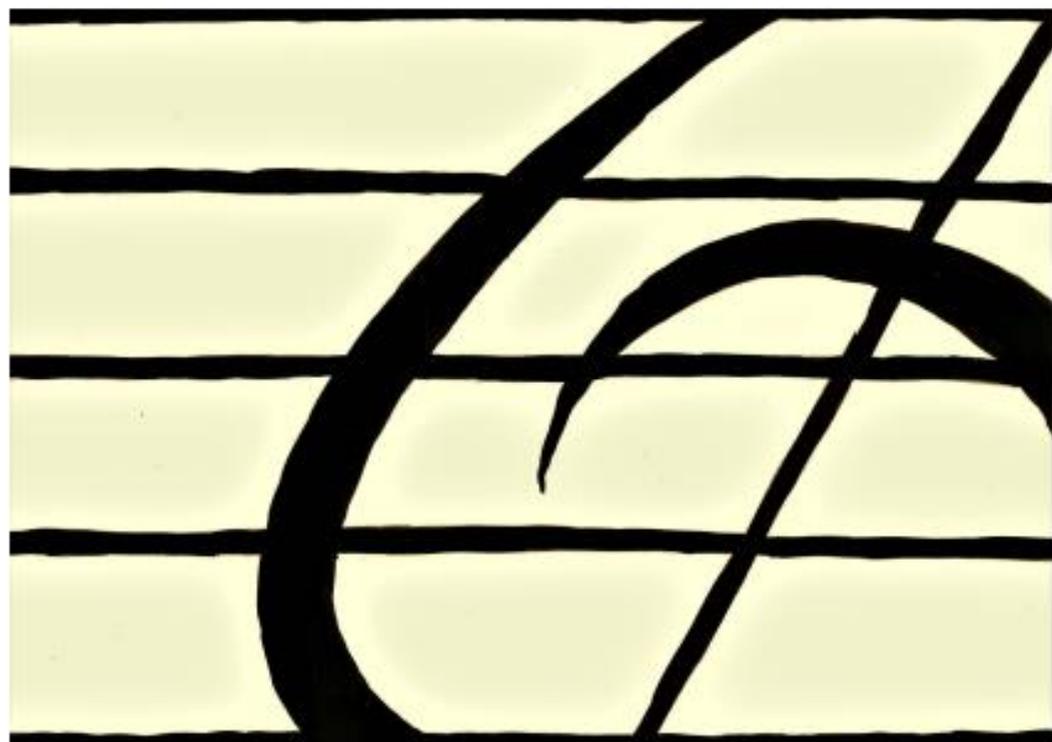




SMI society for musicology in Ireland
aontas ceoleolaíochta na hÉireann



Joint ICTM-IE/SMI Annual Postgraduate Conference
School of Music
University College Dublin
9-10 December 2016

Dear Delegates,

We are delighted to welcome you to UCD. As an ethnomusicologist with roots in historical musicology, and a musicologist attracted to living practice, we constantly notice the many ways in which our disciplines can benefit from each other. We were therefore excited to receive many proposals covering a great variety of topics. When it came to scheduling these papers, we took care to encourage interdisciplinary thinking by grouping papers together according to common themes, while consciously combining different disciplines. We thank you for all your hard work and hope you will enjoy this conference as much as we will. We would also like to take this opportunity to sincerely thank Dr Wolfgang Marx and Ms Anne Hallinan for their help and support in the preparation of this conference.

Anaïs Verhulst and Nicholas Cooper
UCD School of Music, Conference Team

The ICTM Ireland National Committee is delighted to participate in this postgraduate plenary event as so-sponsors. In previous years, our individual events for postgraduate students have been successfully organised as separate musicology and ethnomusicology conferences. Owing to the size of the island of Ireland, however, we recognise the potential for an annual conference that brings together a greater density of students and staff in these related fields. We hope that this collaborative forum for the next generation of music scholars will help to nurture more meaningful interdisciplinary dialogue, encourage constructive debates about the ways that we approach and think about our subjects of study, and enhance our collective contribution to the future of music studies in Ireland and beyond.

Lonán Ó Brien
Chair of the Irish National Committee of the International Council for Traditional Music

On behalf of the Society for Musicology in Ireland, it is my great pleasure to welcome you to this ICTM-IE/SMI Postgraduate Conference, generously hosted by the UCD School of Music. Now in its ninth year, this weekend-long celebration has become an important forum for our postgraduate students. It is an extraordinary opportunity to collaborate with ICTM this year and a unique occasion for participant scholars too.

It is a distinguished honour to welcome our keynote speaker, Prof David Burn, to Ireland: I hope you will take time to enjoy Dublin as well as share with us the richness of your research.

I warmly thank Anaís and Nicholas for their time and team work which has enhanced our discipline and made it possible to support fellow students in Ireland and internationally. I hope this weekend will provide you with the opportunity to visit with friends, make new acquaintances, and share your experiences in research. May you find encouragement as you listen to speakers, participate in sessions, and interact with other scholars around the country and abroad.

Lorraine Byrne Bodley
President of the Society for Musicology in Ireland

On behalf of the School of Music, it is my pleasure to welcome you to UCD. Here in the School, we truly value interdisciplinary exchange and dialogue, so we are particularly pleased to host this joint postgraduate conference of the SMI and the ICTM. We wish you lively discussions and debate!

Jaime Jones
Head of School, UCD School of Music

General information

All conference events will take place in the UCD School of Music, situated in the J section of the third floor of the Newman Building. Sessions will take place in rooms J305 and J308. Room J307 houses the Welcome and Registration desk and will be used for the coffee breaks and lunches.

Transportation between the city centre and UCD

If you are staying in the city centre you can take the Dublin Bus no. 46a (to Dun Laoghaire) or no. 145 (to Ballywaltrim) to UCD. These buses stop on the N11 near the main entrance of UCD. Dublin Bus no. 39a (towards UCD Belfield) has its final stop on the campus. More information about the Dublin Bus timetables can be found on www.dublinbus.ie. You will need exact change to pay for your bus fare. A single trip from the city centre to UCD typically costs €2.70.

Keynote & Conference dinner

The keynote address will be delivered in room J305 from 16h00 to 17h30 on Saturday the 9th of December. This will be followed by the conference dinner, which will take place in *Dunne & Crescenzi* at 20h00. The restaurant is located on South Frederick Street in the city centre. To travel to *Dunne & Crescenzi* from UCD you can take the buses no. 46a (to Phoenix Park), 145 (to Heuston Station), and 39a (to Ongar) until the Dawson Street bus stop. On Dawson Street, take the turn right at the traffic lights onto Molesworth Street, then the first left onto South Frederick Street. *Dunne & Crescenzi* will be about 50m along the road on the left hand side. Please have €2.70 ready in coins as Dublin Bus drivers do not give change.

The conference dinner costs €42. This includes a three-course meal and a glass of wine. If you would like to join the conference dinner but have not booked your place yet, please contact the registration desk.

Programme: Friday 9 December

8h45-9h15: Registration (J307)

9h15-9h30: Introductory address (J305)

9h30-11h00

SESSION 1 (J305)	SESSION 2 (J308)
CHMHE Undergraduate Musicology Competition Winners Chair: Jaime Jones	New Mythology Chair: Wolfgang Marx
John Mc Dowell An Overview and Performance Guide to Joaquín Rodrigo's <i>Fandango</i> from <i>Tres Piezas Españolas</i>	Eulàlia Febrer Coll "Music and Transcendence in the New 'New Age': New Ritual Practices"
Lisann Wassermann "Voices of Dissent: Exploring Irish Traditional Singing and Socio-Political Thought"	Ian Bascombe "Daevid Allen (1938-2015): Prophetic Voices"
James McConnell "Belgian Organists in Ireland. A Case Study: Arthur de Meulemeester and Léon Rittweger"	María Batlle Lathrop "Canto a la Rueda in Santiago de Chile: the Mythology of Chilean Cuaca"

11h00-11h30: Tea and coffee break (J307)

11h30-13h00

SESSION 3 (J305) Cultural Representation Chair: Conor Caldwell	SESSION 4 (J308) Music and Community Chair: Eamonn Costello
<p>Veronika Schröder “The Social Character of an Irish Music Session”</p> <p>Felix Morgenstern “The Experience of Irish Traditional Musicians in Germany”</p> <p>Gareth Quinn Redmond “Music and Cultural Representation in J.R.R. Tolkien’s <i>The Lord of the Rings</i>”</p>	<p>Fiana Ní Chonail “Traditional Music, Community and Festival in Ireland”</p> <p>Stephanie Ford “The Influence and Impact of Professional Identity in Contemporary Sean Nós Singing Practices”</p>

13h00-14h00: Lunch (J307)

14h00-16h00

SESSION 5 (J305) Music and Identity Chair: Ruth Stanley	SESSION 6 (J308) Musical Instruments Chair: Ciarán Crilly
<p>Gustavo Souza Marques “FIND YOUR WINGZ: Flight in the Post-Gangsta Rap of Tyler, the Creator”</p> <p>Malachy Bernard Egan “Defining the Sound of Change: Exploring the Music of Ceoltóirí Cualann and the Characteristics that Define its Legacy”</p> <p>Rebecca Draisey-Collishaw “Curating Canadianness: Alliances, Mobilities, and Representation on CBC’s <i>Fuse</i>”</p> <p>Maura Valenti “Charitable Music and Anglo-Irish Identity in the Eighteenth Century”</p>	<p>Bella Clifford “‘Fiend Tenanted Fiddles’: The Impact of the Violin as Occult Instrument on Women’s Violin Playing in the 19th Century”</p> <p>Massimo Cattaneo “Between the Notes: The Flute as Agent of Hybridisation and Identity Formation in Spanish Flamenco”</p> <p>Dominik Mitterer “Johann Paul von Westhoff’s <i>Suites for Violin Solo</i>”</p> <p>Rossella Rubini “Discovering Gino Marinuzzi jr. through his Piano Pieces”</p>

16h0016h30: Tea and coffee break (J307)

16h30-18h00

SESSION 7 (J305) Locality and Place Chair: Majella Boland	SESSION 8 (J308) New Theoretical Approaches Chair: J. Griffith Rollefson
<p>Sylvia Crawford “Seeking out the Hidden Tradition in Oriel”</p> <p>Kate Walker “Ethnographer as Portraitist: Supporting the Development of a European Taiko Community of Practice”</p> <p>John Millar “Accented Performance: Reading Accent in Country Music”</p>	<p>Alexander C. Harden “Narrativisation and Interpretative Authority: the Role of the Listener”</p> <p>Liam Barnard “Participatory Action Research Ethnomusicology”</p> <p>Donal Fullam “The Algorithmic Aesthetic in Game Music”</p>

18h00

Launch of *The Musicology Review* by Professor Harry White and reception (J305)

We invite delegates to reflect on the day’s thoughts at an Irish traditional music session in Devitt’s Pub 78 Lower Camden Street, Dublin 2 from 21h30.

Programme: Saturday 10 December

9h30-11h30

SESSION 9 (J305)	SESSION 10 (J308)
Music and Technology Chair: Adrian Scahill	Analytic Approaches Chair: Laura Watson
Michael Lydon "Haunting the Popular: Irish Popular Music in the Digital Era"	William Bosworth "Directional Metre in Brahms: Crises of Tonicity?"
Jason Weir "Blindness and Insight in Verdi's <i>Don Carlos</i> "	Bláithín Duggan "The Shape of the Voice: Analysing Vocal Gestures in Popular Song"
Niamh O'Brien "Geal-Linn Recordings 1957-1963"	Bryan Whitelaw "Franz Liszt's Piano Sonata in B Minor: Precedents for an Analytical Evolution"
Helen Gubbins "Radio Programmes and Irish traditional Music 1970-1994: Passive or Active Mediators of Change?"	

11h30-12h00: Tea and coffee break (J307)

12h00-13h30

Student Careers Forum: Thesis Completion and Publishing (J305)

Chair: Stephanie Ford

Guest speakers: Dr Paul Everett, Dr Jaime Jones, Dr Áine Mangaoang, Prof. Christopher Morris, and Prof. Bennett Zon

13h30-14h15: Lunch (J307)

14h15-15h45

SESSION 11 (J305) Song and Setting Chair: Simon Trezise	SESSION 12 (J308) Music and Autonomy Chair: Antonio Cascelli
<p>Mary Elizabeth Emmett Lakeland Hunting Songs: A Mirror on Contemporary Rural Communities”</p> <p>Cathal Twomey “Musical to Read, Difficult to Set:’ Handel’s Response to the Musicality of Dryden’s <i>Alexander’s Feast</i>”</p>	<p>Clare Wilson “Autonomy and Artistry: André Caplet and Claude Debussy”</p> <p>Simon Nugent “The <i>Inception</i> of ‘Time’: Film Music and Audiovisual Convergence”</p> <p>Emanuel Signer “<i>Missae Sine Nomine</i> – Some Thoughts on Tradition and Creativity in Polyphonic Mass Ordinary Settings in Italy around 1600”</p>

15h45-16h00: Tea and coffee break (J307)

16h00-17h30

Keynote address

Professor David Burn

“A New Fifteenth-Century Songbook”

Chair: Frank Lawrence

20h00

Conference dinner at *Dunne & Crescenzi* on South Frederick Street

Abstracts

SESSION 1: CHMHE Undergraduate Musicology Competition

“An Overview and Performance Guide to Joaquín Rodrigo’s *Fandango* from *Tres Piezas Españolas*”

John Mc Dowell (Dublin Institute of Technology)

“Voices of Dissent: Exploring Irish Traditional Singing and Socio-Political Thought”

Lisann Wassermann (University of Rostock)

With this year’s centenary of the Easter Rising, there is not only an increasing interest in the history of Ireland’s struggle for independence but also in the repertoire of songs of 1916 and other Irish songs of resistance. It is widely acknowledged that these songs, aside from their musical value, have played an important role in recording and representing Irish history. However, little has been said about *how* this history is represented and remembered in song, nor what impact songs have on our memory of the past and our identity.

This paper attempts to highlight the practice of Irish Traditional Singing as part of a social memory in which every performance also represents an act of remembrance. I will cast a critical look upon the repertoire of Irish socio-political songs, both in English and Irish, and discuss some of their underlying ideologies, such as nationalism, as well as their role in re-negotiating history.

I will discuss traditional singing by using Memory Studies as a theoretical framework, in particular the works of Maurice Halbwachs and Paul Connerton. My discussion is also based on various interviews that I have conducted with traditional singers from the areas of Cork and Muscraí, as well as observations that I made in the Cork Singers Club and during commemoration concerts.

By thinking critically about how songs are used, in particular during this year's commemoration, and by asking ourselves why certain songs are kept and sung today, we might not only learn more about the past but also about our time and society.

“Belgian Organists in Ireland. A Case Study: Arthur de Meulemeester and Léon Rittweger”

James McConnell (Queen's University, Belfast)

Throughout its history, the Catholic Church has always been concerned with music, with periods of renewal and reform in regard to both musical quality and 'appropriateness'. As a direct result, Ireland witnessed its own 'phenomenon' from the early 19th to the mid-20th century. After Catholic Emancipation in 1829, centuries of constraint were lifted and the people were free to celebrate the liturgy. The subsequent explosion in the building of churches and cathedrals resulted in a serious requirement for musical leadership. Attending to this need, the church hierarchy called particularly upon the Lemmens Institute, Mechelen, which would see the importation of Belgian organists to Ireland in a trend that remained unbroken for almost one hundred and fifty years.

Two such Belgians came to Belfast: Arthur de Meulemeester and later Léon Rittweger. My intention is to provide a brief insight into some aspects of their working careers and to reveal in part their influence on the standard of church music as well as the wider realm of music-making within the city.

This Belgian 'phenomenon' has remained largely forgotten, with its exponents forming part of a lost generation of musicians. My research is one attempt to remedy this and to shed further light on a unique aspect of Ireland's musical history.

SESSION 2: New Mythology

“Music and Transcendence in the New ‘New Age’: New Ritual Practices”

Eulàlia Febrer Coll (Cardiff University)

The introduction of extra-European traditions such as Buddhism or Amazonian Shamanism in a context of growing globalisation has given way to the creation of ritual and spiritual alternatives, which present an actualised option for those detached from traditional religious structures. Since the last century the introduction of New Age tendencies has given birth to new practices which are linked to the counter-cultural movements focused on the transcendence of the mind. In these ensembles, music has come to adopt a fundamental role in the creation of a link between material and ethereal dimensions. The arrival of an era ruled by technology and a strong scientific paradigm has influenced the old standpoint to give way to a new interpretation of reality and its own spirituality. The music used in today's ritual ensembles points to a detailed structure, constructed to appeal to the emotionality of the listener, while relying on a dialogue with new tendencies in neuroscience and psychology for its validation.

In this paper, I will discuss the uses of music in practices which are heirs to the New Age, while focusing on rituals which introduce non-ordinary states of consciousness in favour of the transcendental experience. I will see how music helps the induction and maintenance of such states, and how it reflects the physical and emotional processes of the participants. To illustrate it more specifically, I will briefly discuss the case of the ESCEN System and its sounding proposal in the construction of a spiritual journey, in an alternative and actualised ritual context.

“Daevid Allen (1938-2015): Prophetic Voices”

Ian Bascombe (University of Limerick)

When Daevid Allen, Australian born musician, poet, and founder of the psychedelic band ‘Gong’ died last year, he bequeathed an enormous body of frequently derided work. This paper proposes that two phases of his output

instance prophetic voices (in the manner of Blake (1757-1827) and Gibran (1883-1931)).

Allen's psychedelic vision (expounded in the 'Radio Gnome Invisible Trilogy' recordings (1973-1974)) was markedly influenced by Buddhism, and foretold a collective awakening of consciousness. However, in 2001 this upbeat visionary stance was dramatically reversed with the track 'Daughters of America', a vitriolic attack on 'Western' materialism, morality and culture. It ends with a plea to Al Qaeda/Bin Laden to "drop the big one", and three weeks later, the World Trade Centre attacks occurred.

These two phases of his output are scrutinised within the framework of four prophetic functions proposed by Sandy (2002). The 'Trilogy' fulfills one function, 'divine providence', and is evidenced by Allen's creation of a new mythology – a key component of prophetic tradition identified by El-Hage (2013). 'Daughters of America' fulfills the criteria for Sandy's other functions: 'vengeful deity', 'fallen humanity', and calamitous 'divine judgement'; a prophecy that proved to be uncannily accurate with the events of 9/11.

The true prophet, states Gibran, enables us to consciously realise veiled perceptions. Did Allen articulate the deepening unease of the liberal 'West' as neoliberalism appears to spiral out of control? In his last public appearance he seemed to renounce his former prophetic voices, and welcomed death in order to "seek God unencumbered" (Gibran 1923).

"Canto a la Rueda in Santiago de Chile: the Mythology of Chilean Cuaca"

María Batlle Lathrop (King's College, London)

Canto a la Rueda is the name given to a specific way of singing the Chilean cueca; cueca refers to the Chilean national dance, and to its corresponding musical and poetic forms. Canto a la Rueda consists of a singing challenge where participants, standing next to one another and forming a circle, must continuously sing cueca songs without repeating lyrics and subjected to a given melody and its particular metrics. These challenges go on until one

participant fails to sing the cueca under any of the mentioned conditions; thus, they might last for several hours.

This is the only form of cueca that is not meant to be danced, but only sung. This tradition is thought to have been inherited from the Arab-Andalusian culture that was brought to the continent by the Spanish colonisers. Particularly, it is said to have been perpetuated until today by a single family, who now teaches this form of cueca to the new generations of cuequeros in Santiago, and whose emblematic figure is Fernando González Marabolí.

Today in Santiago, Valparaiso, and other urban circuits in Chile which receive the capital's influence, Canto a la Rueda is becoming quite fashionable, especially among a generation of young adults who are rediscovering this tradition. My paper focuses on how the ways in which it is transmitted and subsequently practised by diverse groups of people, and the equally diverse emerging discourses around it, are contributing to the construction of a mythology of cueca, which, with its followers and detractors is imprinting new nuances on the development of this tradition.

SESSION 3: Cultural Representation

“The Social Character of an Irish Music Session”

Veronika Schröder (University of Würzburg)

This paper deals with the traditional Irish music session. It examines what is needed for a session to make it enjoyable for both musicians and audience. It is mostly based on observations of musical performances as well as interviews with musicians of various musical backgrounds. I conducted fieldwork over a period of six months in which I focussed on Dublin's pubs; contrasting Temple Bar and the musical venues outside the city centre.

Firstly, I will give a brief overview about the history of these musical performances, explaining how pub sessions came into being, and how a tradition, which started on a private level, became so deeply embedded in the culture of the entire country and is now a main characteristic trait of Ireland. Then I will discuss the rules of the session; the choice of songs and

tunes that are appropriate for the different session types, the instruments chosen by the musicians and the 'level of respect' within the group as a whole, encompassing the players and the listeners. It also points out the different functions a session can have, like practicing new songs or learning to perform in public. Ultimately, I will show why it is so important for musicians and audience alike to understand the appropriate behaviour for this musical setting – be it public or private – and demonstrate the importance of the social interaction in an Irish music session.

“The Experience of Irish Traditional Musicians in Germany”

Felix Morgenstern (University of Limerick)

This paper is an investigation of the various factors which inform the perception and performance of Irish traditional music by German-born practitioners. Germany, a major circuit for the marketing of Irish culture, has also brought a thriving scene of Irish music enthusiasts to the fore. Being an Irish traditional musician from Berlin, my research interest in this respect is largely fuelled by my own involvement with the German Irish music community and by my decision to move to Limerick, Ireland to study music. This paper draws on outcomes from my ethnographic fieldwork in Germany, as part of which I conducted interviews with practitioners who have dealt with Irish traditional music at amateur and professional levels. My research focuses on their engagements with aspects of music and nationalism, identity, ethnicity, authenticity, as well as the social context of music making.

I conclude that folk music in Germany and Ireland became historically framed as an ethnic music, as something deriving directly from the folk, a nation's people. However, in terms of the modern-day globalised field of musical practices, the idea of 'Irishness' in Irish music has become re-contextualised in post-ethnic conceptions of sonic markers, in references to locality and in the possibility of musical re-location. Ultimately, in the case of German Irish traditional musicians, with the shift from ethnic to musical, sonic markers provoke a shift in the social context of music making

since participation at Irish music sessions is governed on the basis of these dynamics.

“Music and Cultural Representation in J.R.R. Tolkien’s *The Lord of the Rings*”

Gareth Quinn Redmond (University College Dublin)

Music evolves alongside its people and reflects the unique traits of their culture. This paper will discuss music and cultural representation in J.R.R. Tolkien’s *The Lord of the Rings* with particular attention paid to the races of hobbits, elves, orcs, and men. Although he created a fictional world, Tolkien drew upon his love of history and lore when writing *The Lord of the Rings* and traces of this influence can be found woven into the many cultures of Middle Earth. As well as using the source material, this paper uses Howard Shore’s score for Peter Jackson’s film adaptations of the books. Shore spent much time researching the various races of Tolkien’s fictional world and through the agency of his score tried to represent their culture’s history and traditions in a way that reflects the writings of Tolkien. By using specific instrumentation, orchestration, and compositional techniques each race is given its own distinctive sound which throughout the trilogy is used to add a narrative layer beyond the visual realm. The intention of this paper is to enrich ones experience of Tolkien’s fictional world and highlight how music, whether it be Howard Shore’s score or musical references found in the books, can be used as an agency through which an added depth to the various cultures of Middle Earth can be discovered.

SESSION 4: Music and Community

“Traditional Music, Community and Festival in Ireland”

Fiana Ní Chonaill (University of Limerick)

This paper will examine community in relation to traditional Irish music festivals. I will focus on the Arts Council that historically shaped the national policy of music – I will emphasise their ideas in relation to community. Barra Ó Séaghdha (2002) has written about moving towards a definition of

community music in Ireland and writes about the Arts Council's existing ideas on music and community. I will investigate reports such as P.I.A.N.O and F.O.R.T.E as well as *The Boydell Papers: Essays on Music and Music Policy in Ireland*. In particular, Niall Doyle's input showcases the priorities of the Arts Council in relation to budget allocation. Additionally Susan Motherway (2013) and Thomas Johnson's (2013) literature on community will be critiqued. Methodology which I have utilised such as an autoethnography has helped identify community as a main strand. I will present ideas from my primary research on community in festivals, drawing from interviews with key personnel as part of a case study on the Willie Clancy Summer School in Milltown Malbay, Co. Clare. I will draw on information gathered during a focus group using a semi-structured interview method. This will be theorised in relation to social learning theorist Etienne Wenger-Trayner's ideas on 'communities of practice' and Christopher Small's idea of 'Musicking'. Traditional Irish music festivals are constantly changing and are reflective of the present community, which is more expansive in a global sense. Analysis of my research will explore new ideas that are emerging as a result of this.

"The Influence and Impact of Professional Identity in Contemporary Sean Nós Singing Practices"

Stephanie Ford (Maynooth University)

Historical perceptions of sean nós singing in academic literature have frequently portrayed the genre as the preserve of the Gaeltacht or Irish speaking areas of the country, its practice best suited to the community focused performance settings they offer. The predominance of Gaelic League nationalism and the government's cultural and political agenda on traditional music at the beginning of the twentieth century has helped maintain these perceptions, imbuing the sean nós practice with a marginal and peripheral status, both within and outside of the tradition.

While the Gaeltacht areas actively maintain and develop traditional singing practices, the contemporary sean nós practice has experienced a

fundamental shift in relation to its performance contexts and the levels of professionalism within the genre. In light of the growing popularity of sean nós in recent times – from the global success of Iarla Ó Lionáird and The Gloaming to the predominance of sean nós singing in cultural celebrations – this paper seeks to question what the impact of increasing professionalism and new performance contexts might mean for the practice of sean nós and the identity of contemporary sean nós singers. Drawing on recent examples of new performance contexts, as well as examining the artistic development of sean nós singers who engage with the practice as full time musicians, I hope to offer insights into both previous and contemporary conceptions of sean nós practices, examining how the concept of marginality is being used creatively to construct new professional identities amongst some of its practitioners.

SESSION 5: Music and Identity

“FIND YOUR WINGZ: Flight in the Post-Gangsta Rap of Tyler, the Creator”

Gustavo Souza Marques (University College Cork)

In the recent work of Tyler, The Creator, Kendrick Lamar, and Vince Staples, the prominent rappers from the American West Coast have all employed the symbolism of flight as a poetic image with which to transcend the injustices facing black Americans. In their music and videos they literally float over the streets of Compton and Long Beach. In this paper I read these dreams of flight against Frantz Fanon’s postcolonial psychoanalysis which theorizes how and why his black, male patients so often dreamed of flight, distressed not only with everyday racism and oppression but also with the struggles of the Algerian Civil War. Bringing his remarkable analysis to today, it is possible to link it with the trauma endured by black youths in the United States and the rise of the Black Lives Matter movement, of which Kendrick became one of the main voices through the transcendent music and flying video images of his hit track “Alright”. The connections between different countries and economic realities help to build a stronger and wider notion of who is being historically oppressed and finding ways to resist oppression

around the globe. In concluding the paper, I will perform the track “Wingz”, a bilingual Portuguese-English song that is my musical meditation on the idea of flying over the senseless violence and confusion of the contemporary world in order to find inner peace.

“Defining the Sound of Change: Exploring the Music of Ceoltóirí Cualann and the Characteristics that Define its Legacy”

Malachy Bernard Egan (Maynooth University)

Today’s musical landscape, in which diversity and fusion are commonplace, has developed in line with the revival and popularisation of Irish traditional music. In the case of Ceoltóirí Cualann, the emergence of such a new type of traditional music group would have a lasting impact on the continuing development of ensemble performance. This paper will examine certain aspects of Ceoltóirí Cualann’s work which set their new musical template apart from other groups of the period. As a means of highlighting the musical differences which emerge from their work, it will draw upon examples within two of Ceoltóirí Cualann’s recorded albums, ‘Reacaireacht An Riadaigh’ and ‘Ó Riada Sa Gaiety’, which reflect both the early and later phases of their years as an active group. Particular tracks will be chosen to provide an example of the varying ways in which Seán Ó Riada transmitted his ideas regarding Irish traditional music through the performances of Ceoltóirí Cualann. An emphasis will be placed on the distinctiveness of their musical arrangements, as well as the manner in which they presented themselves on stage. By examining these areas, this paper will reflect upon the seminal moment which Ceoltóirí Cualann came to represent within the changing nature of Irish traditional music, as well as the manner in which it contributed to the group’s overall legacy.

“Curating Canadianness: Alliances, Mobilities, and Representation on CBC’s *Fuse*”

Rebecca Draisey-Collishaw (Memorial University of Newfoundland)

The purpose of my proposed paper is to raise questions about the role of the public broadcaster in a “structurally multicultural” nation. Should the broadcaster simply reflect existing demographic configurations, effectively reinforcing the status quo? Or, is there a role for the broadcaster in enabling alternatives to be seen, heard, and imagined? I approach these questions through a case study of the Canadian Broadcasting Corporation’s *Fuse*, a radio series that, from its launch in July 2005 until its cancellation in September 2008, sought to bring “Canadian talents” together on-air. Performances, as the title evocatively suggests, were about the merging of disparate styles, sounds, and genres – about play with boundaries and the renegotiation of labels. Underscoring intent, broadcasts began with a variety of definitions: elaborations of concept, descriptions of genres, accounts of musicians’ trajectories and influences, and mappings of regional and national Canadian narratives. I suggest that these descriptions of genre and narrations of musicians’ styles, scenes, and networks – as well as the power-laden sonic interactions of musicians performing music together – are far from neutral observations, implicating understandings of social boundaries as forms are deconstructed, redefined, and the limits of “us” and “them” variously reinscribed or contested. Contextualized with discussion of demographic trends in Canada, for the purposes of this presentation, I focus on two representative episodes of *Fuse*: one featuring Ndid Onukwulu, Madagascar Slim, and Ridley Bent, and the other featuring Murray McLauchlan and Blackie and the Rodeo Kings. The comparison of these episodes is particularly revealing of the role of canons and “transit narratives” in shaping and ordering understandings of Canadianness.

“Charitable Music and Anglo-Irish Identity in the Eighteenth Century”

Maura Valenti (University of Oxford)

The Charitable Musical Society for Lending out Money Free to Indigent Tradesmen was incorporated in 1778 from two organisations: the first was the Charitable Loan Society for the Relief of Distressed Families, and the second was one of its major donors, the Musical Academy founded in 1757 by Garret Wesley, 1st Earl of Mornington. The Musical Academy was a forum for amateur musicians from Dublin’s Anglo-Irish aristocracy to socialise and enjoy playing the latest popular oratorios and concerti grossi, with an added element of helping the less fortunate.

The popularity of ‘charitable music’ in eighteenth-century Britain is widely known, and Ireland’s enthusiasm for it is most famously evident in the 1742 premiere of Handel’s *Messiah* in Dublin. In spite of this, there is a widely held view that musical life in eighteenth-century Ireland was a mere provincial echo of the vibrant example set by London. I will critique that conclusion, using the Charitable Musical Society as a basis for discussing the important role of charitable music as an expression of Anglo-Irish identity, and in the development of the concept of the Protestant Ascendancy (a term dating from the 1790s and commonly applied retrospectively to the Anglo-Irish elite of the entire century).

By drawing on insights from literary, intellectual, and economic history, I aim to show that institutions like the Charitable Musical Society arose from circumstances unique to Ireland, and thus reflect a uniquely Anglo-Irish identity distinct from a broader British identity, particularly in habits of musical production and consumption.

SESSION 6: Musical Instruments

“‘Fiend Tenanted Fiddles’: The Impact of the Violin as Occult Instrument on Women’s Violin Playing in the 19th Century”

Bella Clifford (University of York)

During the 19th century, the violin was regarded as an ‘unladylike’ instrument in England and an informal prohibition existed on women

playing it. The few women who did perform in public on the violin were mostly foreign artists, trained abroad.

The origins of the English objection to female violin playing were complex, but mainly seem to have centred on aesthetic issues. In ‘Musical Women in England, 1870-1914’ – arguably the authoritative text on this subject – Paula Gillett also suggests that the idea of the violin as an occult instrument contributed to the prohibition. However, there is little explicit discussion of the ‘ban’ in 19th century musical literature, and barely any contemporary writings support Gillett’s claim.

My research explores the disparity between the 19th-century public fascination with the supernatural and the lack of discussion in musical literature linking this with the prohibition. During this period, there was immense popular interest in the supernatural and gothic. Combined with the recent popularity of Paganini and Tartini, who both traded on the occult links to the violin, it seems likely that the idea of the occult violin would have been very much present in the popular imagination.

My research uses 19th-century sources to explore Gillett’s argument, alongside looking at the history of the idea of violin as ‘occult instrument’. I then assess to what extent these ideas would still have been present in the 19th century, and also consider how this tied in to more general ideas about women and morality.

“Between the Notes: The Flute as Agent of Hybridisation and Identity Formation in Spanish Flamenco”

Massimo Cattaneo (National University of Ireland, Galway)

The introduction of new instruments in flamenco marked a shift in the perception of the music from a local tradition to that of an art form with international appeal and scope. During the years of the dictatorship, the Franco regime adopted flamenco, along with other Spanish forms of cultural expressions, to reiterate the notion of *Spanishness* and strengthen national unity (Washabaugh 1996). Outside its borders, it projected flamenco as an exotic symbol of Spain with the intention of attracting foreign investors,

strengthening the already popular tourism industry while distracting the international attention from the substantive lack of internal democracy.

The integration of new instruments added distinctive textures and unique sonic palettes to flamenco. Their techniques developed upon the existing traditional “falsetas” (melodic phrases played on guitar) and singing techniques, and were also created anew, adapting the instrument to the music and vice versa. Flute players not only pioneered these new techniques, they also carved out a place for themselves within the flamenco ensemble both musically and socially.

This paper looks at how this form of hybridisation may be interpreted as a reappropriation of flamenco music by its practitioners and how it questions notions of purity, authenticity and tradition. This paper also looks at the way in which this process may have influenced the reconstruction of contemporary Spanish identity by attempting to disassociate flamenco from the previous relationship with the regime.

“Johann Paul von Westhoff’s *Suites for Violin Solo*”

Dominik Mitterer (Ludwig-Maximilians-Universität Munich)

In 1913, a donation by Soma Nádor to the Szegenier Library in Hungary included *Six Suites for Violin Solo* by Johann Paul von Westhoff. This collection of pieces was unknown up to this point. The work was originally published in 1696 in Dresden and is a testimony to Germany’s deep rooted tradition for violin solo in the seventeenth century. Westhoff developed polyphonic playing as a concept to demonstrate violin virtuosity in his *Six Suites for Solo Violin* to perfection. This mastery was only reached again, most famously, by Johann Sebastian Bach about thirty years later. Von Westhoff created a peculiar notation system. He uses a staff with eight lines at unequal distances in which he combines the treble and alto clefs. To evaluate the historical context of the Westhoff Suites, it is necessary to determine their importance first of all in relation to the history of the suite and secondly to the solo violin tradition in Northern-Germany. In terms of the former, the highly paradigmatic formal and harmonic structure on both

a macro and a micro level, point to the 18th century. In relation to the latter, the sonatas and partitas for violin solo by J. S. Bach have a dominant and enigmatic position in musical discourse, because not much critical research has been done yet about Bach's predecessors in this genre. A critical analysis and discussion of violin solo repertoire before J. S. Bach in general will reveal a glimpse of highly technical and musical compositions in the 17th century that contribute to the history of violin playing. From this, the question regarding the compositional implementation of the virtuosic ideal of polyphonic playing can be examined, along with how the alternative notation may be justified. Furthermore, it is worth discussing how Westhoff's compositions could be classified on different levels: with regard to the composer's contemporaries, the political and historical circumstances surrounding the cycle of suites, and also specifications of the source itself.

"Discovering Gino Marinuzzi jr. through his Piano Pieces"

Rossella Rubini (University of Surrey)

The composer Gino Marinuzzi jr. had an intense artistic life in Rome in the twentieth century. As well as being very well known as a teacher of composition, he also became a pioneer in electronic music and a prolific screen music composer, yet never dismissed his background as a classical music writer. Today, by contrast, many of Marinuzzi's works are either unpublished, out of print, or in need of correction; equally, his music is partially recorded, waiting for a purpose-made production. Furthermore, biographical literature surrounding the composer remains incomplete. In this paper, I will address this gap by presenting an abridged biography of Gino Marinuzzi jr. and his works in the context of post-war Italy. I will outline the foundations of my practice-led doctoral research concerning the composer and his eight pieces written for any ensemble including piano, destined for formations such as solo piano, piano four hands, two pianos and piano and orchestra. In particular, I will focus on the challenges met when creating the first critical edition of the aforementioned pieces and outline the adopted methodology. This study will constitute a tangible

contribution to further investigations about Gino Marinuzzi jr. and his time, as well as to possible performers, whilst inspiring research around other unexplored composers which, although less known, were intensely active and made considerable contributions to post-war Italian culture.

SESSION 7: Locality and Place

“Seeking out the Hidden Tradition in Oriel”

Sylvia Crawford (Dundalk Institute of Technology)

The Oriel Region has a rich cultural heritage that is largely unexplored and unexploited in the context of cultural tourism. Arguably the most significant and comprehensive publication about the musical heritage of Oriel, is Pádraigín Ní Uallacháin's book *A Hidden Ulster - People, Songs & Traditions of Oriel*. Her research has unearthed and made accessible a wealth of music, songs and stories of the tradition bearers of the past. It is a valuable resource in defining the distinct musical heritage which is specific to this region. In cultural tourism, local distinctiveness is an important asset, but in terms of actual events and visibility from a tourist's perspective, this remains largely hidden. This paper highlights one aspect of my research to date, as part of an ongoing MA Research Project at DKIT, entitled 'Towards Developing the Role of Irish Traditional Music in Cultural Tourism in the Oriel Region'. It addresses the challenges I have faced as a researcher, posing as a music tourist, in 'seeking out the hidden' events, activities and memorabilia which celebrate Oriel's distinct musical heritage, past or present. I will present an overview to date of the distinctive musical traditions of Oriel and the key people, places and spaces based on my ethnography, fieldwork, interviews and archival research. This information will serve as a resource for greater development of informed cultural tourism initiatives in the Oriel region.

“Ethnographer as Portraitist: Supporting the Development of a European Taiko Community of Practice”

Kate Walker (University of Sheffield)

Kumi-daiko (ensemble *taiko* drumming) has experienced considerable growth in the United Kingdom over the past twenty years, evolving from a single Scotland-based group set up in 1994 to a sizeable scene of more than forty ensembles spread across the UK. In February 2016, the first European Taiko Conference took place with the express mission of “developing the community, developing the art form” (Kagemusha Taiko 2016). Based upon fieldwork at the conference, this paper explores the role of the ethnographer as portraitist – someone who seeks to “combine systematic, empirical description with aesthetic expression, blending art and science, humanistic sensibilities and scientific rigor” (Lawrence-Lightfoot and Davis 1997: 3). I interrogate ways in which my liminal position as a researcher and *taiko* performer effects my ability to support the development of an active community of practice (CoP) in which “a group of individuals ... regularly engage in sharing and learning based on their common interests or methods of working” (Lesser 2004: 15). I analyse the efficacy of a conference in building a CoP – in which individuals typically share a body of common knowledge/practice, sense of shared identity, and some common or overlapping values – and consider the reported support required to further develop the community (Hislop 2004: 38).

“Accented Performance: Reading Accent in Country Music”

John Millar (University College Dublin)

In country music performance accent, dialect, and vocal grain are used and manipulated in diverse ways. Throughout the history of the genre, in both Ireland and the U.S., the adoption of a vernacular vocal style has been essential to reinforcing its claims to both authenticity and localised representation. As a strongly felt icon of situated-ness, accent in particular has a central role in articulating the performer’s mode of presentation and performance. As the music, and its several subgenres, has become more

prevalent in Ireland, its performers' affectation or manipulation of accent and vocal grain represents more than simple stylistic choices, but rather can be seen as one of the ways in which a claim to represent an authentic performance mode is made. Through an examination of the particular styles presented in two milieus, this paper will look at how those choices represent what are at times contradictory interpretations. The first, centred on bluegrass and new-grass performers privileges an approach that tends towards a revivalist impulse, while the second, a roots or alt-country scene, prioritises the local. These two case studies show how vocalisation, accent, and vocal grain make visible the negotiations musicians undertake in performance.

SESSION 8: New Theoretical Approaches

“Narrativisation and Interpretative Authority: the Role of the Listener”

Alexander C. Harden (University of Surrey)

Reception-oriented analysis is now generally accepted in both popular and ‘new’ or ‘critical’ musicology, yet this is infrequently connected with the idea of music as a form of narrative. The listener’s authority over issues of narrative interpretation therefore remains open to considerable discussion and debate. To address this gap, I propose and critique a possible interpretation of Bananarama’s ‘Love in the first degree’. I will begin by suggesting that the track can be heard as a form of feminist critique of a patriarchal society, before considering counter arguments concerning authorial intention.

Taking these two possible but conflicting views as the basis of my further discussion, I argue that models of musical meaning as encoded or intended by the author remain ontologically undecidable. Rather, I propose that interpretative authority must rest with the listener and, with the support of theory from cognitive narratology, propose that narrative discourses around recorded popular songs are instantiated by their listeners. Accordingly, to conclude, I will argue for a decoupling of narrative

from plot and discuss the usefulness this may offer to discussions of narrativity across the study of both popular and art music traditions.

“Participatory Action Research Ethnomusicology”

Liam Barnard (University of Kent)

The diversity of types of ethnomusicological research have multiplied in recent years, with such fields emerging as applied ethnomusicology, eco-musicology and medical ethnomusicology, spawning a huge and welcome surge in associated publications and interest in the study of the world’s musics. To all of the three cases quoted above, amongst others, the influence of research techniques derived from the health sciences has been considerable. What has not been implemented so much is the deployment of the truly participatory user-driven approaches that are now revolutionising the worlds of international development and systemic mapping. What if we could loosen our reins on how much we control the research agenda? What would happen? Would we still have ownership of any or all of the research? Through the usage of Participatory Action Research, Participatory Narrative Inquiry and Systemic Action Research, my research aims to find this out. This paper not only frames the issues brought up by participatory processes in an anthropological context by my research, but also breaks down participatory methodologies in order to explain how they work, arguing that they are sustainable, scalable and cut across boundaries of musicology, ethnomusicology and music and applied drama for development in possible implementation. Could this be a glimpse of the future of truly democratising ethnomusicological research and the dissemination of knowledge surrounding the how-to of associated methodologies?

“The Algorithmic Aesthetic in Game Music”

Donal Fullam (University College Dublin)

Game music is the audible product of complex algorithmic processes that determine when and where music is played, how parts are combined

through horizontal resequencing and vertical re-orchestration, and how parameters of volume and timbre are applied. This kind of composition is not new – the impulse to treat music as an algorithmically determined system can be traced back through the 20th century avant-garde and further, to the foundations of functional harmony. Western perceptions of musical tonality itself can be described as a type of algorithmic schema and an expression of a broader impulse to systematise aspects of cultural articulation. This paper explores these compositional approaches as the expression of an algorithmic aesthetic and focuses on its appearance in game music. Computer games in general and game music in particular are expressions of a broader context that Alexander Galloway and Ted Striphas term ‘algorithmic culture’; a societal movement towards the use of complex automated systems to create and mediate cultural products. Game music in particular provides a unique opportunity to analyse this tendency, as it was an early expression of a contemporary cultural tangent that now encompasses huge swathes of human activity. This paper is an analysis of dynamic and adaptive game music in general with specific examples from *Portal 2*, which also proposes a connection between contemporary modes of expression and historical precedents.

SESSION 9: Music and Technology

“Haunting the Popular: Irish Popular Music in the Digital Era”

Michael Lydon (National University of Ireland, Galway)

This paper will examine Irish popular music in the post 1992 era of digital reception and production, questioning the implications on music making in an era when time/space musical boundaries are challenged if not eradicated by technological developments.

The work will initially look to place Irish popular music within an existing and growing global narrative of dissatisfaction with digital music, drawing upon existing academic works by Stan Link relating to the temporal altering manipulation of ‘noise’, Mark Katz’s theories relating to the impact of ‘phonographic effects’, and incorporate these theories with

sociotechnical analysis outlined by Wiebe E. Bijker. In addition the work will introduce a counter to these impact narratives, looking at theories outlined by Jonathon Sterne which look at a long existing 'metalanguage of sound'.

Upon outlining these theories, the work will introduce the implications on Irish popular music, drawing on my existing PhD research on Irish musicians who have recorded albums both digitally and by more antiquated means from 1992 to 2014. This will entail a brief look at various case studies before a more focused look at Damien Dempsey's 2003 studio album, *Seize the Day*. The paper will place a singular case study within a global narrative, yet equally draw out an unique Irish response to the digital era based upon analysis which incorporates existing theories and allying them with a new theory based upon poststructuralist work by Roland Barthes and Jacques Derrida relating to metalanguages, remembered punctums, and hauntological engagement with the past.

"Blindness and Insight in Verdi's *Don Carlos*"

Jason Weir (King's College, London)

The critical reception following the première of Verdi's *Don Carlos* in 1867 focused on the composer's turn towards a form of "soft historicism" inherent in Schiller's original drama (Mondelli, 2013). This distortion of material stood at odds with the historical position of Verdi's music, premièred during a period of major technological changes in the print industry that resulted in a more empirical form of documenting the past. In this paper I will explore Verdi's shift towards a more static, psychologically-focused model through his use of the written word within the opera and discuss how this relates to broader themes of surveillance and communication.

King Philip's bright lights regime reveals the inverse relationship between the intensity of surveillance and the circumscription experienced by certain characters, seen most acutely in the Act Four duet. Here I will examine how various forms of musical and psychological tension are related to ideas of blindness and insight with particular reference to Jacques

Derrida's *Memoirs of the Blind*. In drawing together the major themes above I will argue that the tension between the progressive tendencies in Verdi's music and Schiller's allegorical treatment of the characters creates an enlarged spatial perspective from which we can examine the contradictory relationship between the frustration of physical sight and the perspicacity of the blind Inquisitor.

"Gael-Linn Recordings 1957-1963"

Niamh O'Brien (National University of Ireland, Galway)

This paper will examine how the cultural organisation Gael-Linn negotiated its aims to both preserve 'traditional' Ireland and present traditional music in a contemporary format, in the atmosphere of change and internationalisation that characterised 1960s Ireland. 78rpms and LPs released by Gael-Linn will be analysed as evidence of the organisation's objectives and as representations of 1960s' Irish tastes.

Gael-Linn's first releases were a batch of twenty 78s that ran from 1957 to 1961. Their aim with this series was to record sean-nós singers unaccompanied as a means of promoting and preserving the riches of the Gaeltacht. Aside from the Irish language lyrics on the back, the records were otherwise designed in the style of any other record at the time with a sleek, modernist pattern of red and black music notes and stylised writing on the front cover. The records, which became known as "the Gaeltacht 78s", are an example of the modernisation and commodification of traditional music and its transition into the technological world, thus reflecting the primary ethos of the organisation itself, which was to create a modern image for the Irish language. Alongside the Gaeltacht 78s Gael-Linn began releasing full-length LPs in 1958. Sean Ó Riada and Cabaret Gael-Linn brought traditional music to the Georgian Rooms and Concert Halls of Dublin by appropriating the tradition to urban, middle-class tastes. Evident in these early recordings therefore, is the juxtaposition of two approaches to traditional music: the influence of the western classical tradition and the aim to preserve the art of sean-nós singing. The recordings merit a thorough examination as they

illustrate a moment of transition in the story of Irish traditional music where aims of preservation and modernisation are realised by this one organisation.

“Radio Programmes and Irish traditional Music 1970-1994: Passive or Active Mediators of Change?”

Helen Gubbins (University of Sheffield)

Radio Telefís Éireann (RTÉ), the Irish public broadcaster, was one of the key sites for Irish musical production and debate in the twentieth century. This paper introduces doctoral research at an initial stage, concerned with investigating the influence that RTÉ’s representation had on Irish traditional music and activity, ideas, and discourse within the time period 1970-1994. The relationship between RTÉ’s musical programming and musical change in that period is central to our understanding of the watershed of Irish traditional musical activity and thought embodied by the dance show *Riverdance* in 1994 (which shifted the focus of commercial activity from the aural experience of radio to the audio-visual event of film, television, and theatre). The primary case study of this research is *The Long Note* (1974-c.1991), a weekly Irish traditional music radio programme involving multiple presenters, producers, and performers. Preliminary programme listenings and interviews conducted by the author with key personnel indicate that *The Long Note* was a significant development from previous radio programming, directly engaged with current musical events, and concerned with its audience members, beginning at a time when revival in all areas of Irish traditional music was leading to a debate on certain practices within this musical tradition. The paper will explain why the advent of *The Long Note*, with its novel magazine-show format of current commercial recordings combined with archive and outside recordings and topical events, is crucial to understanding shifts in Irish traditional music terrain in this period.

SESSION 10: Analytic Approaches

“Directional Metre in Brahms: Crises of Tonicity?”

William Bosworth (University of Cambridge)

Analysts including David Lewin, Walter Frisch, Richard Cohn, Yonatan Malin, and Peter Smith have posited that metres can act like keys in Brahms’ music, with metric states acting like and even synchronising with harmonic functions in many works. This leads to the idea that a work’s primary metre has a status analogous to tonic, and has prompted the development of several kinds of ‘metric space’ (principally by Cohn and Scott Murphy) to model relationships between different metres.

But how does this analogy function in works which end in a different metre than their ‘tonic’? There are roughly fifty instances in Brahms’s *oeuvre* of what is here termed ‘directional metre’ as an analogue to directional tonality. This paper explores different aspects of the concept of directional metre with two case studies – the String Quartet Op. 51/1 and the String Quintet Op. 88 – showing the different expressive and theoretical routes such trajectories can take.

“The Shape of the Voice: Analysing Vocal Gestures in Popular Song”

Bláithín Duggan (Trinity College Dublin)

This paper identifies and analyses vocal gestures – the manner in which intonation affects the *way* the voice moves through time. Using melodic spectrograms, I discuss singers’ subtle pitch and rhythmic inflections that give phrases and songs their particular expressive qualities. Important gestures in a song may relate to pitch, contour or rhythmic traits, or may be the combination of simultaneous characteristics in multiple domains.

These ideas are explicated through case studies from the Beatles’ first LP *Please Please Me*. In ‘Misery’, for instance, McCartney consistently sings an arch-shaped gesture – his voice swells upwards to the primary pitch, before sliding downwards in a long decay. The prevalence of this gesture on words such as ‘world’ and ‘misery’ emphasises the emotional misfortune of the narrator. This and other vocal gestures are significant in

the early Beatles records, not only for their impact on the song's meaning, but also because they highlight the influence of girl groups and early rock and roll artists; the arch gesture of 'Misery' probably stemmed from their emulation of these cover songs. The different types of gestures across the album also begin to illuminate the distinctions in song personas between McCartney and Lennon.

"Franz Liszt's Piano Sonata in B Minor: Precedents for an Analytical Evolution"

Bryan Whitelaw (Queen's University, Belfast)

Franz Liszt has all too often been discarded as the virtuosic showman, despite the fact that his orchestral works find great praise and attract scholarly engagement. However, one also finds striking development of formal design and tonal harmony in many of the works for his principal composition medium, the piano. This paper seeks to explore the practical application of James A. Hepokoski and Warren Darcy's 'Sonata Theory' upon Liszt's magnum opus for the instrument, the Sonata in B Minor.

I shall first consider the historical analyses placed upon the work that deals with structural design, as it pertains to the paradigm of classical sonata form. Previous research reveals two main theoretical camps; those in favour of a multi-movement analysis (with conflicting hypotheses therein) and those in favour of a single movement sonata form. An understanding of these historical conceptions of the piece allows one to then highlight areas of conflict and offer a new solution.

Finally, I shall use sonata theory to survey the Sonata in B Minor's landscape in a new light. The title 'Sonata' has clear generic implications, many of which are met by Liszt; sonata theory provides a model with which to outline the compositional deformations employed by the composer and the implications of this practice. In particular, I offer new perspectives on the validity of the double-function form, insight into the rhetorical layout of a rotational discourse, and propose a nuanced analysis befitting of this striking work.

SESSION 11: Song and Setting

“Lakeland Hunting Songs: A Mirror on Contemporary Rural Communities”

Mary Elizabeth Emmett (University of York)

There has been a continuous singing tradition associated with the Lakeland Fell Packs since at least the early 19th century and the times of Lakeland’s most famous hunter: John Peel. But particularly over the past 30 to 40 years a significant decline has been perceived in this social practice. This paper seeks to explore the reasons behind this decline, particularly in relation to issues surrounding rural communities in the UK today.

Since first coming across this tradition in 2011, I have collected and transcribed over 120 Lakeland Hunting Songs. The majority of my collecting has come from my own live recordings – in people’s homes and at song nights held in pubs across Cumbria – but also from older sources such as cassettes in local people’s collections. It has been a fascinating voyage of discovery uncovering the breadth of this living tradition with songs that reflect the lives and experiences of those participating.

This oral tradition thrived for over 150 years but, where once song nights could attract over 500 people, they can now struggle to gather 30. Interviews that I have conducted recently have revealed a deep concern about not only the future of this musical tradition, but for the very communities within which it exists. I will conclude by trying to answer: What could be/is being done to save this tradition; should it be saved; and what can the plight of this tradition tell us more generally about life in contemporary rural communities.

“Musical to Read, Difficult to Set:’ Handel’s Response to the Musicality of Dryden’s *Alexander’s Feast*”

Cathal Twomey (Maynooth University)

As John Dryden himself observed, the verse he wrote for composers to set to music exhibits a number of features not found in his other poetry. In the second of his Cecilian odes, *Alexander’s Feast*, these features reach an unprecedented level of pervasiveness and expressive importance. From

stanza-ending choral refrains to word-repetition within lines and complex metrical and rhythmic ‘sound-effects’, the poem overflows with cues to the composer and ‘word-music’ that makes even a spoken performance into a sonorous display.

When George Frideric Handel undertook to set *Alexander’s Feast* in 1736, Edward Holdsworth observed that ‘tho’ ’tis very musical to read, yet the words [...] are very difficult to set [...] I hope [Handel’s] superior genius has surmounted all difficulties.’ The concern is a valid one, for how is a composer to approach a text in which the poet has already attempted to do so much of the work for them? Moreover, the poem had been set to music twice already, and its popularity would no doubt ensure that the public was well-acquainted with its lyrical qualities.

This paper explores Handel’s solutions to the metrical and stanzaic complexities of the *Feast*, as well as its inbuilt word-repetition, examining which poetic ‘musicalities’ the composer embraced, transformed, or rejected. It also presents evidence for the setting as a public display of musico-poetic virtuosity, strongly engaged with the English choral tradition and ‘classic’ literature, and suggests the *Feast* as a starting point for a musico-poetic interrogation of Handel’s wider output in English.

SESSION 12: Music and Autonomy

“Autonomy and Artistry: André Caplet and Claude Debussy”

Clare Wilson (Maynooth University)

“This Caplet is an artist. He knows how to find a sonorous atmosphere, and, with an attractive sensitiveness, has a sense of proportion; something which is more rare than one would believe in our musical epoch patched or closed up like a cork.” So wrote Debussy, in correspondence with Georges-Jean Aubry early in 1908. High praise indeed... but this begs the question, just what exactly did Debussy see in Caplet’s artistry?

The early 1900s was a time when *debussysme* was quite the craze, a platform for amateur composers’ emulation of this great innovator’s style and method. This fashionable phenomenon elicited a strong response from

the French press; critics offered diverse, and often scathing opinions of the fad.

Caplet was different. Not quite of the *debussyste* populace, this young man would become Debussy's close friend and confidant, as well as assisting Debussy with creative matters. Furthermore, it was Caplet's conducting baton which had a reputation for true Debussy interpretation.

Addressing the very nature of *debussysme*, and the surrounding connotations of the movement, this paper delves a little further into the rationale behind Debussy's high esteem for Caplet. Did Caplet simply pander to Debussy's every demand, or was Caplet a true independent artist, in possession of skill and musical craftsmanship, respected and admired by Debussy? Through selected musical examples, a portrait of Caplet's artistry shall be rendered, leading to a perspective on just what it was that Debussy championed in this young Normande musician.

"The *Inception* of 'Time': Film Music and Audiovisual Convergence"

Simon Nugent (University College Dublin)

While film music has been regularly employed to promote new films in the form of trailer music, there has been a dramatic increase in the use of film music for different audiovisual functions. Many tracks of film music have been used as theme songs for television programmes, to intensify the effect of particular scenes in television, and to create allusion(s) between films, television programmes and games. This convergence of the function of film music blurs the division between types of audiovisual media and alters the meaning(s) associated with them. By considering Michel Chion's concept of "added value", this paper will examine the varied use of the track 'Time' throughout audiovisual media including film, film trailers, television, and media platforms such as YouTube. Composed by Hans Zimmer for Christopher Nolan's 2010 thriller, *Inception*, the track has become one of the most widely recognised pieces of film music to come out of Hollywood in recent years. This examination of the use of 'Time' will be contextualised

within the changing use, meaning, and consumption of film music throughout audiovisual media and audiovisual platforms.

“*Missae Sine Nomine* – Some Thoughts on Tradition and Creativity in Polyphonic Mass Ordinary Settings in Italy around 1600”

Emanuel Signer (University of Cambridge)

In the history of masses of the fifteenth to the seventeenth centuries one often comes across particular ordinary settings being referred to as *Missae sine nomine*. These ‘nameless’ masses have often been assumed to bear this title in order to be distinguishable from other masses which may use *cantus firmi* as the basis for the compositional texture or from masses referring to madrigals or motets as their parody models. In addition to their independence from pre-existent musical material, however, it appears to be the case that towards the end of the sixteenth century Italian *sine nomine*-masses developed particular individual features which define them as something like a subgenre with particular compositional characteristics in their own right.

In this conference talk, I would like to discuss *sine nomine*-masses, concentrating on those distributed in printed collections, as in these cases the title ‘sine nomine’ was chosen deliberately during the course of the publishing process. I would like to show how in many cases, *sine nomine*-masses resemble parody masses in their compositional structure, although with their title they make a prominent point of their independence from pre-existent musical material. Structurally, they appear, in many instances, as ‘parody masses without a parody model’, blending into the tradition of sixteenth century parody masses, while also granting their composers complete control over the musical material being used in the polyphonic setting. This makes these masses a suitable example for a discussion of tradition and compositional creativity in Italian sacred music around 1600.

Keynote Address

“A New Fifteenth-Century Songbook”

Professor David Burn (University of Leuven)

In December 2015 a musical source that had been purchased at auction by a private Belgian art-dealer was brought to the Alamire Foundation in Leuven for examination. The source, it turns out, is a previously unknown late fifteenth-century chansonnier, complete and in its original cloth binding. The discovery of such a new source counts as sensational: only a very small number of similar such sources survive, and the last time that anything equivalent appeared was in 1939. In my presentation, I will present this new songbook, discussing the methods involved in coming to terms with a new musical source, and the consequent remapping of known terrain that that entails. Some more general remarks will also be offered on the relationships between historical knowledge and surviving source materials.

Notes

Notes

Critical Texts Study Group

Text-Based Discussions of Selected Themes – Exchange of Ideas – Friendly Get-Togethers

Royal Irish Academy of Music, Recital Room, Wednesdays, 18:00–20:00

Themes for Discussion

Musical Performance and the Media (1 February 2017)

Music as Cultural Practice (1 March 2017)

Popular Music Studies (5 April 2017)

Musicology in the Twenty-First Century (3 May 2017)

Open Session (7 June 2017)

Free entry – All welcome – Sign up today for further details and reading list: anja.bunzel.2013@mumail.ie

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