusiasm as ever possessed me had evaporated... compared to Mozart, Wagner is like wonderfully clever journalism compared to a Greek play'. Smyth's rejection of Wagner in her three pre-1914 operas is most obviously apparent in their subject matter and lack of ideological pretensions (only in *Der Wald* is there a hint of Wagnerian *Weltanschauung*, and its presence is marginal to the plot). On the other hand, while the presence of dances and choruses might suggest French models, Smyth's stylistic preference for through-composition, and a paucity of set-piece arias for major characters, suggests that the influence of Wagner was greater than she might wish to admit in hindsight.

In this paper, I suggest that, in her early operas, Smyth works out, through practice, the kind of operatic composer that she wanted to be. I consider how *solita forma* operatic models are not far beneath the surface of apparently through-composed works, and how distinctive motifs, far from permeating an opera in its entirety, are often confined to single scenes. I also examine the Wagnerian allusions that exist in all three works, and whether their presence is pastiche, or, in a Bloomian sense, ironic misprision. Smyth's relationship with Wagner's music is thus inherently dialogical: partly appropriation, partly repudiation as a means of nurturing her own creative space.

**Ciarán Crilly** (University College Dublin)

The Persistence of Memory: Shostakovich's Piano Concerto No. 2

Laurel Fay relates how, in the summer of 1915, Shostakovich's mother 'sat her eight-year-old son down at the piano for his first lesson. Within minutes, she recognised that she was dealing with a youngster of precocious musical ability, possessing perfect pitch and a phenomenal memory'. His prodigious ability for recall was further demonstrated in the early 1920s, while he was engaged as a pianist by the Bright Lights Cinema in Petrograd, by his tendency to weave pieces by his young composer friends into improvised accompaniments. These were works that he would have heard for the first time just a few hours earlier during informal chamber sessions in which he and his fellow students would share their most recent creative exploits.

Shostakovich exhibited a propensity for musical references throughout his oeuvre that ranged from coded messages founded upon musical transliterations of names to overt quotations from the classical canon. There are particularly celebrated instances in two

of his late masterpieces, the Symphony No. 15 and the Viola Sonata, in which recollections of his own music constitute a *Rückblick*, a look back to his distinguished career, perhaps spurred by the spectre of ill health and mortality. The earlier Piano Concerto No. 2 (1957), by contrast, seems to relay its intertextual sources through a form of involuntary memory. Written while his son Maxim was studying piano at the Moscow Conservatory, it alludes, if unconsciously, to repertoire that was likely being practised in the family home at the time, and to repertoire whose impression may have persisted from the composer's own student days.

## **Session 2c**

**Simon Nugent** (Northwestern University)

'Over Here': Music, Multiscreen, and Mobile Interactive Music Video

Music videos have emerged as effectual texts for interactive exploration. They have been liberated from the singular screen presentation format of its televisual period to become at the forefront of music's expanding relationship with proliferating mobile screen devices in the twenty-first century. Myriad music videos throughout the preceding decades have attempted to incorporate the possibilities afforded by mobile screen devices. These devices, Nanna Verhoeff argues, turn 'the classical screen as flat and distanced—as well as distancing—window on the world, into an interactive, hybrid navigation device[s] that reposition the viewer as central within that world—a deictic centre' (2012: 137).

Throughout this paper, I examine how the African American hip hop group Rae Sremmurd explore the potential of mobile screen devices in the interactive music video for their 2016 single 'Over Here ft. Bobo Swae'. The music video was first uploaded to the group's YouTube channel but presented only a select segment of the complete video. Gaining access to the full version was conditional upon fans engaging in an interactive, multiscreen performance by coming together and linking their mobile screen devices through a now-defunct website: [overhere.tv](http://overhere.tv). Screens and visuality both define and disrupt our comprehension of the narrative. They call into question our understanding of music videos as complete forms emerging from the equal interrelationship and marriage of sound, music, and image. I show how the music video for 'Over Here ft. Bobo Swae' engages a multiscreen environment to relocate and mediate the historical performative spaces of the song's constituent hip-hop sub-genres: crunk and trap. The music video is a reminder that music studies cannot ignore how media are sites with 'socially, historically, and culturally specific experiences of meaning' (Lisa Gitelman, 2006: 7).

**James Heazlewood-Dale** (Brandeis University)

Soundtracking Danger: Adapting the Jazz Noir Fallacy in Game Noir

Embedded in the sounds of a sultry saxophone solo, a walking double bass, and a swinging high hat are sinister and salacious undertones. Within cinematic contexts, jazz has accumulated codings to signify criminality, urbanity, and immorality. The *jazz crime trope* has pervasively made its way into the soundscapes of interactive media. There is a complexity in examining transmedial adaptations of film noir due to various periods of noir (classic noir, period noir, and neo-noir), and there is a great deal of nuance in the relationships between the jazz idiom and these different shades of film noir. Steven Reale, Andra Ivănescu, and Iain Hart's ludomusicological scholarship focuses on how jazz operates ludically, musically, and aesthetically in *L.A. Noire* (2011), establishing Rockstar Games' love letter to classic 1940s film noir as a seminal case study for examining *game noir*. The present research builds on the ideas, tools, and methodologies of these scholars, in addition to film scholars such as David Butler, Mark T. Conrad, Andrew Spicer, and Patrick Ness, to investigate eighty game noir case studies, including *Chicken Police – Paint it RED!* (2020), *Genesis Noir* (2021), and *Voodoo Detective* (2022). I argue that these case studies illuminate how game noir participates in perpetuating the fallacy of *jazz noir*, the mythologised relationship between classic noir and jazz music. Examining a wider range of ludic contexts is necessary to understand the complex and understudied relationship between jazz and video game scoring practices.

**Sarah Lindmark** (University of North Carolina Chapel Hill)

The Little LP: Commericalism and the Failure of the Discotheque Jukebox, 1962–1969

In 1962, jukebox manufacturer Seeburg developed a new format for dance music records in response to the discotheque craze rapidly spreading across the United States. Called 'Little LPs', the 7-inch records were pressed to be played back at 33⅓ rpm. Seeburg's development team sought to convince bar and club owners that the little LP would attract a 'young and clean-cut' crowd, affirming existing racial boundary lines in social dance spaces. Out of touch with the musical demands of the 60s discotheque scene, the little LP would almost entirely disappear by 1969.

In this paper, I argue that the little LP was an attempt on behalf of jukebox manufacturers to create a permanent role for jukeboxes on the dance floor. Examining articles and advertisements from music industry trade magazines *Billboard* and *Cash Box* alongside archival material from the New York Public Library's LGBT Periodicals collection, I investigate the interpretive flexibility and closure of the discotheque jukebox and the little LP with methodologies drawn from Bijker and Pinch's 2012 study of the Social Construction of Technology. Reading between the lines of trade magazines' descriptions of the little LP, I attend to the largely forgotten format's role as capitalist

tool for infiltrating discotheque dance clubs across the US. I read hope in the case study of the little LP which, developed from corporate outsiders' machinations to re-shape social dance scenes toward their own capitalist ends, lost out to DJs rising up from within the ranks of dancers themselves.

**Phoebe van Egeraat** (University of Utrecht)

The Development of Television News Theme Music in Britain and its International Influence

The topic of television news theme music has not attracted significant scholarly attention. The most significant contributions have focused on the developments in the USA (Deaville, 2009; Stillwell, 2011; and Rodman, 2010). No academic work has been conducted on developments in Europe. This paper aims to address this gap by a discussion of the development of television news theme music in Britain since the 1940s. More specifically, the objective is to identify continuities and change in the aspects of harmony, instrumentation, rhythm and idiom. As part of this, the paper will explore the way in which different news channels and composers in Britain influenced each other and how British experiences influenced news theme music in other countries. The research involved a mixed-methods approach, including an analysis of original music scores, secondary literature and interviews with key composers, news channels and industry analysts, both in Britain and other countries.

Illustrated with audio, this presentation will show how, for the first fifty years after its inception in 1948, the development of BBC news theme music was characterised by gradual, evolutionary, change—from pompous and regimented fanfare-and-marching band-type music to heavy and orchestral sounding music. The BBC strongly influenced news theme music of other broadcasters and networks such as ITV/ITN and Channel 4. From 1999 theme music at the BBC experienced more revolutionary change through the work of the composer David Lowe, although still retaining links with the past. During this period, too, the BBC's new theme music strongly influenced other news broadcasters at home and abroad, including in Ireland and the Netherlands.

### **Session 3a**

**Edmund Hunt** (Birmingham City University)

Language and Technology in Twenty-First Century Opera

Since the beginning of opera, performances have often included elements of multilingualism. In recent years, technological developments, including mixed and augmented reality productions, virtual stages, immersive audio, and mobile phone streaming, have sometimes been accompanied by new approaches to linguistic diversity. The use of national, regional and local languages in new opera can help to



foster community cohesion while engaging with audiences that have often been underrepresented. Technological innovations regarding elements such as virtual stages, pre-performance planning and development, and post-performance dissemination, can provide sustainable, cost-effective solutions for the production of multilingual work. Recent works, including Irish National Opera's *Out of the Ordinary/As an nGnách*, heralded as the world's first VR community opera, Kaija Saariaho's 2018 opera *Innocence*, and Samantha Fernando's *Current, Rising* (2021), acclaimed as the first VR, hyperreal opera, have all demonstrated innovative approaches to technology and/or language.

This paper will explore some of the ways in which technology can facilitate innovation in new music involving more than one language, considering some of the opportunities and implications for composers and opera makers. In addition to the discussion and analysis of some recent works, the paper will share some of the questions, ideas and methodologies that have been explored in my own, preliminary discussions with opera companies in Ireland and Britain. This is an emergent strand in my practice-based research as a composer; ideas will inevitably change as strategies are tested and refined. Initial conclusions, while somewhat open-ended, will help to lay the foundations for further work, while also encouraging wider discussion of language and technology in new opera.

**Francesca Placanica** (Maynooth University)

Enjoying the Journey: (Musical) Notes from an Audiovisual Embodied Laboratory

In classical music performance, the final destination of the musician's practice journey is the 'result' presented in concert. Hence, live performance represents an enriching encounter, yet is accessed only by those in attendance. As Profeta states, instead 'experimentality is channelled into rehearsal' (Profeta, 2015), and the processes and practices that feed into the work-in-progress generate a wealth of models and methods that can be consolidated as training tools for the next practitioner.

My artistic research dives in the world of actor training and voicework to find common grounds with their experimental premises, and especially addresses both in theory and practice the concept of 'laboratoriality'. The exploration is carried through the Dynamic Configurations with Transversal Video method (DCTV, Spatz, 2020), a form of post-Grotowskian audiovisual embodied laboratory, which eschews the teleological premises of performance as the realisation of a work in front of an audience to focus on the generative potential of practice captured through audiovisual languages. This approach defines a shared creative *zone* where the intercorporeal transmission of experiences feeds horizontally across all participants, determining lines of agency idiomatic to their mutual practices, and impacting in creative ways their reciprocal embodied research.

This paper documents findings related to voice and vocal performance derived from the DCTV laboratory and embodied practices shared among a number of practitioners hailing from different backgrounds carried at the Centre for Experimental Practices at the University of Huddersfield. It contextualises classical vocality within a wider performing framework and, ultimately, appraises the possibilities in music training disclosed by such 'democratic' setting both in practice and in performance, especially emphasising the creative potential of the shared practice space.

**Svetlana Rudenko** (Haunted Planet Studios), **Kelly Jakubowski** (University of Durham), **Xiangpeng Fu** (Trinity College Dublin) and **Mads Haahr** (Trinity College Dublin)

New Forms of Multimedia for Classical Music: Visualisation of Three Rachmaninoff Preludes, Op. 32, in Mixed Reality and 'De Chirico' Augmented Reality Album

With the emergence of advanced multimedia technology, such as AR/VR/MR, and research into music consciousness and cognitive musicology, new opportunities arise for visualisation of music analysis and performance platforms. We describe two platforms for experiencing classical music: (a) indoors, with Mixed Reality headsets; and (b) outdoors, as a location-based augmented reality album of music composed on art images running on smartphones.

We discuss insights into the design of three Mixed Reality scenes for Rachmaninoff's Preludes, Op. 32, for the Meta Quest 3 headset, and the outcomes of a case study carried out on an audio-only group with headphones (control, 21 participants) and an MR group on Meta Quest 3 headset (experimental, 22 participants). Participants in both groups were asked to rate their emotions and experiences via several subscales of the Phenomenology of Consciousness Inventory, and describe memories or thoughts that came to mind. Both groups reported being significantly absorbed by the experience and that the experience induced a state of relaxation. The audio group also described a wide range of associative memories and images, which bear resemblance to the MR visualisations in several ways. Positive results suggest that mixed reality visualisation could be a promising tool to attract new audiences to classical music. The majority of current MR experiences are games (e.g., shooting and exploration). Typical 'music games' are based on the matching of rhythm patterns, but are not associative experiences. In this fashion, we are also contributing to expanding the variety of genres in the game industry by creating cognitive musicology experiences in MR where the music is a primary narrative content and not a background or action template.

The location-based augmented reality app-album 'De Chirico: Metaphysical Art' provides a music art experience outdoors, for example in a large park. The player uses

a 'radar' to find augmented reality images while listening to the music. MR experience video: <https://www.youtube.com/watch?v=hdw7xtOqKns&t=402s>

### **Session 3b**

**Michael Murphy** (Mary Immaculate College, University of Limerick)

Irish Freemasonry and the British National Anthem, 1750–1935

Loyalty to the Hanoverian succession was ingrained in the principles of eighteenth-century British freemasonry as evidenced in *The Constitutions of the Freemasons* published by the Grand Lodge of England in 1723. This was not only a matter of ideology, but also found expression in cultural practices. Soon after its emergence in London's theatres in 1745, British freemasons adapted the melody of 'God Save the King' to the words of various masonic songs. This use of 'parodie', to follow Paul Nettle's usage, was well established in masonic tradition by that juncture. Consequently, the melody of 'God Save the King' was added to the array of popular ballads, dance tunes and patriotic songs, the melodies of which underscored the masonic song repertoire.

These songs played a central role in the ceremonial and convivial proceedings of lodge meetings, either being appended to constitutional texts or published separately in songbooks. In the 1750s, two Irish freemasons published seminal constitutions featuring extensive song collections hinting at or directly referencing 'God Save the King'. By the 1790s, various musical arrangements of this loyal melody appeared in Irish Masonic songbooks.

This paper explores the significance of 'God Save the King' in the Masonic constitutions of Edward Spratt (Dublin, 1751) and Laurence Dermott (London, 1756; Belfast, 1782). Additionally, it examines the musical settings found in the songbooks authored by Richard Gaudry (Dublin, 1795), Smollett Holden (Dublin, c. 1798), and John Smith (Dublin, 1840).

In one form or another, 'God Save the King' was sung by Irish freemasons from the 1750s until the 1930s. The practice was discouraged by the Grand Lodge of Ireland when, in 1935, just a decade after the founding of the Irish Free State, it requested its members to refrain from any further singing of the British national anthem when toasting the monarch.

**Maria McHale** (TU Dublin Conservatoire)

'Son of Erin': Thomas Egan and Irish Opera in America

In the summer of 1912, the Cavaliere Castellano Italian Grand Opera Company's tour of Ireland included performances at venues in Dublin, Kerry, and Galway. Among the

singers in the company was the Irish-American tenor, Thomas Egan (1875–1925). Egan's operatic career had taken him from America to France and Italy, as well as to Britain and Ireland. However, on his return to the United States after the Irish tour of 1912, he embarked on a number of activities to promote the music of Ireland including concerts, recordings, and radio broadcasts. Furthermore, by 1922, he had inaugurated both an 'Irish Music Foundation' and an 'Irish Opera Club' in New York. The Foundation's aims were broad and had several objectives including the creation of an archive, the promotion of Irish music both 'ancient and modern', and the publication of a journal and a book on Irish music. The Irish Opera Club was founded just a few months later with the intention of performing Irish-language operas, specifically the recently composed works of Thomas O'Brien Butler, *Muirgheis* (1903), and Robert O'Dwyer, *Eithne* (1909). Egan's transatlantic operatic proposals were ambitious; there were plans to perform these works on both the stage and the airwaves, and ultimately to create a national opera house in Dublin.

In this paper, I discuss the genesis of Egan's ideas using reports from both the Irish and American press and examine these developments through Egan's engagement with various groups and organisations of the diaspora, both musical and political. I also consider the Irish-language operas of O'Brien Butler and O'Dwyer in the context of a transatlantic discourse on Irish opera in the early decades of the twentieth century.

**Kerry Houston** (TU Dublin Conservatoire)

Music in the Church of Ireland 1914–1932: Retrenchment and Struggle for Identity

The period from the outbreak of World War One and the Eucharistic Conference in Dublin (1914–1932) cast musicians in the Church of Ireland into uncharted waters. This time frame encompasses the 1916 rebellion, the War of Independence and the Eucharistic Conference marking the supposed 1500th anniversary of the arrival of Saint Patrick in Ireland. Despite the impact of the Act of Union (1800), the Irish Church Temporalities Act (1833) and the Irish Church Act (1869), the nineteenth century was a period of relative stability for the Church of Ireland and its musicians. However, the landscape changed rapidly after the outbreak of war, Irish independence and issues of identity raised at the 1932 celebrations. These pivotal moments removed many of the certainties that had characterised church life and that of its musicians. Many cathedral singers joined the war effort creating staffing problems. The 1916 rebellion cemented some divisions that had been present in Irish society for some time and proved to be the prelude to Irish independence and the emergence of a political environment which was heavily influenced by the Roman Catholic Church. The 1932 celebrations surrounding Saint Patrick resulted in quite acrimonious claims and counterclaims as to the 'true' inheritors of the Church of Patrick.

This paper will analyse and contextualise documentary evidence revealing how the Church of Ireland reacted to the rapidly changing social and political landscape in which it found itself and how this was reflected in musical activity in the church.

### **Session 3c**

**Rhoda Dullea** (MTU Cork School of Music) and **Giovanna Feeley** (Dublin City University)

Exploratory Study on Attitudes to Learning and Performing Chant in Irish Choral Educational Contexts

Plainchant has formed a core sacred vocal repertory for Western Christianity for over a millennium, and a surge of interest in chant as an early music repertory over the twentieth century and beyond has meant that chant and related sacred vocal repertoires have found a firm place in musicological and medieval studies internationally.

From a choral education perspective, the monophonic character and moderate tessitura of much chant, as well as its historicity, would imply that this music could act as an ideal material for choral training for all age groups. Indeed the profusion of opportunities for performing chant in choral competitions, and as indicated in Irish national music curricula, would suggest that chant is an acknowledged part of choral culture in an Irish context.

And yet, the learning and performance of chant can be met with some reservation, on the part of choir directors and choral singers in community choirs, because of perceived difficulties with notation, rhythm and performance style. Further associations of chant with learned university and church contexts, and with the historically informed performance movement, means that chant can be perceived as the preserve of an elite. Recently, however, a plethora of online aural resources and digital archives have been made available, particularly since the Covid pandemic, ensuring that learning chant is now more accessible than ever before for all choirs.

This exploratory study therefore seeks to examine current attitudes to teaching and learning chant among Irish community and school choirs, and to establish levels of interest in learning about and performing chant, awareness of resource availability, and perceived barriers to learning. Methods used for the study include a questionnaire comprising close-ended and open-ended questions for choir directors and members, with an option for participation in focus group discussions offered to explore themes raised in open-ended responses.

**Kevin Boushel** (Dublin City University)

'Vieni a volare': Eric Whitacre's European Works

The sound-world of Eric Whitacre's (b. 1970) compositions, known for their use of thick choral textures, clustered chords and extended tonal harmonies, is synonymous with contemporary American choral music. Whitacre's idiosyncratic choral language displays influences of various musical styles from the United States, including homophonic hymnal traditions such as sacred harp singing, polychordal tonality from the likes of Charles Ives, and indeterminacy as used by Knut Nystedt and others. While these compositional techniques dominate his choral output, particular works in his catalogue demonstrate explicit and implicit attempts to incorporate historic European styles and techniques. This paper presents an analysis of works by Whitacre with European influences and explores the thematic function of these stylistic references.

Whitacre's European catalogue fall into two categories: settings of texts with European contexts, and pieces commissioned by European choirs. The first category includes *Leonardo Dreams of his Flying Machine* (2001), which features imitations of Renaissance madrigalists, and *Her Sacred Spirit Soars* (2002), which emulates the form of John Tavener's polychoral works. The second category includes commissions by European choirs and works written during his residency at Sidney Sussex College, Cambridge, from 2011 to 2016, such as *Oculi Omnium* (2010), the grace of Sidney Sussex College, and *Sainte-Chapelle* (2013), commissioned by the Tallis Scholars. Both these works contain composed plainchant and contrapuntal textures that are rarely found in the rest of Whitacre's output. While these works feature greater use of polyphony and passages with more austere harmonies, the hallmarks of his unique style are still present: neo-tonal and polychordal harmonic frameworks alongside 'wall-of-sound' homophonic textures with prominent secundal harmonic clashes. This catalogue demonstrates Whitacre's desire to emulate and experiment with the musical cultures of the countries with which he engages in his writing while developing his own compositional voice.

**Xiaoyu Liu** (Queen's University Belfast)

Bridging the Historical Gap: Early Music Performance Practice from a Postmodern Perspective

It is impossible to discuss early music performance practice without mentioning Historically Informed Performance (HIP). The HIP movement has led scholars to approach early music with rationality. However, despite its widespread acceptance, HIP also has disadvantages. While the uniqueness of early music is recognised, musical works performed according to HIP methods often exhibit a similar musical style and reflect the aesthetic preferences of the mid-twentieth century. Based on this background, performance practice needs to address the tendency of HIP to rely overly

on history and earlier interpretations. Combined with current academic developments, the rise of postmodernism offers a potential solution to this issue. Within music, postmodernism not only refers to music itself, but also encompasses social, cultural and political dimensions. These considerations prove the inclusiveness of postmodernism and show that the interpretation of early music should change under these conditions. Furthermore, one of postmodernism's components, 'pluralism', is closely linked to performance practice. Pluralism focuses on the recognition of divergences and emphasises pluralistic perspectives by breaking down the dichotomy of thought. Informed by this theory, traditional performance practice faces challenges as there is no single 'correct' or 'authentic' interpretation. At the same time, early music interpretation has shifted away from relying solely on historical evidence and composers, and places more emphasis on the role of the performer. Postmodernism indicates that music can be interpreted by discovering possibilities through individual and musical communication. Focusing on J. S. Bach's keyboard work *The Well-Tempered Clavier*, this paper analyses the performance practice of early music within the theory of postmodernism in order to overcome the shortcomings of HIP.

## **Session 4a**

**Estelle Murphy** (Maynooth University)

'Morph them in the late Baroque Style': Matthew Dubourg and Irish Traditional Song

Matthew Dubourg (1703–1767) was well known in the eighteenth century as one of the period's most brilliant violinists. He also worked with Handel, performing his works in London and Dublin, most notably as orchestra leader for the première of *Messiah* in Dublin in 1742. Dubourg is less well known as a composer, although he composed a steady output of birthday odes for Dublin during his time as Master of the State Musick in Ireland. There survive in numerous publications and manuscripts various works attributed to him, including dance suites and 'graces' for Corelli's and Geminiani's works. Dubourg's most famous work was the set of variations he composed on the traditional Irish song 'Eibhlín a Rún', first published in Dublin in 1746.

References to a lost publication by Dubourg—*Variations of Druid Tunes*—suggests that he was also a song collector, of a fashion. This publication is frequently referred to as proof of Dubourg's known passion to take 'famous Irish tunes and morph them in the late Baroque style' (as he did with 'Eibhlín a Rún'). This paper will present my discovery of a hitherto unidentified song with variations by Dubourg, held in the British Library. Using this song (and others) as evidence, I will argue that Dubourg can be considered to be a collector of traditional songs and that he engaged with these songs in a very particular manner. This argument opens new ways of understanding the relationship between traditional Irish music and European art music during a particularly fascinating period of developing Irish identity.

**Cormac De Barra** (University of Limerick)

The Irish Harp Revival: The Legacy of Caroline Townshend

Caroline Townshend was a gifted musician, both on piano and Irish harp. She played a pivotal role in preserving the living Irish harp tradition during the pre-revival period (1910–1940). She gave lessons free of charge to anyone who expressed an interest in learning, and she commissioned the making of instruments both in Cork and Dublin. Her impact on the living tradition can best be measured through the international success of harpers who were taught by her own student Máirín Ní Shéaghdha—most notably harpist and soprano, Mary O'Hara, and harper-composer and teacher, Janet Harbison. Seán Ó Riada credits the work of 'Miss Townshend ... in County Cork', as having been a catalyst for the Irish harp revival at the start of the twentieth century.

This paper explores the work of Caroline Townshend in promoting the Irish harp and the singing and preserving of the Gaelic song repertoire, initially through her work as a harp teacher with the Gaelic League, then as the originator of the Townshend Cup and the Dr Annie Patterson Medal competitions at the Feis Ceoil, and in her work with the Ní Sheaghdha sisters and others. Furthermore, this paper explores the phenomenon of post-colonial cultural revival and considers issues of class, gender and music making while bringing to life this little-documented era of harping that was the foundation of the Irish harp revival.

This research is based on archival sources that have revealed hitherto unpublished detail about Townshend's life and legacy, as well as research into the work of the Ní Sheaghdha sisters as culture bearers and pioneers who carried on the work initiated by Townshend.

**Fiona Gryson** (TU Dublin Conservatoire)

*The Irish Harp Book: A Tutor and Companion* by Sheila Larchet Cuthbert: An Evaluation of the Fourteen Songs with Harp

*The Irish Harp Book: a tutor and companion* by Sheila Larchet Cuthbert, first published in 1975, is a seminal pedagogical resource for harping in Ireland. It is important for musical pedagogical practice because it informed a particular direction and cohort of teaching in the art music style that is still very vibrant and active today. Grouped into twelve lessons or chapters, the publication includes repertoire of the historical harping tradition and contemporary works for harp, songs and ensemble pieces as well as studies, technical exercises, scales and instruction. This paper explores the fourteen songs in the publication, which include arrangements and compositions by leading contemporary Irish composers and harpers of the time, such as John F. Larchet, Charles Villiers Stanford, Gráinne Yeats and Ruth Mervyn. Eight songs are in the Irish language, five are in English and one is a song without words. Some draw on Irish song traditions,



while others are contemporary compositions or arrangements. The songs are included in seven of the twelve lessons in *The Irish Harp Book* introducing students to harp accompaniment to song. This paper explores the context, traditions and styles of the songs, and their relevance in contemporary pedagogical practice in Ireland. The paper will be illustrated throughout with songs recently recorded at TU Dublin Conservatoire.

## **Session 4b**

**Shane McMahon** (Independent scholar)

The Poverty of Criticism: Rereading Edward T. Cone's 'Schubert's Promissory Note'

One of the most widely cited texts in Schubert scholarship is Edward T. Cone's 'Schubert's Promissory Note: An Exercise in Musical Hermeneutics', a study of Schubert's *Moment musical* in Ab, Op. 94, No. 6, first published in 1982 and revised in 1986. In the article, Cone aims to demonstrate how one can 'derive from the structural analysis of a composition an account of its expressive content.' From his analysis, Cone famously adduces a 'psychic pattern embodied in the musical structure', one which can be taken as 'a model of the effect of vice on a sensitive personality'. The text contains multiple insinuations of which particular 'vice' Cone had in mind, the effects of which he traces over the formal and harmonic course of the piece: Schubert's purported (homo)sexual profligacy, which led to his contraction of syphilis and, ultimately, his death.

Although highly influential in Schubert scholarship and beyond, the details of the text itself have been subject to very little critical scrutiny. This paper has two aims. Firstly, it challenges many of the claims Cone makes regarding the formal and harmonic structure of Op. 94, No. 6—claims which form the basis of his interpretation. Secondly, it examines the implicit biopolitics of Cone's pedagogy of tonal listening: although Cone is not the first commentator to imply parallels between musical structure and social structure, his analysis of Op. 94, No. 6, tacitly argues that pitch classes should be understood to function as members of a population, and the inconstancy of the pitch class E (the putative 'promissory note') is explicitly linked, in Cone's hearing, to the spectre of social disintegration. Lastly, the paper addresses the issues which arise from the profoundly problematic coincidence of the publication of Cone's text soon after the emergence of the AIDS crisis in late 1981.

**Dillon Parmer** (University of Ottawa)

Deconstructing Coloniality in Music Scholarship through Reflective Practice

Recently, music scholars have turned a 'moral' gaze upon unequal power structures underlying their disciplines (Levitz 2018; Ewell 2018; Seeger 2019; Lett 2022). In seeking reform, such a turn fails to confront how scholarship itself embodies the very structures

being challenged, its 'coloniality' (Maldonado-Torres 2007). The present paper locates coloniality in how the intellection characteristic of Euro-American music scholarship relates itself to musicians as knowledge keepers of classical music traditions. When such intellection reduces music and musicians into objects for study, benights the latter into ignoramuses, makes musical understanding a function of score-reading, listening, and spectatorship, and accords that understanding epistemological authority through assimilation into disciplinarity, it effectively censures what musicians know of music through engagement in actual performance practice.

Practice-based research could serve as a decolonising force in this regard. By making explicit the knowledge embodied in practice, such research might challenge the factors constitutive of coloniality and yield knowledge outcomes that better correspond to how music works in real-world situations. A single case, from a genre in which practitioners are historically denigrated, will illustrate. A comparison of how I was programmed to think about opera as a scholar and how I came to understand the genre through actual performance, shows how the reduction of music into analysable objects best understood through score-reading, listening, and spectatorship produces knowledge outcomes disconnected from the complexities of operatic dramaturgy as afforded by performing experiences. Articulating those experiences in a specific excerpt from a Mozart opera reveals how concepts and methodologies I relied on as a musicologist for making sense of opera needed to undergo substantial revision in performance. Generalising outwards and back to the 'moral' turn, the paper concludes by suggesting that recent critiques of music disciplines, all to make music studies more diverse, welcoming, and inclusive, would be better occupied first with reforming the scholarly *habitus* itself.

**Wolfgang Marx** (University College Dublin)

Fighting Polarisation Through Music?

One of the key problems emerging from the 'moral turn' of the 2010s and the post-truth mindset prevalent in today's societies is an ever-increasing polarisation that makes any serious communication between representatives of different viewpoints nearly impossible. This is facilitated by an increasing reliance on the unconscious parts of our minds (seat of our emotional and moral gut feelings). Music is a phenomenon that most immediately addresses the unconscious, yet simultaneously also the conscious parts of our brains. Both making and thinking/writing about music may thus be good pathways to reassess the negatively tilted balance between the unconscious and the conscious parts of our minds.

Andrew Bowie recently discussed art (and particularly music) as an alternative means of making sense of the world that should be of a value equal to that of philosophy in that it 'can ... be seen as revealing a truth which manifests itself by revealing how sense

in the world is never complete'. His arguments include artworks' ways of constantly revealing new meanings over time, their habit of resisting quantification, their 'non-discursive intelligibility', the ways in which they transcend the subjective/objective and inner/outer divides, or that proper engagement with them demands active participation rather than just passive reception. By raising awareness of those sense-making procedures beyond philosophy's hard discursive dichotomies musicological research may be able to make a significant contribution towards understanding and addressing the increasing imbalance between the unconscious and the conscious parts of our personalities.

#### **Session 4c**

**Adrian Paterson** (University of Galway)

'Where three roads meet': Harry Partch, WB Yeats, and Sophocles' *King Oedipus* in Musical Adaptation

Outside grand opera, combining the separate fully-fledged arts of poetry and music can sometimes seem a marginal, hybrid, even incestuous coupling, especially when dance is added. Incest emerges as an insistent motif in this exploration of their combination in connected twentieth-century adaptations of Sophocles' *Oedipus Tyrannos*, a play obsessed with incest and violence, the sound of words, and the force of the body. The first was undertaken by WB Yeats (1865–1939) in his pioneering translation and staging of the play as *King Oedipus* at the Abbey Theatre in the 1920s. The second, this paper's major focus, was an adaptation of this drama by the American musician Harry Partch (1901–1974), composing music around the shape of Yeats's words. The third, after copyright claims from the Yeats estate, saw Partch forced to readapt this music to words he had to recompose himself. This was a difficult task because, as this paper discovers, Partch after meeting Yeats in Dublin had sought to follow not just the rhythms of Yeats's words but their pitches; not just their sound but their direction, as he sought to embrace and extend Yeats's published and private ideas about voice and verse in performance. This paper argues Partch's relation with Yeats led directly to his effort to change music in America, developing vocal techniques into highly original forms of *sprechgesang*, and the manufacture of new kinds of instruments capable of microtones and other sounds. Partch's percussive, queasy, discordant but penetrating versions of Yeats's *Oedipus* retain the power to disturb, but this paper finds that as in developing its performances rhythm played an increasingly important role in his music, concluding that in putting voice and the body at the heart of the drama it translated Yeats's version commensurately if unexpectedly. That Yeats's staging was best recorded by now-lost radio broadcasts, and that Partch's dramas were for so long suppressed due to copyright claims and instrumental limitations, makes them all the more fitting to re-examine now as test cases in translation and adaptation which push the boundaries of verbal, semantic, technological, sonic, and bodily limitations.

**Nena Beretin** (Phoenix Cultural Centre, Sydney)

An Analysis of Luciano Berio's *Sequenza V* for Trombone (1966) within Patrik Juslin's and Daniel Västfjäll's BRECVEMA Model

This paper analyses the factors that contribute to the communicative function in Luciano Berio's trombone *Sequenza V* within the framework of Patrik Juslin's and Daniel Västfjäll's eight psychological mechanisms. These include Brainstem reflex, Rhythmic entrainment, Evaluative conditioning, Contagion, Visual imagery, Episodic memory, Musical expectancy, and Aesthetic judgment (BRECVEMA).

Firstly, this analysis draws on Berio's choice of pitch, dynamics, timbre, articulations, tempi, rhythm, and idiomatic sonorities to create extramusical meaning and emotional expressiveness. Further, I discuss the ways Berio tailors the musical material in a gestural and theatrical manner to reference a clown's world of dualities such as simultaneous happiness and sadness, of being an extrovert and introvert.

*Sequenza V* is often a challenge for the listener/viewer attuned to more traditional tonal repertoires, therefore the performer's theatrical and gestural presentation is more critical here than for any other kind of classical music. The second area of discussion concerns the ways trombonists invigorate the performance realisation of *Sequenza V* to help enhance the audience reception. The performers discussed include Stuart Dempster, Christian Lindberg, Toyoji Tomita, Shachar Israel, Alain Trudel, Barrie Webb, Deb Scott, Benny Sluchin, Brad Williams and David Bruchez-Lalli. Within the framework of the BRECVEMA model, a live performance of *Sequenza V*, rather than only listening to a recording, expresses and conveys the theatrical ideas of character, action, and narrative.

**Barbara Dignam** (Dublin City University)

*BABEL 25: Memory, Time and the Postmodern Aesthetic*

Shortly before his death in June 2004, Jonathan Kramer was completing a new volume entitled *Postmodern Music: Postmodern Listening* (later edited by Robert Carl and published in 2016). In the introductory chapter, Kramer lists sixteen characteristics of postmodern music that 'call forth postmodern listening strategies, ... provide postmodern listening experiences, or ... exhibit postmodern compositional practices'.

One of Ireland's senior composers and arguably the chief instigator of an Irish electronic art music aesthetic, Roger Doyle, turns seventy-five in July of this year. His electroacoustic masterwork *BABEL* is also a quarter of a century old. The work was conceived as a celebration of the diverse nature of musical language and expression in tandem with what the composer called a 'twentieth-century roundup' of his

compositional explorations and relationships with multifarious styles, genres, technologies, processes and collaborators.

In this year of anniversaries, it seems fitting to celebrate Doyle's labyrinthine work and appraise its musical significance. Focusing primarily on time and memory, *BABEL* is mapped to Kramer's postmodernist criteria from a listener's perspective, taking into account questions of cultural experience, communication and meaning. In the 'postmodern spirit' as Kramer terms it, time in *BABEL* is manipulated, and temporality is multifaceted. These elements are considered in, across and outside the work, linking directly to the listener's perception of virtual spatio-temporal environments, characters and narratives. Memory and nostalgia are explicitly embedded in Babelian pieces. Memory, short- and long-term, both play a significant role for the listener, notably the latter in retrospectively re-evaluating the work in the current twenty-first century context. This paper asks: Can a postmodern masterwork still have relevance today? Given the resurgence of music, fashion, technology and culture of the 1980s and 1990s, can *BABEL* connect with younger listeners for whom technology is so intrinsic to their everyday lives?

## **Session 5a**

**Hwan Hee Kim** (Royal Northern College of Music)

Kuk-jin Kim: The Sound of Korea

Kuk-jin Kim (1930–2020), a pivotal figure in Korean classical music, stands at the intersection of tradition and innovation, blending Korean traditional music elements with Western compositional techniques to create a unique musical tapestry. Born in North Korea but later escaping to South Korea just before the Korean War in 1950, Kim's life journey reflects the resilience and determination mirrored in his music. This abstract delves into an exploration of Kim's compositional approach and the multifaceted layers of his musical legacy.

Drawing upon extensive research and analysis, this study investigates why Kim's music was neglected in Korea, despite his significant contributions to Korean piano music. By examining socio-political factors, accessibility issues, and prevailing artistic trends, this research sheds light on the challenges Kim faced in gaining recognition for his pioneering work.

Furthermore, the study focuses on Kim's innovative use of folk melodies within the framework of Western classical music. Notably, as part of the research, world premiere recordings of his compositions *Ariranggogae* (Arirang Hill) and *Pungnyeonga* (Good Harvest Song) have recently been made at the Royal Northern College of Music. These

recordings showcase Kim's ability to integrate Korean folk elements into his compositions, creating a harmonious fusion of Eastern and Western musical traditions.

Ultimately, this paper seeks to celebrate the legacy of Kuk-jin Kim and his invaluable contribution to the enrichment of Korean musical heritage. Through an in-depth exploration of his compositions and artistic vision, this study aims to inspire further research and appreciation of Kim's remarkable role in shaping the 'Sound of Korea'.

**Marta Siermantowska** (TU Dublin Conservatoire)

Richard Galliano and the New Musette

'Richard Galliano has changed the course of accordion history. We can talk about before and after Galliano'. These are the words of Yasuhiro Kobayashi, accordionist, musician and accompanist of the singer Björk. Galliano is probably the most individual musician in the history of the jazz accordion. He is also one of the most important musicians to have come out of France. He has reinvented the accordion as an essential jazz instrument, much the same way as Stéphane Grappelli did with the violin, Astor Piazzolla with the bandoneon, and Toots Thielemans with the harmonica. He has created an original style of expression in music which he writes and performs, called *new musette*.

This paper aims to present the evolution of the musette genre through the prism of ethnographic study which preceded the formulation of my musical findings. Therefore, music is considered not simply as a reflection of pre-existing social and cultural structures, but as a living art and an act of correspondence between tradition, reality, and individual creative resources of the artist. This presentation introduces Richard Galliano and shows his musical originality, an updated style of playing jazz accordion which has emerged from the integration of several pre-existing styles. The distinctive stylistic characteristics of the *new musette* will be presented and described.

**Marco Ramelli** (TU Dublin Conservatoire)

Exploring the Contribution of Visually Impaired Musicians to the Evolution of Spanish Guitar (lecture recital)

Historically, music has been considered a primary source of livelihood for blind individuals. In particular, visually impaired musicians have played a significant yet often overlooked role in shaping the evolution of the Spanish guitar. This paper explores their influence in developing Spanish guitar organology, technique, and musical style.

From as early as the seventeenth century, a substantial number of street musicians in Spain were blind, especially those involved in selling *pliegos de cordel*. Within this community, music was traditionally transmitted orally in close-knit groups. Despite the

significant number of blind musicians, only a select number of individuals were able to leave written music thanks to socioeconomic and personal conditions having a great impact on the evolution of classical music. Notable examples are the vihuela player Miguel de Fuenllana (1500–1579), and the organists Francisco de Salinas (1513–1590) and Antonio de Cabezón (1510–1566).

By the nineteenth century, efforts were made to integrate visually impaired individuals into society, lifting them from poverty-stricken conditions and providing them with improved socioeconomic opportunities. Dedicated institutions for the education of blind children were established in Spain, focusing on musical training, developing tactile skills, and providing general education. The guitar was one of the main instruments taught within these schools, with renowned teachers such as Antonio Cano (1811–1897). In the same century, blind guitarists played a pivotal role in developing Spanish guitar music and its techniques. For example, Antonio Jimenez Manjón (1866–1919), a blind guitarist, significantly influenced makers such as Torres and impacted iconic players like Llobet and Barrios. Even Francisco Tarrega's early education was under the guidance of blind teachers, underscoring the profound influence of blind musicians on guitar education and technique. In the flamenco realm, figures like Francisco Giménez Belmonte, known as El Ciego de la Playa (1864–1925), demonstrated the integral role blind musicians played in shaping Spanish guitar music.

In this paper, I show that the historical contribution of visually impaired musicians goes far beyond the impact of a few individuals. With their highly developed touch, they played a critical role in influencing guitar making, technique, and listening. This finding has important implications for music interpretation, teaching, and how we look at the evolution of the guitar.

## **Session 5b**

**Laura Watson** (Maynooth University)

Pro-Choice Music as Public Discourse during the Repeal Campaign

In the 2018 'Repeal' referendum the electorate voted decisively to repeal the Eighth Amendment of the Constitution of Ireland and thereby to legalise abortion. The referendum was the culmination of a years-long movement led by grassroots activists and collectives such as the Abortion Rights Campaign (ARC). The movement was active across society and included the active participation of artists. Notable artistic interventions in the political debate included the establishment of the group Artists' Campaign to Repeal the Eighth Amendment in 2015 and the unveiling of the 'Repeal' mural by the artist Maser in Dublin in 2016. While scholarly writing on Repeal thus far has acknowledged to a certain extent the role of art in the campaign (e.g., O'Hara 2020; Fitzsimons 2021), music has featured little in these discussions.

In this paper, as part of a larger project on popular music and feminism in contemporary Ireland, I endeavour to broaden the critical study of Repeal to encompass music, especially popular music. I identify and address the multiple ways in which such musicians played a significant part in the public discourse around the Repeal referendum. They demonstrated support for the pro-choice position using a range of means. Some lent their names to political statements. Several used their platforms as performers and recording artists to fundraise for the cause. Furthermore, others responded by writing and recording new material which directly engaged with the issues and rhetoric that characterised the traditional media debates and social media conversations about abortion rights. The latter activity is the focus of my paper. I present an overview of 'Repeal' songs and offer a case-study analysis of a particular track by the artist Isobel Anderson.

**Adam Behan** (Maynooth University)

Sketches of a New Cultural History of Irish Popular Music, 1970–2000

This paper provides an overview of an ongoing research project, funded by the IRC, on Irish popular music in the twentieth century. In a nutshell, this project takes an approach to Irish popular music that works more from the basis of social history and gender theory than cultural studies (or 'Irish studies'). It builds on work by historians such as Diarmaid Ferriter, Rosemary Cullen Owens, Lindsey Earner-Byrne, Diane Urquhart and Laura Kelly, and sociologists including Linda Connolly and Tom Inglis, all of which has redeveloped our understanding of twentieth-century life in Ireland. Much of this remains musicologically untapped, and can significantly advance our understanding of popular music in the context of what Ferriter (2004) calls the transformation of Ireland in the twentieth century.

The project focuses on the years 1970–2000 and falls into two parts. The first (1970–85) rethinks the emergence of Irish rock music in terms of hegemonic masculinity, or what gender theorist Raewyn Connell (1987, following Sartre) would call a 'masculinity project'. Drawing on Irish newspaper and media archives, I trace the emergence of an idealised 'frontman masculinity' in the practices and surrounding discourses of Irish rock stars such as Rory Gallagher, Phil Lynott, Bob Geldof and Bono, and connect these to the institutionalisation of Irish rock (via the press, the music industry, band management and so on) around the late 1970s. In the second part (1985–2000), the project examines how various artists navigated the normative masculine ideals of Irish popular music in the context of a changing (but in many ways still conservative) Ireland. Case studies include Enya, the notion of privacy and the history of the Irish family; Sinéad O'Connor, protest, and the Catholic Church; Dolores O'Riordan, leadership, and Irish women in power; and Stephen Gately, alternative masculinities, and homosexuality in Ireland.



**Stan Erraught** (University of Leeds)

Emerging from the Darkness? Irish Rock Music at 'A Sense of Ireland' (1980)

'A Sense of Ireland' was a showcase for Irish art and culture in London, mounted in 1980 across more than 40 venues, curated by John Stephenson, then Artistic Director of the Project Arts Centre in Dublin. Looking back, Stephenson wrote:

We had emerged from the darkness and there was no going back. Sense of Ireland was a foolhardy declaration ... that Irish art and artists could take their place alongside the best in the world without deference ... It took London by storm, but Dublin even more so. Never again would we doubt our own worth. (UTV/ BFI 1980 – programme note)

The event was explicitly aimed at countering the negative effects of the conflict in Northern Ireland upon perceptions of the island as whole: to showcase Ireland as a place of artistic adventure (King 2018). The programme notes to the short feature detailed above conclude with the following: 'the festival ended with a showcase of new Irish rock: just a few days after playing the Acklam Hall, U2 would sign their first record deal' (UTV/ BFI 1980). The inclusion of rock music in this exercise of government-sanctioned and funded 'soft power' was new then: while the musical centrepiece of the festival was Planxty at the Albert Hall, the showcasing of Irish rock bands, from both jurisdictions, was more than a token—it was intended to stand as an index of modernity.

In this paper, I examine both the reception of this showcase at the time and its position as an early token of the inclusion of rock and popular music more generally within a broader notion of what constituted Irish culture.

## **Session 5c**

**Aoife Murphy** (University College Dublin)

Investigating the Importance of Visible Role Models in Music Curriculum

Music acts as a form of expression, which can be closely identified with one's identity. The importance of representation in educational environments remains an ever-present issue universally. This paper will investigate the importance of role models within the modern music classroom, both socially and personally for students' musical development. Specifically, it will discuss expanding the classroom past the canon of majority-male figures and diversifying the selection of role models presented in the music curriculum, to include so far neglected groups in musical study.

Through historical erasure of active female-identifying and POC composers in the classroom curriculum, we 'fail to accurately encompass a holistic view of musical society' past and present (Lam, 2018). This paper argues that greater inclusion and recognition of role models in the music curriculum will increase the opportunity for students to find role models within the genre which reflect their identity and would help dispel negative and untruthful stereotypes which remain.

Looking at models from other countries, this talk will also investigate and imagine possible online resources which can be developed in order to aid teachers in a more rounded curriculum, across various levels of music education, with easily accessible repertoire that fits into learning objectives, in particular for the Irish music curriculum.

**Jenna Harris** (Dublin City University) and **Matthew Jacobson** (Dublin City University)  
New Standards: Collegiate Student Survey Gender Representation in Jazz Ensemble Curriculum

Within the field of jazz and improvised music there is an underrepresentation of women and gender minority musicians. This is present in both professional and educational capacities. Representation in the curriculum is a key component to a learner's progress in an education system. Representation in education is a key component to a young musician's perspective in their formative years. This research platforms the views of sixteen students studying for a BA in Jazz and Contemporary Music Performance. The methodology utilises practical ensemble exercises, culminating in a series of documented performances and a mixed method questionnaire. We explore the students' awareness of representation of women composers in the course curriculum. Through an ensemble class they are asked to assess their enjoyment of learning and ability to play compositions written by women, whether they would include the pieces in their own repertoire, and if they believe it should be included on their course curriculum. We investigated students' awareness of women composers in jazz history, and if they think a balance of gender within any music genre affects the potential of the music. Additionally they are asked about the impact they have felt as a result of performing music composed by women, and what they think about the permanent addition of compositions written by women to the ensemble curriculum. The findings show 93.8% of the participants believe it would be beneficial to have the composition that they learned on their ensemble curriculum. 68.8% of participants believe it would be beneficial to have a balance of music written by men, women and gender minorities on the curriculum. Further findings document that 56.3% of the participants state that they had not heard of the composer prior to the piece being presented to them, and 68.8% believe that having compositions written by women added to the curriculum permanently would impact their experience on the course.

**Clare Wilson** (Dublin City University)

A Place for Analysis and Poetic Creativity in French Music Pedagogy: Towards Merging the Marginalised into Mainstream

The inherent ambiguous qualities of early twentieth-century French musical languages carry a reputation of being notoriously demanding to analyse. Presenting this kind of musical material, which so easily eludes standard analytical practices, to our students today offers different avenues of analytical learning, yet often we may be faced with more musical questions than musical answers.

So how can we generate a clear pedagogical pathway towards the analysis of analysis-defiant musical languages, while enabling student engagement and deep learning in post-Covid environments, but simultaneously creating space for equal inclusion of canon-adjacent musical figures alongside their more well-known counterparts? Motivated by a consideration of the multimodal ways that we can teach this musical language, I offer some perspectives on this question framed through the prism of art song. Exploring musico-poetic meaning in French song presents an analytical pathway into various musical concepts as well as into the complex and manifold cultural and artistic relationships that exist between music and literature. This can elicit a multitude of analytical responses and inclusive classroom discussions.

Though demonstrating pedagogical analytical examples that draw on Fauré, Debussy, Caplet, and Jolivet I explore analytical approaches and strategies that can assist us with enabling our students to interpret ambiguous art song forms that may resist traditional analytical processes. I illuminate approaches to implementing analytical creativity into current pedagogies that can help to equip students with useful learning strategies and techniques for engaging dynamically on analytical and contextual levels with this challenging repertoire.

Concluding thoughts consider the ways that we can shape the contours of our curricula to further integrate voices of hitherto overlooked composers whose works can effectively inform and stimulate student thinking and perception across a wide range of musical levels.

## **Session 6a**

**Áine Palmer** (Yale University)

Looking at Song: Hypermediacy and 13th-Century Lyric Inscriptions

Trouvère song is remarkable for its wealth of extant sources. Over forty manuscripts, fragments, and scrolls collect these lyrics, twenty-one of which are deluxe songbooks. Produced from c. 1240 to the beginning of the fourteenth century, the scribes of these

manuscripts likely used similar exempla, exchanging ephemeral booklets of songs between scriptoria. Each source is nevertheless unique. In them we find not only musical and textual variants, but also vastly different notational practices and approaches to ordering, aspects that mirror the shifting tastes of scribes and patrons as the century progressed.

This paper uses the ideas of remediation and hypermediacy as a means of understanding the different forms song inscriptions take in these sources. I do this by examining *Tuit mi desir et tuit mi grief torment* (RS 741), a song that not only finds sixteen concordances across the chansonniers, but also appears as a quotation in the five extant copies of the verse romance *Meliacin*. Its inscription in the late source F-Pn. 846 is the only one to use mensural notation, and I compare this central case study with other later and more fragmented inscriptions. I argue that this inscription is not simply an attempt to record the sound of song more accurately, but also intentionally draws attention to the materiality of the manuscript and craftsmanship of the scribe.

Recent scholarship in the field of trouvère studies has emphasised what remains to be learned from close examination of the sources (Bleisch 2021; Leach, Mason and Thomson 2021; Leach 2023). This paper brings a fresh perspective to this field of inquiry by putting trouvère manuscripts in dialogue with media theory (Bolter and Grusin 1999). In doing so, I explore the aesthetics of medieval song against the backdrop of immense changes in music notation and book production in late thirteenth-century France.

**Nicolás Puyané** (Independent scholar)

Exploring the Timbre and Texture of György Cziffra's Transcultural Reimagining

György Cziffra's virtuoso transcriptions, in particular his reworkings of a selection Johannes Brahms's Hungarian Dances, stand as an example of musical interpretation where the boundaries of the composition become blurred such that it could be termed a transcultural reimagining. Cziffra, a pianist renowned for his extraordinary technical facility and expressivity, re-envisioned Brahms's work through a lens that is both deeply rooted in Hungarian musical traditions and that is boldly evocative in its approach to piano texture, technique, and timbre.

This paper explores two of Cziffra's transformative renditions of Brahms's Hungarian Dance No. 5, emphasising how his performances echo the Lisztian tradition of transcription and paraphrase, whilst simultaneously re-orienting Brahms's composition closer to the Verbunkos idiom. Cziffra's reinterpretation is a profound reimagining and intensification of the dance's Hungarian characteristics, embedding within its texture a rich palette of nuances and virtuosic flourishes. This paper seeks to illuminate the

complex interplay of cultural homage, personal virtuosity, and reassertion of identity that characterises Cziffra's performance.

**Enrica Savigni** (TU Dublin Conservatoire)

New Transcriptions for Guitar and Piano Inspired by Johann Kaspar Mertz and Josephine Plantin

This paper discusses my artistic journey in transcribing a set of compositions, originally written for two guitars, for guitar and piano duo. I present a series of eight new transcriptions of works for two guitars by Johann Kaspar Mertz (1806–1856), which are divided into three groups to represent the different stages of my transcription journey. For each group, I address the critical steps taken and how my transcription approach has changed.

The eight transcriptions were profoundly influenced by the work of the guitarist Johann Kaspar Mertz and the pianist Josephine Plantin (1819–1903), one of the last important guitar and piano duos active in central Europe in the mid-nineteenth century. In particular, I was inspired by four compositions which differ from the rest of the repertoire for this formation, namely *Barcarole*, Op. 41, *Mazurka*, Op. 40, *Wasserfahrt am Traunsee* and *Einsiedlers Waldglöcklein*. These compositions also exist in a version for two guitars by Mertz, which encouraged me to venture into this transcription work.

In this paper, I will reflect on the rationale behind my transcription choices along with my artistic influences as a performer. I will also compare the sources for two guitars and guitar and piano duo by Mertz and Plantin, with specific emphasis on Plantin's approach to piano writing. The paper will be illustrated through video and audio examples recorded on historical instruments. Through this work, I aim to expand the repertoire for fortepiano and guitar and disseminate it through the inspiring voices of historical instruments.

**Session 6b**

**Róisín O'Grady** (Royal Irish Academy of Music) Annie Patterson's *Six Original Gaelic Songs*: A Singer's Perspective

Irish composer Annie Patterson (1868–1934) was heavily involved in the Irish Gaelic Revival at the turn of the twentieth century in Dublin and was committed to the promotion of all things Irish, including Irish classical music. Her vast output of compositional styles included oratorio, opera, piano music, choral music and songs for voice and piano. She was also an author, writing books and articles on varying topics including her studies on Irish traditional music. Her song cycle for voice and piano, *Six*

*Original Gaelic Songs*, was composed in 1896 as a tribute to supporters of the Feis Ceoil, a festival of which she was the founder.

Recent research has evaluated the musical life of Patterson. This includes Jennifer O'Connor-Madsen's work on Patterson's contribution to music in Ireland and Ruth Stanley's work on the issues of authenticity and race in the reception of Patterson's traditional Irish airs. Also, David Scott has written about Patterson in relation to Gaelic art song. However, there has not been any extensive analysis of Patterson's *Six Original Gaelic Songs* and their performance in the Irish language. This paper will examine the song cycle in relation to performance considerations for the singer using the Irish language as it is presented in the cycle.

**Emma O'Keefe** (TU Dublin Conservatoire)

'A Song of woe, of woe, Sicilian Muses': A Critical Edition of Ina Boyle's Greek-themed Chamber Work, *Lament for Bion* (1944–45)

Despite living a relatively secluded lifestyle in rural Ireland and receiving very little recognition during her lifetime, Ina Boyle (1889–1967) composed steadily throughout her career in a wide range of genres, including orchestral, chamber, vocal, and stage works. Boyle's Greek-themed chamber work, *Lament for Bion*, for tenor solo and string quartet was composed in 1945. The poem is a lament for the Hellenistic Bucolic poet, Bion of Smyrna, and was inspired by scenes of the idyllic Sicilian landscape. This work is historically very interesting as Boyle entered it in the last Olympic Games Arts Competition held in London in 1948. Although Boyle did not win, she was awarded a commemoration medal and a *diplôme d'honneur* in the music category of the competition.

Like many of Boyle's compositions, this work was never performed during her lifetime. Boyle's *Memoranda* records a substantial list of failed attempts at having the work performed in Dublin and in London, and although it was successful at the Olympic Arts Competition, there is no evidence to suggest that it was performed during the contest. Using the typeset critical edition created as part of this project, *Lament for Bion* received its première performance in March 2022 at the Emily Anderson Concert Hall, University of Galway. In this paper, I will explore the genesis of the work, which provides a fascinating insight into Boyle's compositional process, and indeed into the symbiotic relationship between the composer and her composition. The extant manuscripts of the work are housed in the library of Trinity College Dublin and contain several sources of the work including the orchestral score, a quartet score, pencil sketches and parts. In addition to the musical sources, Boyle's personal notebooks have also been used to inform the genesis and development of the work.

## Session 6c

**Conor Power** (Maynooth University)

Reclassifying the Hollywood Leitmotif for Contemporary Film Scores

While once intended to hearken back to the sound of Classical Hollywood (1933–58), now, the *Star Wars* (1977) 'Main Title' might instead remind audiences of their own history with the galaxy far, far away. In reboots, sequels, and spin-offs, familiar returning leitmotifs not only signify a continuing story and remind us of a narrative past but reinforce our own connections to that past. Indeed, composers and film-makers frequently elicit nostalgia in an attempt to resummon the utopian value often linked to older media; this process was described as a form of 'reminiscence therapy' by John Powell, composer of *Solo: A Star Wars Story* (2018), who noted that echoes of familiar music could 'remind us of what [our] lives were'.

In a Hollywood defined by the consistent repackaging of existing Intellectual Property, the leitmotif is continually serving as a device of recollection, with scores to popular franchises often highlighting broader metanarratives and callbacks at the expense of the current story, an aesthetic that reflects contemporary fandoms' obsessions with Easter Eggs and referentiality. Drawing upon the work of Flinn (1992), Boym (2001), and Golding (2019), this paper explores the nostalgification of John Williams's music with reference to franchises such as *Star Wars*, *Harry Potter/Fantastic Beasts*, and *Jurassic Park/World*, the musical citations of which necessitate a re-evaluation of the Hollywood leitmotif's developmental and signifying properties. Accordingly, I argue that Williams's themes now act in the vein of reminiscence motifs (*Erinnerungsmotivs*) of *opéra comique* rather than Wagnerian leitmotifs, a revision not only effected by Williams but by directors, film editors, and a new generation of film composers.

**Anika Babel** (University College Dublin)

A Case for Minimalist Melomania: Céline Sciamma's *Portrait of a Lady on Fire* (2019)

Mélomanes are music-loving directors who 'treat music not as something to farm out ... but rather as a key thematic element and a marker of authorial style'. In establishing melomania, Claudia Gorbman was careful to include within its purview auteurs who 'hardly use music at all' (2007). I argue that sparsity, as a minimalist mélomane's prerogative, enhances rather than diminishes music's profundity in their films.

In developing a minimalist branch of melomania in this paper, I examine writer-director Céline Sciamma's careful use of music throughout *Portrait of a Lady on Fire* (2019). Sciamma's integrated soundtrack is rooted in her characters' subjectivities; we experience their soundscape as they would. Not only does Sciamma's restrained and expressly diegetic use of music create a realist film aesthetic, this stylistic approach also

bolsters her political ambitions: to reclaim ‘the verifiable histories of women artists and [lead] us to imagine new affective and erotic realities for them’—both within and beyond cinema (Wilson 2021).

Through analysis of the film and script, alongside critical engagement with published interviews, Sciamma’s minimalist melomania in *Portrait of a Lady on Fire* is delineated. Through such analysis, I argue that the concept of minimalist melomania encourages a more faceted approach to film music scholarship, wherein attention can be more readily paid to music as manifest in the dialogue, the script, the *mise-en-scène*, as a metaphorical or narrative theme, or as a rhythm palpable in camera work, editing, and choreographed acting. By drawing attention to these rich musical possibilities of the cinematic medium, this paper thus offers the concept of minimalist melomania as a means to foster fluid and pluralistic approaches to the study of music, sound, and the moving image.

**Laura Anderson** (University College Dublin)

‘Un mystère du corps’: Exploring Music and Sound in *En corps* (dir. Klapisch, 2022)

Director Cédric Klapisch has enjoyed both popular success and critical acclaim across a variety of media and genres, notably with his 2002 comedy *L’auberge espagnole* (*The Spanish Apartment*) and his work on the first series of television hit *Dix pour cent* (*Call my agent!*). In addition to fictional genres, Klapisch has worked on documentaries; in 2010, he released a documentary following star ballerina Aurélie Dupont while, in 2018, he directed a live capture of a contemporary dance season at the Paris Opéra for Arte television.

His recent film, *En corps*, which tells the story of a talented young ballet dancer’s journey to recovery following injury, is the result of collaboration with classical and contemporary dance choreographers. While *En corps* has been described as a revitalisation of the musical genre, the film occupies an unusual space between documentary and fiction with dancers who act (some play themselves) and actors who dance. This marks out *En corps* as unusual: the blurred nature of the project informed its production process relating to music and sound and, arguably, significantly shapes audience reaction. Drawing on Martine Beugnet’s work on French cinema and sensation (2007), this paper engages with music and sound in *En corps* to explore how the film combines documentary techniques with those more typically associated with the cinema of sensation. In doing so, I will highlight the integrated soundtrack’s important role in engaging us audio-visually with *En corps*’s message about the power of the dancing body.



# THE JOURNAL OF THE SOCIETY FOR MUSICOLOGY IN IRELAND (JSMI)

Founded in 2005, the *Journal of the Society for Musicology in Ireland* is a peer-reviewed, open-access journal embracing all subdisciplines of musicology. To date there have been twenty annual volumes, comprising forty-six articles, in addition to reviews of books and recordings, and review articles. Late 2023 saw the publication of a special edition to mark the twentieth anniversary of the Society for Musicology in Ireland.

Articles and reviews published in the *JSMI* enjoy a global reach given the journal's online, open-access status. The Editorial Board welcomes submissions from both established scholars and doctoral students on musicological research in the broadest and most interdisciplinary terms. Subject areas include all genres of music (including classical music, electro-acoustic music, experimental music, all forms of popular music, sound art, Irish music, world musics and studies of new forms of creative practice) and approaches including (but not restricted to) ethnomusicological, historical, interdisciplinary, performance-based or theoretical.

All articles that meet the submission requirements are peer-reviewed by specialist international scholars. Proposals for special themed issues of *JSMI* are also welcome. Enquiries about the journal may be sent to [jsmi@musicologyireland.com](mailto:jsmi@musicologyireland.com).



# IRISH MUSICAL STUDIES (IMS)

## Series Editors

Lorraine Byrne Bodley (Maynooth University)

Harry White (University College Dublin)

*Irish Musical Studies* is a series of collected volumes and monographs designed to comprehend the plurality of Irish music across history and in the present moment. The series was originally published by Irish Academic Press (1990–1995) and subsequently by Four Courts Press (1996–2019) under the general editorship of Gerard Gillen and Harry White. In 2020 the series was reconstituted under the imprint of Boydell & Brewer, with Lorraine Byrne Bodley and Harry White as general editors. *Irish Musical Studies* is published in association with the Society for Musicology in Ireland. The most recent volume, *The Choral Foundation of the Chapel Royal, Dublin Castle* by David O'Shea, was published in 2023.

*Irish Musical Studies* seeks to understand Irish musical practice not only as an expression of Irish, British and North American cultural history, but as an art form whose identity and meaning have been shaped, determined and sometimes silenced by political, religious and social forces from the middle ages to the present day. The series also seeks to enlist archival, biographical, cultural and gender studies, in addition to studies in popular culture, ethnology and film studies in order to deepen the scholarly reception of music as a primary signature and preoccupation of Irish identity in a host of historical and global contexts. Although volumes in the series are clearly addressed to a wide academic constituency of music history and musicology, the series also intends to publish monographs and collections which speak to a more general readership in Irish studies. For more information or to submit a manuscript or proposal, please contact:

Professor Lorraine Byrne Bodley  
Department of Music  
Maynooth University  
email: [lorraine.byrnebodley@mu.ie](mailto:lorraine.byrnebodley@mu.ie)

Professor Harry White  
School of Music  
University College Dublin  
email: [harry.white@ucd.ie](mailto:harry.white@ucd.ie)

Dr Michael Middeke  
Editorial Director  
Boydell & Brewer  
email: [mmiddeke@boydell.co.uk](mailto:mmiddeke@boydell.co.uk)

BOYDELL & BREWER

# Clarion Editing

Specialist editing and  
proofreading for musicologists

*If you are:*

- **preparing your work for publication**, and you want to be sure your English is as clear and accurate as possible
- **in the process of publishing**, have just got proofs from the publisher and are under time pressure
- **unsure about your book's structure** and flow
- **finishing your thesis** and need a fresh pair of eyes to spot mistakes and formatting problems
- struggling with the correct way to set out your **bibliographic references**

*...then I can help!*

**I provide specialist editing and proofreading for academics and students in musicology and music analysis**

Who am I?

- I'm an ex-musicologist (University of Southampton, Trinity College Dublin, Roehampton University, Guildhall School of Music and Drama).
- I'm now a qualified editor and proofreader.
- I work with several academic journals and university presses.
- I'm happy to work with speakers of English as a second language, and have a good level of German and French.

[www.clarionediting.co.uk](http://www.clarionediting.co.uk)    [info@clarionediting.co.uk](mailto:info@clarionediting.co.uk)



# ACKNOWLEDGEMENTS

## **Organising Committee**

Aidan Thomson (chair)  
Maria McHale  
Teresa O'Donovan  
Irene O'Malley  
Oisín Quigley  
Karen Walsh

## **Programme Committee**

Aidan Thomson (chair)  
Nicole Grimes  
Ann-Marie Hanlon  
James Denis Mc Glynn  
Méabh Ní Fhuartháin

## **Conference Assistants**

Anna Falkenau  
Aoife Moran  
Elisha O'Reilly  
Oisín Quigley

## **Acknowledgements**

Rebecca Braun, Emma Brinton, Marie-Louise Coolahan, Paul Everett, Caroline Kennedy, Miriam Lohan, Patrick Lonergan, Wolfgang Marx, James Denis Mc Glynn, Charlotte McIvor, Hannah Millington, John O'Flynn, Michael O'Halloran, Sean Ryder, Tara Walsh