

# 18<sup>TH</sup> ANNUAL CONFERENCE OF THE SOCIETY FOR MUSICOLOGY IN IRELAND

University College Dublin  
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## Abstracts and Biographies

### Session 1a: Music of the Long Eighteenth Century

Éamonn Galldubh (Dundalk Institute of Technology)

*Between the Giges and the Reels; Early Uilleann Piping Repertoire 1700-1820*

The uilleann pipes were developed in the early eighteenth century having been influenced in design by existing instruments, including the pastoral pipes, *musette de cour* and baroque oboe. Initially known as the Irish pipes or the ‘union pipes’, the development of this instrument took place in the context of a surge of interest in bellows blown bagpipes, particularly among the aristocracy who saw them as an acceptable instrument on which to perform. In the Irish context these members of the landed gentry were described by Captain Francis O’Neill (1913) as ‘gentlemen pipers’, such as Walker Jackson, Lord Rossmore, Captain Kelly and many others.

Early tutors for the instrument such as that of Farrell (1805) included baroque material and the popular music of the time. These tutors were aimed at a musically literate audience and did not limit the repertoire presented to Irish or folk music. Private collections such as that of piper Patrick O’Neill (1765-1832) also included gavottes, minuets and pieces by Handel. In a wider European context, composers such as Vivaldi were writing music specifically to be performed on pipes, in this case the French *musette de cour*.

This paper will explore the material played by early uilleann pipers with particular reference to the written sources available and to examining to what extent baroque material may have been attempted on the instrument. How this information may be used to inform and inspire current performance practice on the instrument will also be investigated.

**Éamonn Galldubh** has toured and recorded with artists including Riverdance, Moya Brennan, Clannad, Niamh Ní Charra, Lorcán Mac Mathuna, Kila, Jiggy, Ragús, Celtic Woman, Druid Theatre, Cara Dillon, Hazel O’Connor. Damien Dempsey, Bruce Guthro, Caitríona O’Leary, Tarab, Zoe Conway, Karen Leitner and the National Symphony Orchestra. Éamonn holds a master’s degree in music performance (first class honours) from DIT Conservatory of Music and is currently completing a PhD in DkIT, researching the performance of baroque repertoire on the uilleann pipes. Éamonn is the lecturer for the ‘Collectors of Music and Song’ module for the Folklore department in UCD and also delivers lectures on the ‘Music in Ireland’ module for UCD School of Music. Publications include the music collection ‘The Hare’s Paw’. As a composer his work has been performed and recorded by artists including Moya Brennan and Zoe Conway. More details can be found at his website [www.galldubh.com](http://www.galldubh.com).

Estelle Murphy (Maynooth University)

*Court Ode Collaboration: William Boyce and his Poets*

William Boyce (1711–1779) was an extremely popular and well-respected composer in his own time. He was prolific throughout his career, during which time he was a teacher, organist, and, perhaps most notably, the Master of the King's Musick. His impressive compositional output was in spite of the fact that his hearing began to deteriorate at the young age of 24.

One task allotted to Boyce as Master of the Musick was to produce the biannual court odes to be performed before the British monarch on New Year's Day and the king's birthday. The poetry for these was supplied by the Poets Laureate. The odes have long been dismissed by scholars as 'sycophantic drivel' and their settings an imposition on the composer. However, the political value of these texts notwithstanding, such opinions overlook the insight that can be obtained from a large body of works for which both sides of a collaborative process survive: the ode as a standalone poem and its related form as a musical entity.

A budding field of enquiry for musicology, currently being interrogated by Cathal Twomey, is an investigation of how composers tended to use schematic approaches to word-setting. This paper investigates how Boyce's odes relate to such word-setting schemes with a view to uncovering more about the collaborative process. It will present several case studies of odes to determine the effect that the poetry, the poets, and the poet-composer relationship might have had on his compositional choices.

**Estelle Murphy** graduated with a PhD from the School of Music & Theatre, University College Cork, in 2012. She was appointed a lecturer in music at Maynooth University in 2014. Her research looks at English and Anglo-Irish music of the seventeenth and eighteenth centuries. Estelle's second area of research is in popular music.

Estelle's forthcoming publications include a lengthy critical edition of John Eccles's theatre music, due to be issued in early 2021. Her chapter on ceremonial song in eighteenth-century Dublin is forthcoming in *The Oxford Handbook of Irish Song*.

Estelle is working on a monograph on the court ode from the Restoration for Boydell & Brewer press. She was the recipient of a Royal Irish Academy Charlemont Grant in 2019 and was made a Bodleian Visiting Fellow 2019–2020 (now postponed) in conjunction with the British Society for Eighteenth-Century Studies, which will support her ongoing research for her monograph on the court ode and the works of William Boyce in particular.

Damián Martín Gil (Conservatorio Profesional de Música 'Hermanos Berzosa', Cáceres, Spain)

*Gender and the Guitar in Paris, 1750 - 1804*

The so called 'Spanish' guitar reached a level of popularity in Paris during the second half of the eighteenth century that was not equaled in any other major city in Europe. Close to forty methods, thirty periodicals and hundreds of collections for guitar were published in the French capital in this frame of time which indicates a remarkable enthusiasm for this instrument. Yet the guitar almost never figures in modern accounts of musical and social history in this period.

Further, as it can be seen in many sources, the guitar was very much associated with the 'fair sex' at this time. Especially little is known about this phenomenon, however, because musicological studies of the guitar have focused primarily on organological evolution (Sparks, 2002), the publication of guitar methods (Stenstadvoll, 2010), and performance techniques (Valois, 2010).

The paper presents the results of a preliminary study on the role of women in the guitar sphere in Paris between 1750 and 1804, as well as the perception of the guitar in terms of gender, analyzing references in newspapers, journals, dictionaries and music scores.

**Damián Martín Gil** is a classical guitarist and a musicologist holding a tenured position at the Conservatory of Cáceres (Spain) since 2010. He has obtained grants from among other institutions the Fundación Caja Badajoz (Spain), Fundación Antonio Gala (Spain) and The Research Council of Norway. In early 2020 he was awarded with the Andrew Britton Fellowship by the Consortium for Guitar Research (Cambridge, UK), institution that recently named him ordinary member. His articles have been published in several of the most outstanding journals specialized in classical guitar such as *Il Fronimo* (Italy) and *Soundboard Scholar* (USA) and he has presented his research at various international conferences around Europe. Forthcoming articles are ‘Unravelling la Discussion entre les Carulistes et les Molinistes (Paris, 1828)’ (*Soundboard Scholar* 6, December 2020) and “‘The Famous Vidal’: New Light on the Life and Works of a Guitarist in Late Eighteenth-Century France’ (*Eighteenth Century Music* 18.1, March 2021).

## **Session 1b: Organs, Organology, and the History of Instruments**

Jessie Cox (Columbia University)

*Posthumanistic Organology: Diffracting the Instrument*

A posthumanistic reading of the field of organology shows the interdependence of apparatuses, bodies, subjects/objects, and episteme. Through the notion of intra-action, heard anew through improvisation, we can redefine aesthetic theory and re-evaluate the material(s), space and time of musical performances. By resounding the human in and through the instrument (and vice versa) their mattering and many of their entanglements become amplified. This leads to questions of bodies, boundaries, individuals and universals, aesthetics, and subjects/objects. Via organology posthumanism can be clarified and via posthumanism instruments can be (re)defined. A posthumanistic organology has to re-differentiate, through diffraction and improvisation, the instrument, its space-time, its being, and its becoming.

**Jessie Cox** is a composer, drummer, and scholar, currently in pursuit of his Doctorate Degree at Columbia University. Growing up in Switzerland, and also having roots in Trinidad and Tobago, he is currently residing in NYC. His scholarly writing has been published in the journal *Sound American*, and *Castle Of Our Skins*’ blog; and a publication is forthcoming in *Critical Studies in Improvisation*. He has presented his work at numerous conferences and festivals such as the Cecil Taylor Conference, New Music Gathering, and NUNC3 at Northwestern University. At Columbia University he is a co-organizer of the Comparing Domains of Improvisation, a group that facilitates talks by prominent and emerging scholars so as to engage in interdisciplinary meetings around improvisation; which has led to conferences titled *New Materialist Approaches to Sound*, and *Improvisation and Time*. As a composer he has written over 100 works for various musical ensembles including electroacoustic works, solo works, chamber- and orchestral works, works for jazz ensembles and choirs; including commissions and performances by LA Phil, JACK Quartet, Steve Schick, ICE, Either/Or, etc. As a performer Jessie has played in Europe, Africa, the Caribbean and the USA; with musicians from all over the world.

Rachel Duffy (TU Dublin)

*The (Inter)national Harp*

The Irish harp has long been an international instrument. As early as the seventeenth century Irish harpers were forced to flee the country due to political factors, and took up positions at European court. Addressing the harp in all its forms, this paper explores the manner in which the twentieth-century revival of the instrument manifested itself in a global context. Drawing on literature, interviews and archival research, significant events will be explored including Irish involvement in World Harp Congresses and Pan Celtic Congresses as well as international tours by Irish artists such as Gráinne Yeats, Nancy Calthorpe and Derek Bell. Two major international events hosted in Ireland during this period will also be discussed, namely the 1992 World Harp Festival in Belfast and the Ninth World Harp Congress, hosted in Dublin in 2005. Additionally, engagement with international reviews and syllabi will demonstrate the international reach of Irish harp publications and recordings. Key themes emerging from the paper will be examined with reference to the twentieth-century revival of Irish harping and the international harp scene at this time. Finally, the findings will be discussed in light of current developments in the Irish harp landscape, including the recent inscription of the Irish harp on the UNESCO list of Intangible Cultural Heritage in December 2019.

**Rachel Duffy** is a harp player from Wicklow, who enjoys a career in performance and teaching. She is a TU Dublin Research Scholar studying the harp in Ireland 1960-2005 and holds a First Class Honours Degree in Music Education from Trinity College Dublin and the Royal Irish Academy of Music. She has presented at SMI, ICTM and SMEI conferences and the International MISTEC Conference.

A prize-winner of the Fleadh Cheoil and the Feis Ceoil, Rachel has performed in high-profile venues such as Dublin Castle, Dublin City Hall, the RDS and the National Concert Hall, as well as on RTÉ, TV3 and TG4. She has played at festivals in China, Germany, Wales and Spain and performs regularly as a member of the National Folk Orchestra and the TU Dublin Harp Ensemble. Rachel directs the Bray CCÉ Harp Ensemble and is co-conductor of Music Generation Wicklow's Rithim Orchestra.

Patrice Keegan, Carole O'Connor (Royal Irish Academy of Music)

*Four Hands, four Feet, one Organ: An Examination of Contemporary Repertoire for Organ Duet*

This paper examines the wealth of repertoire in existence for organ duet. In contrast to the well-established body of works for piano, this genre is a relatively under-researched area, but provides an innovative alternative in the programming of events for this instrument in the context of the concert hall.

To this end, we provide a brief survey of works by a number of composers dating from the nineteenth- and twentieth centuries, including Adolf Friedrich Hesse, Gustav Merkel, Josef Labor, Kenneth Leighton and Naji Hakim. The main focus of this paper is the work of two organist-composers for this discipline, Dutch composer Ad Wammes and Irish composer Andrew Johnstone. Wammes's two duets, the four-movement work *Wave* and significantly shorter *Vamuus* both dating from 2017 will be examined alongside Johnstone's Sestetto Sonata 2-4 clav. e ped. doppio composed in 2019. Sound and video recordings will be central to an examination of these works, showing the variety of possibilities and challenges involved in the composition and performance of this repertoire.

**Patrice Keegan** began her studies at DIT and graduated with Honours in 2006. Her first thesis, supervised by Dr Anne Leahy, examined Max Reger's 'Ein feste Burg ist Unser Gott' organ

fantasia. She held the position of Organ Scholar of Trinity College for three years and following her degree, took up the position of Organ Scholar of St Patrick's Cathedral for two years.

In 2009 Patrice completed her Masters, with her thesis, under the supervision of Dr Paul McNulty, entitled 'Louis Vierne: The Last French Romantic Symphonist'. Some career highlights since then have included the release of the album *Les Angélus* and an appearance on *Potboilers*, *Pastiches* and *Party Pieces*. She is a regular performer at various concert series throughout the country.

Patrice has been the resident organist in Holy Cross Church, Dundrum since 2008 and is currently pursuing doctoral studies at the Royal Irish Academy of Music.

**Carole O'Connor** is a first-class honours graduate of DIT Conservatory of Music and Drama and UCD, where she respectively completed performance and master's degrees. She furthered her organ studies at the Royal Irish Academy of Music and was awarded a PhD by DIT Conservatory of Music and Drama. She has contributed to *The Musicology Review* and *A Musical Offering – Essays in Honour of Gerard Gillen*, and has presented a number of papers in previous SMI events. Her research has focused on the music of Jehan Alain and his contemporaries.

Carole is the piano accompanist for RTÉ Cór na nÓg, RTÉ Cór Linn and the Dublin Male Voice Choir. She teaches in Alexandra College, Blackrock College and for Church Music Dublin, and is organist of St Andrew's Church, Westland Row.

## **Session 1c: Musical Activism**

Boris Hei Yin Wong (Chinese University of Hong Kong)

*'The Day It Rained on Our Parade': School Marching Bands and the Ideology of Survivalism in Contemporary Singapore*

Since Singapore gained independence from Malaysia in 1965, the formation of brass bands in schools had been considered a 'high priority' by the government, with the aim to 'engender group discipline, esprit de corps and a sense of national identity'. The School Band Movement was therefore launched in 1966 to also compensate for the lack of marching bands to be deployed in national ceremonies. While the historical overview on the School Band Movement demonstrates the practical level of using the marching band to serve Singapore's social and political needs, this paper argues that there is another level of ideological and metaphorical conceptualization. Sociological studies on Singapore's national identity construction suggest that during the country's early years of independence the rhetoric of survival was used by the state leaders in their public speeches and writings. With the understanding of the brass band as a metaphor of power, this paper portrays Singapore's ideology of national identity through a discourse analysis of the state's interpretations on the marching band. I suggest that the brass band was conceptualized as a manifestation of the ideology of survivalism, which was partly yet largely constructed from the event during the National Day Parade in 1968 when the marching band students had to perform in an unexpected heavy rainstorm. The event, with the conceptualization attached to the brass band since then, was constructed as a collective memory of the nation, and in turn inspired interpretations in cultural forms.

**Boris Hei Yin Wong** is a Ph.D. ethnomusicology student at the Music Department of the Chinese University of Hong Kong, at the same time working as a full-time secondary school music teacher in Hong Kong. He obtained the Bachelor of Arts in music (First Class) and Master of Philosophy majoring in historical musicology at CUHK. His master's thesis is on the convention of the American musical and Stephen Sondheim's Broadway works in the 1980s. Among the

honors he has received during his studies include CUHK Chung Chi College Academic Creativity Award, China Soong Ching Ling Foundation ‘Gucci Timepieces and Jewelry Music Fund’ Scholarship, and the Dean’s List Honor from the Faculty of Arts. His research interests include ceremonial and marching band practices and traditions in Asia, particularly Singapore and Hong Kong; school music competitions; and intersection between ethnomusicology and music education.

Christopher Smith (Texas Tech University)

*#DancingIsNotACrime: Dance, Defiance, and Digital Resistance in the Transnational 21st Century*

In a live video posted to YouTube Sept 2 2014, a young woman, dressed in black and standing on a stationary car, responds to low-fi pop music by dancing, and then unwinding her hijab and fluffing her long hair. Lisa Daftari’s upload eventually registered over 1 million views, and precipitated a spate of responses depicting young women dancing in public places, eventually spawning the hashtag #DancingIsNotACrime.

Yet, across many historical moments, dancing has been a crime; as recently as 2018, Iranian Instagram star Maedeh Hojabri was arrested for posting videos of herself dancing in her home. Shortly thereafter a grainy, low-resolution video depicted a heavily-veiled Hojabri expressing contrition for her ‘crime’.

In many cultures across many eras, dancing in public has been a tool for resistance – to social controls, to enclosure of public space, to dominant culture’s movement expectations. Those employing movement as resistance – whether washoi dancers at Grant Park during the 1968 Democratic National Convention or drag queens at Stonewall in 1969 – often do so precisely because street dance is portable, mutable, and infinitely viral: capable of transmission by person-to-person contact. Multiple revolutionary movements from hip hop to the Arab Spring have begun in search of safe spaces for dancing, while the repression of public dance has been a locus for authoritarian crackdowns.

Drawing upon a larger historiography of public dance as resistance, and employing methodologies from semiotics, musicology, kinesics, and political science, this presentation explores #DancingIsNotACrime as a potent, present, and immediate vehicle seeking justice and social revolution.

**Chris Smith** is Professor, Chair of Musicology, and founding director of the Vernacular Music Center at Texas Tech University. He composed the theatrical show *Dancing at the Crossroads* (2013), the ‘folk oratorio’ *Plunder! Battling for Democracy in the New World* (2017), and the immersive-theater show *Yonder* (2019). His monograph *The Creolization of American Culture: William Sidney Mount and the Roots of Blackface Minstrelsy* (Illinois, 2013) won the Irving Lowens Award; his newest book is *Dancing Revolution: Bodies, Space, and Sound in American Cultural History* (Illinois, 2019), and is a collaborator, with Thomas Irvine (Southampton), on the Turing Institute project ‘Jazz as Social System’. A former student of jazz pedagogue David N Baker, he conducts the Elegant Savages Orchestra symphonic folk group at Texas Tech, and concertizes on guitar, bouzouki, banjo, and diatonic accordion. He is a former nightclub bouncer, carpenter, lobster fisherman, and oil-rig roughneck, and a published poet.

Georgina Hughes (University College Dublin)

*Dame Evelyn Glennie: Solo Percussion at the Intersection of Creative Arts Practice and Activism*

'My aim is to teach the world to listen; that's my only real aim in life.' (Glennie, 2007)

Within the framework of deaf hearing (Straus, 2011), Glennie has directed her career in recent years to addressing the broader issue of social deafness. What is the social responsibility of the contemporary artist and how has Glennie addressed this remit?

Public musicology and inclusive community music initiatives represent a movement towards ensuring that musicians and academics contribute to both cultural and social progress. Dame Evelyn Glennie, driven by her ethos 'To teach the world to listen', has asserted her views in relation to disability rights, ageism, poverty and education provision. At times her work as an activist and philanthropist combines music-making with social justice issues (as in the case of a composition and performance for World Elephant Day 2019). In other instances, she has taken her role as creator and innovator beyond the art of music, using her status to promote meaningful social progress in other ways (for example climbing Mount Kilimanjaro for Able Child Africa).

This presentation will provide an overview of Glennie's activism as manifested in a number of creative music projects and collaborations, and will also consider how her career has moved beyond the domain of music in this respect. In teaching the world to listen, Glennie has insisted that we actively engage with solo percussion; as a deaf performer she exemplifies the importance of inclusion in the arts; on a fundamentally human level, her work encourages and broadens the ways in which we can communicate with one another. In what ways does her career trajectory suggest possible futures for public musicology and community music?

**Georgina Hughes** is a lecturer in the Department of Creative Arts, Media and Music at Dundalk Institute of Technology, where she teaches a range of subjects including musicology, history, analysis, musical theatre and performance.

After obtaining her undergraduate degree from Trinity College Dublin (majoring in percussion performance) Georgina completed an M.A in Music at Queen's University Belfast. She also holds a PGCE in Secondary Music. Georgina's research is centred on the evolution of solo percussion. She has recently submitted her PhD thesis (UCD) and continues to collaborate with world-renowned percussionist Dame Evelyn Glennie and the archivists curating the Evelyn Glennie Collection. Further research outputs arising from this project are forthcoming.

As a percussionist Georgina has performed extensively as both a solo and orchestral musician. Solo appearances include performances at the National Concert Hall, Bank of Ireland Arts Centre (Dublin), Waterfront Hall (Belfast), Newry City Hall and Trinity College (where she was concerto soloist with the TCD Orchestra in the final year of her degree). She is a founder member of both the South Ulster Percussion Ensemble and the D.I.T Percussion Ensemble (now TU Dublin).

## **Session 2a: Political Engagements**

Jessica Sommer (Lawrence University)

*Mozart and #metoo: The Implication of Women's Roles in Recent Operatic Productions*  
Operas can be understood as multimodal and cross-disciplinary. They involve the visual as well as the aural, and for the performer, action and expression. The narrative aspect brings forth

emotions and meaning in the context of culture, crossing into anthropological and sociological issues (Abbate 1999, 2004; Clarke 2005).

Many of Mozart's operas address ideas that can be understood as feminist, bringing eighteenth-century narratives onto the twenty-first century, #metoo stage (Levin 2007; Cusick et al 2018). *Le Nozze di Figaro* confronts the social status of working-class women and shows the power struggle that is tied to sex and class. *Don Giovanni* addresses issues of sexual assault and rape. Both operas, along with others by Mozart following the same line of thought, leave room for performative interpretation showing differing placement of victimhood, and varying strength in women's roles (Will 2018; Hunter 1997, 1999). The feminist ideas in these operas are thus best understood through a multimodal, performative analysis.

A few scenes from different recent productions of these operas will exemplify these issues, and I pinpoint music, words, and action as the multimodal aspects of my analysis. In *Le Nozze di Figaro*, 'Cosa sento' presents the Count hypocritically confronting Susanna about her supposed impropriety. In *Don Giovanni*, Zerlina and Donna Elvira try (somewhat unsuccessfully) to avoid Don Giovanni, at several points in the first act. Different productions of these scenes show varying interpretations, including feminist readings; my analyses will address a few interpretations.

**Jessica Sommer** is currently Visiting Assistant Professor, Music Theory at Lawrence University in Appleton, Wisconsin, USA. Her dissertation, *Embodiment, Enaction, and Signification in Analyzing Opera*, uses theories of embodied cognition and enaction to look at – and listen to – operatic performances and apply that embodied attitude to analysis. She is currently using her dissertation for her next stage of research, with a continued focus on the analysis of opera, including this paper presented here. Her other research interests include performance analysis, Benjamin Britten's operas, and time as a musical concept. She previously taught music theory at Ball State University and Grand Valley State University. She finished her Ph.D. in music theory at Indiana University in December 2018. She holds masters degrees from the University of Cincinnati and Florida State University, and a B.A. from Truman State University.

Helen Lawlor (Dundalk Institute of Technology)

*Ascendent Aesthetics and Class Implications: Irish Traditional Instrumental Music in the Twenty-First Century*

This paper seeks to explore the nature of instrumental traditional Irish music in its modern context. I argue that the lived experience of traditional musicians today is at odds with the published discourse on Irish traditional music that privileges debates and arguments that musicians themselves have long since overcome. Traditional Irish music, I propose is now in a new phase, one of maturation and confidence, arising from fifty years of revivalist and post revival activity. The once shunned 'session' is now but one participatory mode of musical expression alongside more formal and professionalized presentational contexts. The globalized competition, festival and concert industry has brought new forms of aesthetic and technical expertise to the fore, buttressed by formal education practices throughout the country. This has led to a shift in participation practices where the goal-orientated musician strives to attain a high level of musical proficiency, supporting an ever-growing series of workshops, masterclasses and other formal education events, requiring significant financial resources. In this paper I question if the new contexts materializing for traditional music practice serve to inadvertently disassociate it from its 'folk' roots and cement its identity as music of 'one' people rather than 'the' people. The expansion and proliferation of traditional music practice with historic ideological links to celticism, nationalism and even counter culture in its maturity has assumed a level of hegemonic legitimacy that may ultimately yet inadvertently sever its accessibility to all of the people of Ireland through a narrowing cohort of class-based participation.

Dr **Helen Lawlor** is a lecturer in music and Research Integrity Officer at Dundalk Institute of Technology. Her research area is traditional Irish music. Helen holds a Bachelor in Music Education (TCD), Masters in Musicology (UCD) and PhD in Music, for which she was awarded an Ad Astra Research Scholarship.

She is Chair of ICTM Ireland and a member of the JSMI editorial board. Helen is co-editor with Sandra Joyce of *Harp Studies, Perspectives on the Irish Harp* (Four Courts Press, 2016). In 2012 Helen published her research on the harp tradition in a monograph entitled *Irish Harping 1900-2010* (Four Courts Press). Helen has also contributed articles to the *Encyclopaedia of Music in Ireland, The Companion to Irish Traditional Music, Ancestral Imprints* and *Sonus*. She has delivered guest lectures at Harvard University, the New England Conservatory, the American Irish Historical Society, the Royal Scottish Conservatoire, Boston College, New York University and the Irish Arts Centre, New York.

Nicole Grimes (University of California, Irvine)  
*Beyond 'Widmung' and 'Träumerei': The Political Faces of Clara Schumann on German Film*

Throughout the second half of the twentieth century, Clara Schumann has been the subject of a number of feature films, three of them German: *Träumerei* (1944), *Frühlingssinfonie* (1983), and *Geliebte Clara* (2008). Taken together, these films bring us from the year in which Robert Schumann moved into the Wieck house to his death and its immediate aftermath. These filmic depictions of Clara Schumann, then, are bound by the same limitations imposed on the protagonist of Robert Schumann's song cycle *Frauenliebe und Leben* which, to cite Ruth Solie, never permits the protagonist 'to rupture the surface of her cyclic time, to live beyond the death of the hero.' Scholarship on these films has tended to emphasize just two of Robert Schumann's compositions: 'Träumerei' from *Kinderszenen*, Op. 15, and 'Widmung', from *Myrthen*, Op. 25. In evoking the intimate space of the piano miniature, and the poetic space of the Lied, this scholarship compounds the tendency to focus on the domestic realm in its portrayal of Clara Schumann. Yet the wide-ranging use of music in these films speaks to the multifaceted richness of Clara Schumann's artistic and performative self in a way that opens onto more complex readings. Despite their chronological limitations, each of these films grapples with the legacy of Clara Schumann by bringing different facets of her life to the fore. Moreover, in each of these films, the figure of Clara Schumann is refracted through the lens of a particular socio-political era in German history. We move from viewing Clara Schumann as seen through the lens of the end of World War II to the backdrop of East German film during the Cold War and, finally, the feminist lens of a West German filmmaker following German reunification. This paper probes the question of what Clara Schumann represents at each of these three historical moments, and what each of these three historical moments can reveal about Clara Schumann.

**Nicole Grimes** is Associate Professor of Music at the University of California, Irvine. Her books include *Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture* (CUP, 2019), *Rethinking Hanslick: Music, Formalism, and Expression* (co-edited with Siobhán Donovan and Wolfgang Marx, Boydell & Brewer, 2012), and *Mendelssohn Perspectives* (co-edited with Angela Mace, Ashgate, 2011), and numerous articles and chapters on the music of Brahms, Clara Schumann, Robert Schumann, Schoenberg, Liszt, Wolfgang Rihm, and Donnacha Dennehy. Her research has been funded by a Marie Curie International Fellowship from the European Commission, the Deutscher Akademischer Austauschdienst, and the Irish Research Council for the Humanities and Social Sciences.

Laura Watson (Maynooth University)

*Gender Politics, the Piano, and Rhoda Coghill's Career*

Rhoda Coghill (1903–2000) was a published poet and composer, but in mid-twentieth-century Ireland her largest audiences were the listeners who knew her as a piano soloist and accompanist, whom they heard in auditoriums and over the airwaves. As the Station Accompanist for the state broadcaster Radio Éireann from 1939 until 1968, Coghill held a unique and prominent position in the nation's cultural life. Recognised as a formidable performer since 1920, she maintained a busy schedule as a concert pianist throughout the 1940s too, in parallel to her radio work. Yet, despite significant cultural public service, during the 1950s a narrative about music in Ireland emerged in which her work was minimized – to an extent that in 1970 the *Irish Times* lamented how her concert career was almost forgotten.

In this paper, I argue that Coghill's status in the public sphere was undermined by pervasive gendered criticism of her work. While sexist reviews of professional women pianists had been commonplace since the nineteenth century and informed Coghill's reception to a certain degree, what really drove gendered perceptions of her work was her official occupation as 'accompanist.' Drawing on newspaper sources and other texts, I propose that a discursive strategy of 'feminising' accompaniment excused critics from properly acknowledging and engaging with the scope of Coghill's performance career.

**Laura Watson** is Assistant Professor in Music and Director of the MA Musicology at Maynooth University. Laura is a musicologist working on early twentieth-century French art music, women in twentieth-century and contemporary music, and popular-music memoirs.

## Session 2b: Brahms, Joachim, and Mahler

Martin Ennis (University of Cambridge)

*Relocating Brahms's 'glorious nation': New Light on the Origins of the Fest- und Gedenksprüche, Op. 109*

The three motets that make up Brahms's *Fest- und Gedenksprüche*, Op. 109, have attracted lively interest in recent years, with most attention, perhaps inevitably, focused on the twin issues of nationalism and historicism. Revisionist historians have typically ascribed weight to an earlier version of the title, 'Deutsche Fest- und Gedenksprüche', stressing the motets' associations with the recently founded *Reich*, while other writers link Op. 109 with a recent revival of interest in Schütz, often treating Schütz's style as a guarantor of Germanness. This paper offers a radically new interpretation of the third motet of Op. 109, 'Wo ist ein so herrlich Volk'. I argue that its roots lie not in North German Protestantism, but in Catholic music from a liminal part of Europe – in particular, in a work that long preoccupied Brahms. The proposed source yields fresh insights on Brahms and politics, on the origins of Op. 109, and on long-standing debates about Brahms's approach to declamation, insights that may well have implications, in turn, for our understanding of Brahms chronology.

**Martin Ennis** is Senior Lecturer at the University of Cambridge, where for many years he served as Chairman of the Music Faculty. Brahms is his central research interest: recent publications include articles on Brahms and the gavotte (*Current Musicology* 2019) and Brahms and endings (*Musicologica Austriaca* 2020). In 2018 he organized an international conference on *Ein deutsches Requiem*. He also has an international career as player and conductor. He is principal

keyboard player of the London Mozart Players, and has worked with the Monteverdi Choir, the OAE, the RPO, the Collegium Cartusianum (Köln), the Polish Chamber Orchestra, and members of St Luke's Chamber Orchestra (New York). Recent projects have included *Messiah*, directed from the harpsichord, in the Forbidden City, Beijing, and a solo harpsichord recital in the Gdańsk Festival, for which he (re)constructed several fragmentary works by Mozart.

Adèle Commins (Dundalk Institute of Technology)

*A Critical Friend: Finding Meaning in Charles Villiers Stanford's Memoriam to Joseph Joachim*

While Joachim's close association with leading contemporaries including Mendelsohn, Liszt, Robert Schumann, Clara Schumann and Brahms is well documented, his influence on the career and music of Irish-born composer Charles Villiers Stanford is also noteworthy. Stanford first met Joachim as a young boy growing up as part of a vibrant music scene in Dublin. Joachim signed the young boy's autograph book in 1868 and so began a close friendship between the two musicians. Over twenty years Stanford's senior, Joachim became a mentor and close friend of Stanford supporting his musical training in Germany and the development of his career in England. Joachim's network of acquaintances was useful to Stanford as he established himself in musical circles.

Joachim was a frequent exponent of Stanford's music and they both shared similar views on composition in the late nineteenth century. In response to Joachim's death in 1907, Stanford dedicated his String Quartet no.5 to Joachim, subtitled *In Memoriam Joseph Joachim*. Fittingly Stanford included a reference to Joachim's Romance op.2 no.1 for violin and piano, demonstrating the respect Stanford had for his friend. An article written by Stanford in 1907 about Joachim gives further insight into the reverence which Stanford had for Joachim noting that 'great as was his genius, sincere as was his modesty, and loyal as was his friendship, he had one gift more rare than all,-a large, true heart.' This paper critically considers the nature of Joachim's relationship with Stanford as friend and mentor drawing upon Stanford's correspondence to Joachim and examines Stanford's String Quartet no. 5.

**Adèle Commins** is Head of Department of Creative Arts, Media and Music at Dundalk Institute of Technology. Her main research interests lie in nineteenth and twentieth century English and Irish music. Other research interests include music editing and the scholarship of teaching and learning. She is a member of the Répertoire International de Littérature Musicale (RILM) Ireland committee. She is a musical director of the Oriel Traditional Orchestra and has released an album of newly composed music with Daithí Kearney entitled *A Louth Lilt* (2017). Publications include contributions to *Companion to Irish Music* (2012), *Encyclopaedia of Music in Ireland* (2013), *Éire-Ireland*, the *Journal of Irish Studies* (2019) and the *Journal of Music, Technology and Education* (2019).

Gregory Marion (University of Saskatchewan)

*Mahler and the New Symphony Ideal? Spatial Concerns in the 'Adagio' of Symphony X*  
The vastness of the movement justifies its interrogation in spatial terms. More prescient, however, is the degree to which its dimensions are in perfect balance: the intricate contrapuntal 'weave' that unfolds throughout integrates solo, sectional, varied chamber, and full orchestral effects. And yet the ever-changing terrain of the 'Adagio' does precipitate continual shifts in attention from region to region of Mahler's complex palette – a palette fortified by an expansive pitch field, and a substantial dynamic range.

Building on recent and established scholarship [Hogrefe, Monahan, Kaplan, and Agawu], the paper considers the means by which spatial concerns are continuously refracted, resulting in the misalignment of parameters such as those responsible, on the one hand, for defining sectional divisions, and on the other hand, for delineating form.

The epicentre of the movement is the recapitulation's 'wall of sound', where the confluence of independent strata generates a sublime climactic gesture. Although comprising a scant 5% of the whole, this 'wall of sound' contains vital clues regarding the conceptual ground that underpins Mahler's orchestral tour de force.

Working from the climactic gesture outward, the paper ultimately contextualizes the many spatial anomalies encountered throughout. No two spatial zones are identical, resulting in curious evocations of memory, where transformation is a constant and stands as the metaphorical equivalent of taking in familiar, and yet altered landscapes. In the end, the space in which the movement exists is intricately wedded to the space it creates, and constitutes musical synecdoche.

**Gregory Marion** is former Head of the Department of Music at the University of Saskatchewan (his headship term ended on June 30, 2020). Marion earned degrees in Music Theory from the University of Michigan (PhD), and the University of Alberta (MMus), and in Theory and Composition from the University of Western Ontario. Marion's areas of expertise include European music of the late 19th and early 20th centuries, and especially the music of Debussy, with a secondary interest in the music of Schubert. Of late, Marion's research has branched out to include Duke Ellington and Gustav Mahler. He has published numerous articles, and has presented at conferences in Canada, the United States, Europe, and Australia.

Katharina Uhde (Valparaiso University), Michael Uhde (University of Music, Karlsruhe)  
*Joachim and the Violin Romance: from Bravourstücke to 'Gestaltende Virtuosität'*

Lecture Recital

In this lecture recital we argue that one vehicle through which Joachim attempted to transform the state of 'violin playing' of the 1840s was the violin romance. Unostentatious and yet enchanting, the main qualities of the older French ancestor, the vocal romance, were simplicity, naïveté, a bucolic element of champêtre, and, according to Rousseau, a plainness that resisted heavy ornamentation and virtuosity. The violin romance from Beethoven to Joachim responded to, inherited, and stood in some sort of dialogue with, virtually all of these defining features. This article investigates a time window from 1848 to 1865 and shows how the romance helped manifest a reform whereby the romance replaced the older 'Bravourstück' in many of Joachim's performances, thereby supporting change: conspicuous, '1840s' virtuosity merged into 'Gestaltende Virtuosität', a term used by a critic to describe Joachim's interpretation in a concert of 1854, which was exploding, or shall we say imploding, with nuance and emphasizing musical shape and not technical mechanics. A different type of virtuosity than that associated with Virtuosenenthum, 'gestaltende' virtuosity brought out nuances associated with lyrical playing (colors, timbres, dynamics), which resulted in 'Gestalt' or shape and had little to do with 'showy' fast bow techniques such as ricochet and sautillé, which were stock ingredients in the repertoire of the 1840s.

This lecture recital uses historical, analytical, and performative strategies (the latter being native to practice-based research) to investigate Joachim's three romances (see below). Claiming that methods are as important as contents, we argue that the essence of Joachim's performative persona in these romances – which contradicts both 'Golden-Age-of-Virtuosity' showmanship and his later dignified, 'non-performing' Beethoven-centered persona – emerges as embodied knowledge through our lecture-performance.

Joseph Joachim (1831-1907)  
Romance Op. 2 No. 1 in B-flat major (1849)  
Romance in C major (1850)  
'Romance' from the Hungarian Concerto Op. 11 (1857)

**Katharina Uhde** is Associate Professor in Violin and Musicology at Valparaiso University, IN. She holds Masters and Dr. Mus. degrees in violin performance from the University of Michigan and a PhD in historical musicology from Duke University. She is the author of *The Music of Joseph Joachim* (Boydell & Brewer, 2018) and has published a Bärenreiter edition with works by Joachim, which she has rediscovered and performed as a soloist with orchestras in Ann Arbor, Valparaiso, IN, China (May 2019), and Warsaw. She has received grants and awards from the Andrew W. Mellon Foundation, the Richard Wagner and American Brahms Societies, and the Fulbright Commission. Her scholarly articles and chapters have appeared with Boydell & Brewer, Brepols Publishers, Cambridge University Press, *Nineteenth-Century Music Review*, Oxford University Press, *The Musical Times*, and *The Musical Quarterly*. Uhde has written the work list for the Joachim entry on *Oxford Music Online* and the Joseph Joachim article for *Oxford Bibliographies*.

**Michael Uhde** was born to musical parents; his father, Jürgen Uhde, was a pianist, musicologist, and author of several standard works about piano literature. Uhde studied at the music universities of Freiburg, with Carl Seemann, and Milan, with Bruno Canino, holding a scholarship of the 'Studienstiftung des Deutschen Volkes'. As a chamber musician, he gave concerts with instrumentalists such as Antonio Meneses, Wolfgang Meyer, Sergey Kravtchenko, and Antonio Pellegrini, touring extensively through many European countries, the United States, and Brazil. He was invited to give courses in piano and chamber music in many academies and Universities around the world, such as the University of Michigan, Ann Arbor, Tromsø (Norway), Universities of Belo Horizonte, Goiania, Brasilia, Sao Paulo and Curitiba (Brazil). He is professor of piano and chamber music and vice rector at the University of Music, Karlsruhe.

## Session 2c Opera, Ballet, and Staging

Tom Doyle (CIT Cork School of Music)

*Guns and Gondoliers: The Formative Years of Cork Operatic Society*

On Saturday 11 December 1920, a group of twelve RIC auxiliary forces were ambushed near Dillon's Cross whilst on their way to the then-named Cork Barracks. The reprisals that followed led to what is now referred to as 'the Burning of Cork'. That same evening, the Cork Operatic Society were presenting their eighth and final performance in a reprised run of Gilbert and Sullivan's *The Gondoliers* at Cork Opera House. Amidst curfews and ensuing danger, the production of *The Gondoliers* was one prime example of how ordinary local people used music and theatre to maintain a sense of normality in the face of adversity. The Society would eventually go on to present a further ninety shows before folding in the early 1980s.

Against a backdrop of political change and civil unrest, this paper aims to explore the emergence and formative years of Cork Operatic Society from its late-nineteenth century origins. It will also investigate the changing synergetic links and sociocultural impact that the Society had on its producing house, its musical directors and the local community.

A graduate of both UCC and CIT Cork School of Music, **Tom Doyle** is highly sought after as a musical director and pianist in Cork City and its environs. With a keen interest in both musical

theatre and opera, Tom's credits as musical director have included *The Stalls* (Ulysses Theatre Company & Cork Midsummer Festival), *Pubcrawl: the Musical* (Chattyboo Productions), *The Events* (CIT Cork School of Music), *American Idiot* (CIT Musical Society), *Songs for a New World* (Hibernian Ensemble), *The Opera Director* based on Mozart's *Der Schauspieldirektor*, *The Last Five Years* (Scruffy Duck Productions), *[title of show]* (UCC Dramat) and *Ragtime* (UCC Dramat).

An accomplished pianist and répétiteur, Tom has worked with ensembles such as Irish Youth Opera, Cork Operatic Society, Cork Concert Orchestra and the Band of the First Brigade. Tom lectures in conducting at CIT Cork School of Music where he also directs the musical theatre choir Union.

Yonit Kosovske (Irish World Academy of Music and Dance, University of Limerick)

*Staging: Serious Art or Spectacle?*

In this presentation I will consider the implications of staging a musical composition originally intended as an un-staged work. Through personal reflection and data gathered from audience feedback, my research contemplates what is gained, lost, or changed in transmission, translation, and reception. What shifts when the 'fourth wall' is partially blurred, when the audience moves from collective spectator to an integral part of the story-line? Does imaginative dramatization help to diversify audiences by engaging them in an otherwise elitist art form? Do innovative interpretations leave too little to the imagination? Particularly in Classical Western Art Music, can 'pure recital music' survive alone on the 21-century stage, or do audiences need additional multi-media material to render repertoire and text accessible? In doing so, are we at risk of cheapening music or dishonouring the (often deceased) composer? Is theatrical performance a gimmick to increase ticket sales? I will focus on recently staged performances of German lieder, including my recital in 2018 of Schubert's *Die Winterreise* with soprano Pauline Graham. In our creatively staged but 'stage-less' production at the University of Limerick, the vocalist wandered throughout the room while audience members were situated by the piano, sitting on low-lying cushions or reclining on yoga mats. My original photography accompanied the song cycle – each image a commentary of Müller's twenty-four poems. Collaborating on the project was Dr. Marieke Krajenbrink, who gave a pre-concert presentation about German Romanticism in Art, Poetry, and Song.

**Dr Yonit Kosovske** performs as a soloist and collaborative musician on modern and historical pianos, harpsichord, and chamber organ. Specialising in repertoire from the Renaissance through New Music, she is also active as a festival producer, as artistic curator of numerous interdisciplinary projects, and as co-director of *H.I.P.S.T.E.R.*, an acronym for Historically Informed Performance Series, Teaching, Education and Research. Yonit is a recent recipient of an Arts Council Music Commissions Award for *WATERSHED*, a new song cycle for voice and piano to be composed by Ailís Ní Ríain on poetry by Jessica Brown. As a community organizer she coordinates unique public seminars that bring together renowned artists and scholars from different backgrounds with the intention of strengthening diversity, building bridges, and deepening cultural understanding across traditions. Originally from the United States, Yonit moved to Ireland in 2011 when she was appointed Lecturer in Music at the Irish World Academy of Music and Dance, University of Limerick.

Céleste Pagniello (University of Cambridge)

*Locating Boris Asafyev's Theory of Intonation in The Fountain of Bakhchisarai (1934)*

Boris Asafyev's most famous work, *The Fountain of Bakhchisarai*, a ballet that premiered in 1934, is now generally seen as unoriginal and uninspiring despite achieving huge levels of success

during the composer's lifetime. This work, however, offers us an opportunity to examine Asafyev's true magnum opus, the theory of intonation, in practice. As Asafyev understood it, an intonation is a sound unit with which meaning is associated or ascribed to. A musical intonation is created when an intonation is transmitted into a musical phrase, retaining the essence that gives it meaning. In the case of *The Fountain of Bakhchisarai*, the intonations that allow the music to participate in the storytelling consist of purely musical references, such as stylistic conventions of another time or place, quotations, and paraphrased melodies. Use of the theory of intonation in the ballet's composition allowed Asafyev to compose music capable of creating a historically accurate atmosphere and actualising the aesthetic of socialist realism in the work. Although Asafyev did not publish his volume on intonation until 1947, it is clear from his writings that the concept was something he had been developing for at least thirty years prior, and that the definition began to resemble its 1947 version around the time of the production of *The Fountain of Bakhchisarai*. This paper will locate examples in Asafyev's music that appear to follow this theory of intonation, whether intentionally or not, and discuss the effects of the theory on the establishment of socialist realism and the success of Asafyev's music in the early Soviet Union.

Canadian **Céleste Pagniello** holds a Bachelor of Music degree from McGill University (2018) and a Master of Philosophy degree from the University of Cambridge (2020), where her research (supervised by Professor Marina Frolova-Walker) focused on Boris Asafyev and *The Fountain of Bakhchisarai* ballet. She has spent time studying in Saint Petersburg, Russia, and Minsk, Belarus, and is currently undertaking a second Master of Philosophy degree at the University of Cambridge, with a focus on Soviet Belarusian literature. Her research interests include everything Tchaikovsky, Russian and Soviet ballet, and the relationship between literature and music. Following the completion of her current degree, she will begin a PhD in Musicology at Princeton University, under the supervision of Professor Simon Morrison.

Nancy Luzco & Daniel Luzco (Irvine Valley College, California)

*Ballet and Opera Extracts based on Eliza Lynch*

Lecture Recital

Eliza Lynch is the most renowned Irishwoman to migrate to Latin America. Born and baptized in Charleville, County Cork in 1835, she left Ireland during the potato famine, settling in France to lead a new life. In Paris, she met the young Paraguayan General Francisco Solano López, and their lives were joined until his death in 1870. In Paraguay, she made lasting contributions in many fields, particularly the arts. But all this ended when Brazil declared war on Paraguay and decimated the country. She returned to France afterwards, where she lived until her death.

Much was published maligning her honor and reputation, even blaming her for the war. But in 2009 Irish historian Ronan Fanning and Irish diplomat Michael Lillis published a well-researched book, carefully documenting all the positive elements in Eliza's life. This book inspired the ballet *Madame Lynch* (2010), with music commissioned to Paraguayan brother and sister team of Daniel and Nancy Luzco.

In 2019, the Luzco siblings were commissioned to compose the music for a chamber opera set on the last day of Eliza's life. In the finale, she visits Fredrick Chopin's tomb at Père Lachaise, hence the title *Rendez Vous avec Chopin*. Composers and pianists Daniel and Nancy Luzco wish to present a lecture-recital showcasing excerpts of their two musical compositions based on Irish born Eliza Lynch's life. Their music has its roots in traditional Paraguayan melodies with influences of jazz, modal harmonies and contemporary tendencies, and orchestration including Irish instruments.

Siblings **Nancy** and **Daniel Luzko** were born in Encarnación, Paraguay. First generation of Slavic parents, they started studying music in their home country, Paraguay, and then continued in the United States of America and Poland reaching their Doctorate degrees in Music. Currently living in the USA, they collaborated in several projects including a commission by the Municipal Ballet of Asuncion to write a Ballet about the life of Irish born Eliza Lynch entitled *Madame Lynch*. After more than 50 successful performances with the National Orchestra of Paraguay and Daniel Luzko as conductor, they were commissioned again to write an Opera with a libretto by Maritza Nunez in a related subject, with Eliza Lynch as the main role. The Luzko Siblings have often performed duo piano recitals with traditional music from Paraguay in the USA, Europe, and South America.

## Session 3a: Traditional Irish Music

Anthony Cahill (Irish World Academy of Music and Dance, University of Limerick)  
‘The key that opens every lock’: *Examining the Representation of Sean-nós Singing Style in a Traditional Flute Player’s Adaptation of Sliabh Geal gCua*

Despite a growing body of literature on both Irish traditional instrumental music and sean-nós song, scholars have largely neglected the topic of slow airs. Within the few existing sources that discuss them, a prevalent theme is their interpretation and the relationship between song-based airs and their corresponding sean-nós songs. Many agree that the phrasing, ornamentation and variation in a song-based slow air should resemble the practices of the sean-nós singing tradition (Ó Canainn 1993, 1995; Ó Riada 1982). While this view is widely accepted by traditional musicians, there are also many instrumentalists in the living tradition who do not prioritise the close referencing of the associated song in their air playing. Thus, drawing on the work of O’Flynn (2009), I have identified a spectrum for interpretations in slow air playing, with two opposing schools of thought at either extreme: essentialist and non-essentialist. In relation to an essentialist approach to air playing, two major questions arise: how does an instrumentalist effectively represent sean-nós singing style, and to what extent do instrumentalists balance this representation with the conventional ornaments and techniques associated with their instrument? In comparing the analysis of a well-known traditional flute player’s interpretation of the slow air version of Sliabh Geal gCua with the analysis of the song version from which they have stated that their interpretation was informed, this paper aims to shed light on the relationship between sean-nós songs and their corresponding slow airs.

Born and raised in Fort Worth, Texas, **Anthony Cahill** is a doctoral candidate and tutor at the University of Limerick. His Ph.D. research explores the contemporary aesthetic values and performance practice of traditional Irish slow airs. Anthony has entered the fields of Irish music studies and ethnomusicology from an extensive music performance background, having been classically trained as a clarinetist and traditionally trained on the Irish tin whistle and flute. Anthony holds a Master of Arts in Festive Arts from the University of Limerick, and a Bachelor of Arts in Music from Texas Tech University in Lubbock, Texas.

Edmund Hunt (Royal Birmingham Conservatoire), Islah Ali-MacLachlan (Birmingham City University)

*A Hard Road to Travel: Analysing Irish Traditional Flute Styles*

Many different characteristics contribute to our perception of a traditional flute player's style. Features such as ornamentation, phrasing and tone quality can all be used to highlight a musician's geographical identity. In the case of the flute, the classification of a player's style is often based on the perceived 'hardness' of their tone, implicitly linked to the idea of a north-south continuum. In our paper, we will analyse recordings of five flute players, two whose style is regarded as 'northern', and three whose playing exemplifies 'southern' or 'western' characteristics. Manipulating tone quality is achieved by varying embouchure and breath, and has an effect upon the magnitudes of the first few harmonics. A harmonic frequency analysis tool, developed specifically for this research project, will illustrate how players activate different harmonic resonances, thereby affecting our perception of 'hardness'. Using computational pitch detection and spectrum analysis techniques, the strengths of these harmonics can be mapped against a recording of the player. The results of these analyses will allow us to show how the technique is used alongside finger ornamentation to contribute to a flute player's individual 'accent'. A number of pedagogic outputs could be derived from this research including embouchure development and more structured approaches to use of hard and soft playing styles.

**Edmund Hunt** is a Postdoctoral Research Fellow in composition at Royal Birmingham Conservatoire. He is a co-investigator on an AHRC-funded project, Augmented Vocality: Recomposing the Sound of Early Irish and Old Norse, beginning in November 2020. Edmund's involvement in Irish traditional music began at the age of 9, when his parents encouraged him to learn the tin whistle and flute.

Originally from the Inner Hebrides, **Islah Ali-MacLachlan** grew up with the traditions of Scottish and Irish traditional music. He has lectured at Birmingham City University since 2004 where he is course lead for degrees in Music Technology and Sound Engineering and Production. As a traditional flute player with an interest in both computer analysis and ethnomusicology, he completed a PhD study analysing stylistic features of Irish flute playing. He currently leads the university's research group in computational ethnomusicology and continues to champion the subject area internationally through affiliations with other research groups.

Paul Clesham (University College Cork)

*Navigating two Musical Worlds: An Exploration of Compositions and Arrangements of Irish Composers Intertwining Irish Traditional Music with Western Art Musical Traditions*

Creative approaches to composition and arrangement in Irish traditional music have become fundamental to Irish traditional performance practice in modern society, many of these incorporating Western influences along with various examples of cultural hybridity (McAvoy, 2018). Through recent and ongoing ethnographic fieldwork, this paper will explore ways in which contemporary composers intertwine both of these musical worlds in their compositions and arrangements, through a range of various works and ensembles. Contemporary Irish compositions and arrangements in a traditional idiom/traditional-art hybrid idiom will be explored.

The dichotomy surrounding the dual competencies of the oral tradition non-textual aesthetics in contrast to the non-orally orientated Western performance practices presents diverse independent characteristics. The creativity and a certain 'looseness' associated with the oral creative process in Irish traditional music, and also how the 'creative impulse lives in the moment of performance itself' (Ní Shíocháin, 2009) will be highly relevant throughout this paper whilst exploring the ways in which composers competently interface these musical worlds. Certain

obstacles and ‘imbalances’ arising amongst fieldwork participants relating to the disparate characteristics of both musical worlds will be discussed, along with how these are overcome.

Elaborating on the topic of creativity in music (Bayley, 2017; Hill, 2018) and the creative process in Irish traditional music (Ó Súilleabháin, 1990), the aesthetic values of creative and compositional practices will be explored in depth, with particular focus on how they interact, co-exist and combine to create new cross-cultural works drawing on Irish traditional practices.

**Paul Clesham** is a performer, educator and arranger specialising in Irish traditional music and Western Art music. He holds a BA (Music & Irish), a BMus and an MA in Ethnomusicology from University College Cork. During his undergraduate studies, he was awarded a scholarship to study in Wesleyan University, Connecticut for a semester, along with the Mary V Hart Memorial Prize and the Seán Ó’ Riada prize. He was the recipient of an Excellence Scholarship from the College of Arts, Celtic Studies and Social Sciences at UCC for his PhD research in 2018, along with a travel bursary for conducting fieldwork in 2019. His current research is based on the interface of Irish traditional music and Western Art musical traditions. He performs and teaches music regularly nationally and internationally on the concertina, fiddle, melodeon and piano and is also a co-ordinator of the Early Start Programme in Irish Music at UCC.

## Session 3b: Analytical Issues

Jon Churchill (Duke University)

*Notating Confluence: Per Nørgård’s Dynamic Meter and the Concerto in Due Tempi*

Per Nørgård’s *Concerto in Due Tempi* (1995) challenges established conceptions of meter by redefining it as the product of polyrhythmic evolution, not hierarchically organized emphases. This new formulation articulates the work’s numerical basis and its relation to the composer’s musico-cosmological philosophy. Rather than constructing the expected strata of regularly recurring emphases, Nørgård’s dynamic meter stems from the evolution of polyrhythmic modules. Each unit features at least one overlay – quintuplets or septuplets – above a 32<sup>nd</sup> note pulse, which offers continuity while successive polyrhythmic layers add or subtract rhythmic values.

Mathematical relations between and within modules articulate the work’s bipartite numerical undergirding: the ratio 5:7 and the Fibonacci Sequence. Alternations between the quintuple and septuple overlays first reflect the 5:7 ratio that also structures the titular two tempi. When modules add triplets at transitions, they contain rhythmic subdivisions of three, five, and eight, all sequential Fibonacci terms. Between the aforementioned ratio and the Fibonacci Sequence, common throughout nature, Nørgård reframes meter and expresses the crux of his musical philosophy: a numerical relationship between music and the natural world.

Despite such expressive potential, analysis generally favors harmonic phenomena at meter’s expense. This prejudice derives from established definitions that over-emphasize its stability as a product of hierarchical emphases. In reality, however, this model is tied to functional harmonic syntax and applies mainly to common practice works. Facing such intellectual inertia, Nørgård suggests an alternate path forward by illustrating new possibilities for metrical construction and providing a framework for interrogating an overlooked compositional parameter.

**Jon Churchill** is a PhD candidate and James B Duke fellow at Duke University where he studies the formal and rhetorical functions of musical discontinuity, as well as the intersection of such

ruptures with broader sociocultural currents. Currently focused on the role of disjunction in British Modernism, specifically Ralph Vaughan Williams's symphonies, his other interests include the music of Per Nørgård and UK grime. Of late, Jon has contributed the preface to a new edition of Frank Bridge's *Dance Rhapsody* (Musikproduktion Höflich, 2020) and presented his work on musical discontinuity at conferences across the United States and Europe.

Koichi Kato (Independent Scholar)

*Cyclicity in Schubert's Sonata Form: Linear versus Cycle*

Schubert's sonata forms are often constructed in three parts, expanding the more normative, traditional 'two-part' expositional structure. Many of the mature works since 1822 show the 'origin' of such large-scale instrumental works, like the D-minor String Quartet, D. 810 ('Death and Maiden'), and the 'Unfinished' Symphony, D. 759, whose secondary theme groups of their expositions (and the corresponding recapitulations) are paradigmatic examples how the composer crafted a masterful skill that emerges to the later works like the C-major Symphony ('Great'), D. 944, the Piano Trio in E-flat major, D. 929, and Piano Sonata in B-flat major, D. 960. Towards these later works, Schubert also demonstrated a motivic economy that the head motive of the primary theme is the chief source for all the thematic materials, as are paradigmatically exemplified in the 'Unfinished' and 'Great' Symphonies. Moreover, in the Elements of Sonata Theory, Hepokoski and Darcy view the development-recapitulation of the 'Unfinished' Symphony as a 'single large rotation' (2006, p. 220). Therefore, this point of their view invokes one of the fundamental concepts lying in the 'Sonata Theory': rotational form, complimented with telos or 'teleological genesis'. This paper demonstrates their point, a 'single large rotation', examining the first movement of the 'Unfinishe'" Symphony. This will assess how the rotational form is truly the backbone concept for Hepokoski's theory, and also test how the rotational form fabulously works in Schubert's mature work, with a reference to his other works such as the 'Great' Symphony.

**Koichi Kato** obtained the postgraduate degree from Royal Holloway, University of London, where he wrote a thesis under the supervision of Professor Jim Samson. He has been presenting conference papers in domestic and international venues, including CityMac Conference (Society for Music Analysis, UK, 2018), Music and Musicology in the age of Post-Truth (CUD, Dublin, 2018), where he read a paper entitled 'Deconstructive Approach to Formalism: Dilemma in Analysis through Reading James Hepokoski's Sonata Deformational Theory', and the Music and Spatiality Conference (Belgrade, 2019). He participated in the NZMS and SMA Combined conferences (2010, 13, and 17).

Vadim Rakochi (Lysenko Lviv National Music Academy)

*Jazz and 'Classic' Orchestra in Rachmaninoff's Rhapsody on a Theme of Paganini*

Jazz, as a musical genre, had a considerable influence on twentieth-century music, most notably thanks to characteristic tunes, rhythm, and harmonies. Still, the intersections between jazz and 'classical' orchestras have not been researched in depth. The appearance of the two origins in the Rhapsody on a theme of Paganini is considered mostly through historical context (Keldysh 1973), harmony (Kang 2004), semantics (Lyakhovitch 2013).

This paper focuses on the coexistence of the two aesthetics in Rhapsody's orchestration. The orchestra is different in Rachmaninoff's concertos: its employment ranges from the 'orchestra-as-union' in the first three concertos to the 'orchestra-of-soloists' (definitely rooted in Mahler's approaches) in the Rhapsody. It is the orchestra that offers dramatically different textures by creating a multi-layered depth of sound, the importance of the 'in-the-orchestra' soloists by emphasizing a value of each timbre, and the significance of 'pure' timbre colors by rendering

particular musical vibrancy as a result of the growth of the theatrical element. The ‘in-the-orchestra soloists’ oppositions paved the way for the concertizing at two levels simultaneously: between the pianist and the orchestra and inside the orchestra. This creates a particular deviation to the concerto for orchestra genre (already existed: Hindemith’s Concerto, 1925). Unlike Gershwin’s symphonic works the impact of jazz on Rachmaninoff’s orchestra is predominantly indirect, rather than direct. This explains the multiplicity of jazz manifestations in the Rhapsody’s orchestra. Thus, not only variety of timbres, textures, and soloists but musical styles anchored in different aesthetics form oppositions.

**Vadim Rakochi** is a Ukrainian musicologist. He is a postdoctoral fellow at the Lysenko Lviv National Music Academy and a lecturer at the Glière Kyiv Municipal Academy of Music. Numerous publications range over the history of orchestra, instrumental concerto, and orchestral styles. His monograph *The Symphony Orchestra: Origins. Transformations, Concepts* was published in Kiev (2020), his journal articles and book chapters were placed in different countries. Vadim is currently working on a new and ambitious project, ‘The Evolution of the Orchestra in the Instrumental Concerto Genre’ to link the development of the concerto, stile concertato, and concerto principle with the orchestra.

## Session 3c: Technology

Eamonn Bell (Trinity College Dublin)

*Subverting Algorithmic Policies of Sonic Control in Nicolas Collins’s Broken Light (1992)*

Kim Cascone (2000), Caleb Kelly (2009), Hannah Bosma (2016) and others have demonstrated how musicians and sound artists in the mid-to-late 1980s introduced defects of various kinds into audio compact discs (CDs), by scratching, marking and otherwise damaging discs to deliberately cause the distinctive CD ‘skip’ sound. Music and sound art made with media that are thus damaged, broken or ‘cracked’ (Kelly 2009) can tell us just as much about their material and social construction as media do in their ‘normal’ or fully functioning states. In this paper, I discuss how the electroacoustic composer Nicolas Collins adopted similar approaches to the CD system in a cluster of compositions from the early 1990s, in order to explore the affordances and limitations of the then-new digital audio format.

Collins’s *Broken Light* (1992, for string quartet and modified Discman) asks musicians to improvise in tandem with the sounds of a CD player failing. Crucially, Collins disabled the muting behavior of the built-in error concealment system of his portable CD player so that his ‘hotwired’ player would no longer suppress the sounds deemed incidental to the faithful reproduction of recorded sound. In *Broken Light*, Collins appropriates these sounds of format failure as the central expressive gesture of a musical work. With reference to this work and an audio-technical understanding of the CD, I draw on musicology, analysis, and media theory to argue that *Broken Light* is an instructive and prescient example of how musical creation has exposed and circumvented algorithmic policies of sonic control.

**Eamonn Bell** is a Government of Ireland postdoctoral Research Fellow at the Department of Music, Trinity College Dublin. His current research project – ‘Opening the “Red Book”’ – explores how the once-ubiquitous digital audio Compact Disc (CD) format was designed, subverted, reproduced, and domesticated for musical ends. More generally, his research

examines the history of digital technology as it relates to musical production, consumption, and criticism in the twentieth century. He recently completed his doctoral studies in music theory at Columbia University (2019) and holds a bachelor's degree in Music and Mathematics from Trinity College Dublin (2013).

Thomas Metcalf (University of Oxford)

*Towards an Extended 'Musical Ekphrasis': Determinate Graphical Processes in Contemporary Music*

This paper will propose an extension of Siglind Bruhn's (2000) term 'musical ekphrasis' to encompass the spatial and metaphorical considerations of determinate graphical composition. The main thesis of this paper is to argue that, through the incorporation of graphical spaces into determinate composition, one may extend a metaphor of the subject matter under examination (e.g. constellations) in a way that encompasses a more empirical expression and representation of the space. Using Bruhn's term, the 'transmedialization' from source to music becomes more tangible due to the recursive systems employed to elucidate the spaces. Moreover, the novelty of the methods under examination often spark creativity and deviation from established practices. Indeed, this could be seen as a kind of 'experimentalism'. This paper will discuss earlier examples of such practices in Xenakis and Dallapiccola, before moving to an examination of graphical process in the works of two contemporary British composers: Martyn Harry (b. 1964) and Kenneth Hesketh (b. 1968). The paper will conclude by suggesting that, through adaptation of this extended ekphratic framework more generally, one can stimulate versatility and innovation in composers, as well as more active engagement in contemporary music by non-specialist audiences.

**Thomas Metcalf** is a researcher and composer studying for a DPhil (PhD) at Oxford University. His research focuses on the transformation of graphical spaces into determinate musical ones, and how this can be incorporated into contemporary compositional practice. Articles on his own music, as well as that of Kenneth Hesketh and other contemporary composers, will be published in *Tempo*, *Question*, and *Leonardo* in the coming months. Upcoming projects include pieces for the Kreutzer Quartet, players of the Psappha ensemble, and the Fantasia Orchestra. Other than composition and research, Thomas is also a tutor at Oxford in topics of music history since 1900.

Ian O'Connor (Irish World Academy of Music and Dance, University of Limerick)

*Live Music is Dead? The Emergence of a 'Digital Liveness' within Dance Accompaniment for Competitive Irish Step Dancing*

The term 'live' when used to describe music performance is often defined as such by a mutual co-presence and corporeal relationship between performer and listener. The introduction of music technologies and 'new media' to the performative toolkit has placed this 'traditional performance paradigm' under scrutiny; how can performance aided or replaced by digital technologies be defined as live? Current scholarship in ethnomusicology and Irish music studies dealing with the use of music technologies, has primarily focused on its significance within pedagogy and transmission, thus neglecting its impact on live musical performance. Charting the increasing popularity of music technologies from the 19<sup>th</sup> to early 21<sup>st</sup> century and their pursuant use within dance accompaniment for competitive Irish step dancing, this research examines how 'liveness' is perceived and interpreted by various stakeholders within this increasingly mediated socio-cultural practice. Critically, this research is suggestive of a shift in ethnomusicological research towards how the identification of music performance as 'live' impacts and informs cultural

ideologies of authenticity and musical meaning. Utilising and expanding upon a theoretical framework of 'Liveness' as proposed by Auslander (2008) and Sanden (2017), along with musicological and ethnographic research conducted with key informants in the competitive Irish step dancing community, this dissertation will account for critical narratives of live music performance aesthetics. Examination of these prevailing narratives, by what ideas they are informed and within what discursive domains they are influenced provides substantial evidence of how 'liveness' is currently understood within dance accompaniment for competitive Irish step dance.

**Ian O'Connor** from Limerick, Ireland is a traditional Irish musician and PhD candidate in Ethnomusicology at the Irish World Academy of Music and Dance, University of Limerick under the supervision of Dr Orfhlaith Ní Bhriain. His doctoral research explores how historical, current and emerging processes of mediatisation have influenced perception and interpretation of the live music event. This research project focuses specifically on proposing a multivalent theory of 'liveness' within the increasingly mediatised performative context of dance accompaniment for competitive Irish step dance. A graduate of the B.A. in Irish Music and Dance and M.A. in Ethnomusicology programs at the University of Limerick, Ian has delivered several presentations on previous research in the context of national conferences and university lectures. In 2020 he will present his current doctoral research in Hildesheim at the 12<sup>th</sup> International Doctoral Workshop in Ethnomusicology, led by Prof. Philip V. Bohlman.

## Session 4a: Issues in Aesthetics I

Ram Reuven (The Hebrew University of Jerusalem)

*Once Upon a Time: Towards the Theorization of Rarity in Music*

Analysis of one-time events (OTE) within a musical piece is seldom seen in the discipline of music theory, mainly because the analytical techniques tend to address material that is subject to repetition. This talk will demonstrate the incorporation of OTE into the musical analysis and consider some cognitive ramifications, such as prediction and expectations as well as comparison of idiosyncrasies. The case study is a fugue by J. S. Bach. Its multiple repetitions in various levels facilitate the discovery of OTE, despite the overall narrow range of subtle stimulations. The analysis includes the detection of OTE, the mapping of their distribution, and the evaluation of the distribution's concurrence with the principals that shape the overall design of the fugue. The results allow a categorization of the fugue's OTE.

Music theorist and pedagogue **Ram Reuven** holds a PhD in Musicology from the Hebrew University of Jerusalem. He has taught various music theory courses at The Jerusalem Academy of Music and Dance since 2008 and at the Hebrew University of Jerusalem since 2016. His research interests include analysis of Western tonal music, Schenkerian theory and analysis, style as determined by both aesthetic ideal and cognitive constraints, history of the Western musical theory, historic counterpoint pedagogy, and music education. His book *Tzlilogia: Complete Guide to Elementary Theory of Western Music* (2013) is a widespread textbook for music students in Israel.

Anika Babel (University College Dublin)

*Nouns and Adjectives: The Representation and Interpretation of On-screen Music*

Western art music is iterated in many forms on-screen. Moving beyond the soundtrack towards diegetic instances, the variety of its appearances is enormous. Succeeding the presentation of diegetic music is the interpretation of these moments by audiences. Without designated terminology it is a challenge to discuss these phenomena with concision and in a manner that reflects the range of their representations in a nuanced way. Thus the primary aim of *Nouns and Adjectives* is to propose the introduction of two new terms into the musicological vocabulary: 'classical musickers' and the 'classical prerogative'. Building upon the work of Christopher Small's *Musicking* (1998), Pierre Bourdieu's *The Forms of Capital* (1986), and Ben Winters' *Music, Performance, and the Realities of Film* (2014), a conceptual definition of these terms will be offered. To give an operational definition, 'classical prerogative' and 'classical musickers' will be illustrated fully using examples from mainstream film and advertisement.

I argue that the terms 'musicker' and 'classical prerogative' are necessary additions to a musicologist's tool kit to consider exactly how western art music is interpolated into popular culture via contemporary cultural artefacts. As a consequence of portraying western art music on-screen, an identity is suggested to audiences that will be perpetually remediated and thenceforth reimagined through audiovisual media; cyclically shaping culture's rendition and society's recollection of who/what a classical musicker is. I argue that the establishment of these concepts will have a broader musicological impact by providing a framework in which the representation and interpretation of musics in any of its genres and embodiments can be analysed fruitfully.

**Anika Babel** is in her second year of postgraduate research at the University College Dublin School of Music. Through an analysis of mainstream film, television, and advertisement, her project 'A Reflection of Reality? Classical Music On-screen and the Popular Imagination' tackles conceptions and misconceptions surrounding the socio-cultural phenomenon of Western Art Music. Anika is the founding president of the Dublin Musicology Collective for Graduate Welfare and is the recipient of a Roche Continents and Kodály Society of Ireland scholarship. Her presentation debuts two neologisms: the 'classical musicker' and the 'classical prerogative' – which together form the theoretical foundation of her thesis.

Svetlana Rudenko (Bray Institute of Further Education & University of Granada)

*Cognitive Musicology via Archetypes of Musical Texture and Cross-Modal Associations: A. Scriabin, Preludes op. 74 and Sonata N5 op. 53 with Visuals*

Harmonic analysis is an important field in musicology and a lot of academic research has been conducted in this area. However, there is little discussion and analysis on the sensory aspects of the performance and music composition reflecting on cross-modal associations that can arise as a result of organisation of musical structures and musical narrative. Art on music by artists-synaesthetes demonstrate visual awareness and broaden our experience of music, imagination and consciousness. The figure of the Russian symbolist synaesthete composer Alexander Scriabin (1872-1915) has held a mysterious fascination to this day. Five Preludes op.74 for Piano are considered to be sketches for A. Scriabin's final multisensory drama *Mysterium* (Morrison, 2002). This paper will explore an alternative form of music analysis based on archetypes of musical texture (Preludes). Cognitive Musicology is a relatively new discipline, using computational tools to reflect on musical structures. This presentation demonstrates a methodology of creating visuals for classical music and recorded visual animations for Sonata N5 by Dr. Maura McDonnell (<https://vimeo.com/382956724>).

**Dr Svetlana Rudenko** is an educator, researcher on Music, Synaesthesia & Consciousness, and concert pianist who performs in genre concert with visuals, demonstrating how sound and music can be perceived in unity of senses, including visual, tactile, aromas and even taste. She uses the synaesthesia model as a framework for multisensory design and hopes to develop digital applications VR/ AR and educational games with classical music. The visualisation of sensory experiences elicited by music broadens our understanding of the processes of imagery, mind and consciousness. Some of her recent programs included the sold-out Music & Consciousness concert at Whale Theatre (6 Sept 2020), a Synaesthesia Concert in Maynooth University (postponed due to Covid-19 to 2021), Cognitive Musicology via Synaesthesia and Cross-Modal Associations at the BNA Festival of Neuroscience in Dublin, April 2019, FENS 2020 and at the IASAS Synaesthesia conference Moscow, October 2019, Visual Music 2017 JFR National Concert Hall Dublin, Tetractys PROBES EU research week, Trinity College Dublin. Collaborations with International visual artists Maura McDonnell, Timothy Layden, Ninghui Xiong, Sofia Areal, Geri Hahn, Ann le Pore and others have pushed the boundaries of how audio-visual art could be perceived and assistive to classical music analysis, revealing potential of developing digital applications for the stimulation of brain plasticity and mental health therapy. Svetlana moved to Ireland in 2001 and held positions as Assistant Lecturer in DIT, CIT and DkIT in Piano and Chamber music.  
[www.svetlana-rudenko.com](http://www.svetlana-rudenko.com)

## Session 4b: Music and Literature

Anja Bunzel (Institute of Art History, Czech Academy of Sciences)  
*Eduard Hanslick's Lieder to Words by Robert Zimmermann*

In his autobiographical writing *Aus meinem Leben*, the music critic Eduard Hanslick (1825–1904) describes his youth in his birthplace Prague, as part of which he mentions the private gatherings hosted by his friend Franz Rohrweck. ‘Every Sunday evening’, Hanslick reminisces, Rohrweck ‘gathered a close and inspiring circle of young friends. The [...] poets Hansgirk and Robert Zimmermann contributed poems (many of which I immediately set to music)’ (p. 39). Hanslick is quite well-known on account of his music-aesthetic writings which he penned while resident in Austria. However, he is less known as a composer, although Eric Sams and David Brodbeck have discussed some of Hanslick’s songs to German and Czech words, notably *Lieder aus der Jugendzeit*, published in 1882, and the two songs ‘Der böhmische Musikant’ (Český houslista, The Bohemian Musician) and ‘Mílostná píseň pod Vyšehradem’ (‘Love Song at the foot of Vyšehrad’), both of which were published as part of a song compilation at the end of the 1840s. Hanslick’s collection *Lieder aus der Jugendzeit* includes two settings of texts by Robert Zimmermann. However, Hanslick also published a Lieder collection, opus 8, exclusively devoted to settings of poems by Zimmermann. The opus appeared with the Prague music publisher Hoffmann and was announced in the Hofmeister musikalisch-literarischer Monatsbericht in 1849. This paper is devoted to these lesser-known Zimmermann settings of Hanslick’s and endeavours to analyse these songs with a view to their own perception and reception contexts.

**Dr Anja Bunzel** holds a research position at the Musicology Department of the Institute of Art History, Czech Academy of Sciences, as part of which she researches private musical culture in nineteenth-century Prague within a European context. As a side project funded internally by the Czech Academy of Sciences, she currently organises a small series of events and outputs centering on women in nineteenth-century Czech musical practice. From 2012 to 2016, she pursued PhD

studies at Maynooth University, where she researched Johanna Kinkel's Lieder within their own socio-cultural context. She was a postdoctoral research fellow at Maynooth University from October 2017 to September 2018. Her postgraduate and postdoctoral studies were funded by the Irish Research Council. She is a member of the editorial board of *Studia Musicologica*. She is co-editor of *Musical Salon Culture in the Long Nineteenth Century* (Boydell, 2019), and her monograph *The Songs of Johanna Kinkel: Genesis, Reception, Context* was published in September 2020 (also with Boydell). As a Council member of the Society for Musicology in Ireland she represents early-career musicologists in Ireland and abroad.

David Robb (Queen's University Belfast)

*Music and the Function of Contrafactum in the Songs of the German Vormärz and 1848 Revolution*

During the politically volatile Vormärz years leading up to the 1848 Revolution in Germany popular song became an important vehicle for the communication of oppositional ideas. As in the French revolution, one of the most common practices was the use of contrafactum, the borrowing of melodies from well-known songs as accompaniments for new lyrics. We encounter this, for example, in satirical street ballads such as 'The Mayor Tschech', protest songs such as 'The Blood Court', battle hymns such as 'Wake Up', and songs written in praise of the revolutionary icons Friedrich Hecker and Robert Blum.

In some case melodies were adopted purely on account of their popularity. However, as this paper will demonstrate, there was often an additional semantic factor at play in the choice of melody, whereby an explicit association existed between the thematic content of the original song and that of the new one, thus increasing its communicative potential. For example, in 'The Blood Court' (1844), which documents the bitter protest of starving Silesian weavers at their exploitation by unaccountable factory owners, the melody used was that of the popular ballad 'The Castle in Austria', which itself is a song about the injustice meted out to an innocent person at the hands of a tyrannical lord.

The revolutionary developments of 1848, however, also saw an increase in composers setting their own melodies to political songs. The most famous example was Schumann's composition for the poem 'Black Red Gold' by Freiligrath in response to the outbreak of revolution in March 1848.

**Dr. David Robb** is a Senior Lecturer in Music at Queen's University Belfast. Originally a lecturer in German Studies, his main areas of research are popular music and protest song, political music theatre, the folk song and ballad tradition. He is the co-author of *Songs for a Revolution: The 1848 Song Tradition in Germany* (with Eckhard John, 2020) and the main author and editor of *Protest Song in East and West Germany since the 1960s* (2007). He is also a singer/songwriter and bouzouki player and has recently been involved in a European-wide project translating and recording the songs of Gerhard Gundermann for the CD: *Gundermanns Lieder in Europa* (Buschfunk 2019).

Stan Erraught (University of Leeds)

*'I was Listening but did Not Succeed in Hearing You'*

In this paper, I wish to examine two curious incidents in 'minor' Irish modernist fictions of the mid- twentieth century, incidents of what might be called silent musical experience, where something musical seems to happen, but in the absence of sound.

The authors in question were nearly exact contemporaries. Flann O'Brien was born in 1911 and died in 1966. Ralph Cusack, his obscure shadow for the purposes of this, was born a year later and died a year earlier.

In Cusack's undeservedly obscure novel, *Cadenza* (1984), the narrator, is drinking in a café somewhere in the south of France when he notices a dark figure, who turns out to be the local priest, 'playing' the Moonlight Sonata on the table-top in front of him. Our narrator 'hears' the performance, which he says is excellent, and enters into a drunken musical conversation with the Curé.

In Flann O'Brien's much better known *The Third Policeman* (1967), Sergeant McCruiskeen periodically plays upon his 'private' musical instrument, the notes of which are too delicate for the ears of the unnamed narrator of the book. He can, nevertheless discern, from the facial expressions of the Sergeant, the coarseness of the repertoire.

Art music in the European 'classical' tradition, was the dog that did not bark in the Ireland of the nineteenth and early twentieth centuries. This was even more peculiar given that the harp was the uncontroversial symbol of the once and future Ireland, where 'Music lived in the shadow of its own symbolic incandescence' (White, 1998)

In this paper, I wish to speculatively suggest that the instances of silent music noted above might in some way be related to these absences and misrecognitions. Drawing on Adorno's archetypes of deformed musical experience from *Aesthetic Theory*, the 'philistine' and the 'aesthete', I suggest that O'Brien's Sergeant and Cusack's priest instantiate the ways in which the then new state failed to hear music.

**Stan Erraught** lectures in Music Business, Popular Music and Aesthetics at the University of Leeds. He is the author of *On Music, Value, and Utopia* (Rowman and Littlefield International) 2018.

## Session 4c: Reimagining Early Music

Joseph W. Mason (University College Dublin)

### *Sound, Song and Violence in Thirteenth-Century Crusades*

Recent scholarship has established the broad political context for thirteenth-century vernacular song in Northern France. One particularly important aspect of the context for song has been overlooked in existing accounts of the period: the crusading movements to the Holy Land, in which European aristocrats repeatedly travelled and claimed territory in the name of the Church over the course of several centuries. Many *trouvères* are known to have participated in crusades, and the prominent aristocrat Robert II of Artois is known to have taken musicians with him when he rode to war (Philips 2016). There is evidence that the Outremer was a site for the production of songbooks (Haines 2019), while the crusades themselves were mentioned in several songs that appear in songbooks copied in France.

This paper explores the significance of such crusade songs within the sonic economy of warfare in the Holy Land. If, as J. Martin Daughtry (2015) has recently argued, sound and violence frequently commingle in war zones, what might have been the purpose and affect of crusade songs for those fighting in the Holy Land and for those who heard these songs back home? Close readings of crusade chronicles demonstrate that sound and music served, variously, as a signal for the start of battle, a therapeutic treatment for trauma, a symbol of being sensorially overwhelmed, and as an incitement to fight. Within this soundscape, crusade songs served both

to ease the suffering of those who had been wounded or captured while also becoming weapons in their own right.

**Joseph W. Mason** is a postdoctoral research fellow at University College Dublin, funded by the Irish Research Council. He holds degrees from the University of Oxford and King's College London, and before coming to UCD he was a stipendiary lecturer in music at New College, Oxford. Joseph's research focuses on the vernacular songs of thirteenth-century France. He has particular interests in strophic song, music analysis, music manuscripts, and music and violence. Joseph has published in *Medium Ævum* and *Music Analysis*, has a co-authored chapter in the forthcoming *Bloomsbury Cultural History of Music* and is the co-editor of a forthcoming collection of essays on the trouvère songbook Bern, MS 389. He also regularly performs medieval and renaissance music.

Fiona Baldwin (University College Dublin)

*'Saints be praised': The Notated Office of St. Canice in IRL-Dtc 78*

The veneration of saints played a pivotal role in Medieval Christian liturgical practices. Patron saints or founders of religious orders, as well as the patrons of cities and dioceses, were often the subject of devout religious observance, with the Mass and the Office (and, occasionally, processions) at the heart of the commemorations. The Office of a saint constitutes a sizable quantity of text and music, comprising all of the chants, readings and prayers performed at the liturgies marking the major hours of the day (Matins, Lauds, Vespers) and, in cathedral and monastic settings, the lesser hours of Prime, Terce, Sext, None and Compline.

The memory of Irish saints has been preserved across Europe; offices for saints who travelled to and worked on continent, including Killian, Columbanus and Gall, feature in several mainland sources. Very few offices survive, however, in sources of Irish provenance for those saints who worked as Christian missionaries in Ireland, such as Patrick, Brigid, Canice or Columba. Historiographical research to date on these saints has largely focused on codicological, reportorial or palaeographic descriptions: valuable work carried out by Furlong focuses on the sources of the Office of St. Patrick as derived from various Latin vitae, while Brannon's work on the Canice Office in IRL-Dtc 78 sought to address some of the issues regarding that manuscript's provenance.

This paper will examine the melodies of the chants of the office of St. Canice (IRL-Dtc 78), seeking to situate them stylistically in an attempt to suggest a date for the creation of the office, while also identifying possible models in other saints' offices.

A second year PhD student at UCD School of Music under the tutelage of Dr Frank Lawrence, **Fiona Baldwin**'s research centres on Sarum chant and liturgy in the diocese of Dublin during the late medieval period, 1250-1550. She holds a Masters in Liturgical Music from Maynooth Pontifical College, an honours B. Mus in Performance (Conservatory of Music, Dublin Institute of Technology – now TU Dublin) and an honours B.A in Applied Languages (Translation & Interpreting) from Dublin City University. Fiona is an experienced mezzo-soprano soloist and choral singer, a member of Maynooth University's Schola Gregoriana, and the founder and music director of the Rathfarnham Gospel Choir.

Kayleigh Ferguson (Independent Scholar)

*Tuneful Song in the Wild: A Historical Discourse of the Troubadour in British Literature*

*Grove Music Online*, in its entry on troubadours of the Middle Ages, makes this statement: “The romantic idea of the troubadour in the nineteenth century is slowly fading before the careful, more realistic appraisal built by scholars over the years. Far from being a carefree vagabond ‘warbling his native woodnotes wild’, the troubadour was characteristically a serious, well-educated and highly sophisticated verse-technician. Indeed, literature and art in the nineteenth century were rife with Romantic stylizations of medieval imagery, and troubadours, detached from their historical context, are not exempt from this. Often compared to the minstrel, the troubadour who existed in Romantic imagination is quite distinct from any historically attested person or group. While many different disciplines contributed to the imagery evident in the above claim, this essay will focus first on accessible Romantic era fiction, then the history of medieval manuscript readership that preceded it during the Enlightenment.

**Kayleigh Ferguson** is a musicologist-librarian who specializes in information history, the transmission of music sources, and the descriptive bibliography of medieval and early modern manuscripts. She obtained her Master’s in Musicology from University College Dublin and an MS LIS qualification in rare book librarianship from LIU Post in New York. Her projects have included original cataloguing of the Hibernian Catch Club music collection at Marsh’s Library and working as a digitization technician with the Post Archives, and she is currently researching the use of image capture as a preservation and access tool for rare manuscripts. This paper is based on a forthcoming publication in the *International Medievalisms* proceedings collection.

## Session 5a: Issues in Aesthetics II

Amy Kyle (Sorbonne University)

*Un-gendering Genius: Re-writing how We Perceive Musical Genius through the Life of Pauline Viardot-García*

Pauline Viardot-García’s (1821-1910) life accomplishments and works were hailed during her lifetime as those of a genius, but have since languished in musical archives. Though the title of musical genius was used well before her time, nineteenth century philosophy helped not only codify the title of ‘musical genius’ for composers but also its gender limitations. As Marjorie Garber put it: ‘The genius was, and to some extent continues to be, the Romantic hero, the loner, the eccentric, the apotheosis of the individual...’

Using this implicit criterion tinged in traditional masculine values, where will a modern day audience automatically place someone like Pauline Viardot-García on the spectrum of musical genius? Why does the musical canon, formed in the late nineteenth century, still look much like it did fifty years ago? Bringing these imbalances and biases to light, including the subconscious reliance on nineteenth century philosophies can help rebuild a less rigid musical canon and contribute to a wider appreciation of women’s musical work. The life and works of Pauline Viardot can provide additional context to the development of the idea of ‘musical genius’ and the exclusion of female composers. Adding social connections and context to the word ‘musical genius’ through the perspective of one artist can broaden and invigorate the conversation surrounding the works of other great female composers and suggest a template for the re-investigation and possible remediation of the term.

**Amy Damron Kyle** is a fourth-year musicology doctoral student. Her thesis contains both musicological and sociological aspects. Through an analysis of historical as well as theoretical contexts of three operettas of Pauline Viardot García, notably including the newly discovered *Partie du Whist*, she investigates women composers' systematic exclusion from the musical canon during the 19<sup>th</sup> century. Through an analysis of the evolution of the musical canon, particularly in the 19<sup>th</sup> century, Amy poses the question of how present-day musicologists can reformulate the concept of musical genius and canon to welcome great female composers. Amy previously taught music theory at the University of Utah while earning her masters. Amy also taught both Music theory and Music history at Roxbury College (a 2-year university in Boston). Amy just presented a TEDx talk on women at the Sorbonne in October 2019 in music history where she also trained the speakers in both presentation preparation as well as public speaking. Amy speaks regularly in various conferences about the historical importance of female composers of merit.

Alexander Wilfing (Austrian Academy of Sciences)

*Hanslick's Concept(s) of Beauty in Relation to History*

Eduard Hanslick's *On the Musically Beautiful* (OMB, 1854) – arguably the most notable aesthetic treatise of the 19th century – is primarily considered to espouse an ahistorical attitude towards musical beauty, coinciding with the supposedly reactionary viewpoint of his critical writings. Authors as recent as Mark Evan Bonds address Hanslick's 'ahistorical approach' as locating music outside of history, consequently disregarding the varying concepts of musical beauty employed by Hanslick. Similarly, scholars commonly characterize Hanslick's criticism as altogether conservative, thus sweepingly condemning 'musical progress' and failing to account for new styles of music.

In my paper, I contest both notions as part of a thorough re-reading of Hanslick's aesthetics. Inspired by Friedrich Theodor Vischer, Hanslick develops an approach to musical material, imbued by – historically conditioned – Geist (mind / spirit / intellect). Anticipating Adorno's insights, musical material itself, prior to its utilisation by a composer, is permeated by historical properties: musical 'forms', Hanslick maintains, even wear out over time, so we may say of pieces 'that rank high above the norm of their time that they were once beautiful.' Contrary to common readings of OMB, his distinction between aesthetics and art history – a distinction the notion of Hanslick's 'ahistorical approach' is often based on – is a methodological differentiation of scholarly disciplines, not any kind of ontological definition of 'music itself'. Thus, Hanslick's treatise as well as his critical writings allow for a complex interplay between history, beauty, and music to be explored in my paper.

**Alexander Wilfing** studied musicology and philosophy at the University of Vienna and attained his doctorate in 2016 with the study 'Eduard Hanslicks Rezeption im englischen Sprachraum'. A re-worked version of this book has appeared recently as *Re-Reading Hanslick's Aesthetics: Die Rezeption Eduard Hanslicks im englischen Sprachraum und ihre diskursiven Grundlagen* (<https://e-book.fwf.ac.at/o:1277>). Since 2014, Wilfing is part of multiple research projects on the historical contexts of Hanslick's aesthetics, located at the Austrian Centre for Digital Humanities and Cultural Heritage, Department of Musicology (Austrian Academy of Sciences). He is currently preparing further projects on Hanslick's critical writings, on Guido Adler's concept of musicology in his famous article 'Umfang, Methode und Ziel der Musikwissenschaft' (1885), and on the cultural and political contexts of 19th-century Vienna that have led to the establishing of musicology and art history in Austria. Since 2018, Wilfing is editor-in-chief of *Musicologica Austriaca: Journal for Austrian Music Studies* ([www.musau.org](http://www.musau.org)).

Eleanor Jones-McAuley (Trinity College Dublin)

*In medio iuvenularum: Women and Worship Music in Eighteenth-Century Dublin*

The world of worship music in the eighteenth century was a highly masculine one, exemplified by the traditional cathedral choir of men and boys. Although middle- and upper-class women were encouraged to study music as proof of their refinement and accomplishment, it was considered inappropriate for women to perform outside of a domestic setting, or to compromise their femininity by playing 'masculine' instruments such as the organ. Furthermore, it was believed that women lacked the strength of character and mind necessary to perform in the serious and solemn style appropriate to church services.

Despite these obstacles, however, women did participate in worship music, both on a professional and amateur level. Some found work as organists and organ builders, while others worked as publishers of sacred music. Girls attending charity schools sang psalms during church services. As members of the congregation, ordinary women were active participants in the hymn- and psalm-singing that formed the backbone of parochial music practice.

This paper will examine women's participation in worship music in eighteenth-century Dublin. It will investigate the challenges which faced women in their engagement with worship music, in particular those posed by contemporary perceptions of women, religion and music itself. Finally, it will discuss the widespread omission of women from past and present studies of worship music, and how a reappraisal may serve to deepen our understanding both of this music-making tradition and of its significance to the women who took part in it.

**Eleanor Jones-McAuley** is a final-year PhD researcher at Trinity College, Dublin, where she is studying eighteenth-century public worship music under the supervision of Dr Andrew Johnstone. She holds an MPhil in Early Modern History from Trinity College, for which she submitted a thesis on the topic of music as propaganda during the French Revolution. Her research focuses on the relationship between public music and the construction of cultural identity, and she has presented papers in Ireland and the UK on the topics of parish church music, Huguenot psalm singing, charity school choirs and attitudes towards Italian music within the Established Church.

## **Session 5b: Music of the Long Twentieth Century**

Virginia Mendez (National University of Cuyo, Mendoza, Argentina)

*Three Proposals: Argentine Music for Marimba. Influence of Folk Music*

This research focuses on three compositions for marimba soloist and marimba and other instrumental formations of the Argentine composers Guillo Espel and Alejandro Lemos, born in the second half of the twentieth century. This work will be included in my PhD thesis. Within the selected works elements of popular music in intersection with the academic music of the twentieth century are introduced. This type of repertoire of contemporary Latin-American music is little diffused; it only reaches a very small audience. The use of certain topics positions the work as a production that manifests a national identity.

The selected works belong to the repertoire of music for soloist marimba and marimba and other instrumental formations and a great variety of rhythmic, melodic and textural resources of the Argentine popular music are present in them. No written work has been found focused on this specific repertoire of Argentine composers. The existence of some published works on the intersection of the popular languages and the contemporary composition can be mentioned.

In terms of methodology, there are interviews with the composer; the collection and selection of bibliographic material and scores; both musical and topical analysis; and technical and interpretive study.

The main objectives of this research are:

- Identify by means of the musical analysis and of topics certain elements belonging to an area of intersection between the popular and academic languages.
- Propose strategies for the marimba and percussion with respect to the popular music used in the work in relation to the interpretative aspect.

**Virginia Mendez** graduated from the Faculty of Arts and Design of the National University of Cuyo of Bachelor of Music Specialty Percussion, Music Professor: Percussion and Master in Interpretation of Latin-American Music of the 20th century. She is currently studying her PhD in Musicology at the Complutense University of Madrid, Spain. Since 1999, she has been a member of diverse chamber music groups to disseminate the Contemporary Latin-American repertoire. Since 2003, she has obtained national and international scholarships to make improvements in Brazil, Uruguay and France. She is currently a fellow of the program 'Doctoral abroad'. Since 2001, she has integrated as percussionist the OSUNCUYO, OIJM, OFRN and the Symphonic Orchestra of the Conservatory Darius Milhaud, among others. Since 2007, she has been effective Associate Professor in the chair of percussion in the Music Department of the Faculty of Arts and Design, National University of Cuyo, Mendoza, Argentina.

LeeLee Hunter & Chelsea Buyalos (University of Arizona)

*Lift Every Voice and Sing: An Exploration of Spirituals and Identity*

Spirituals were a significant part of the Civil Rights soundscape of the 1960s, but their role in discussions of African American identity began decades earlier. Composer Harry T. Burleigh's (1866-1949) arrangements of African-American spirituals placed them on the concert stage, sparking debates among Harlem Renaissance figures over the appropriate treatment of spiritual melodies, with Burleigh caught in the middle. On one hand, thinkers such as Alain Locke argued that the musical value of spirituals made them ideally suited to the notion of European high art and that Burleigh's arrangements for solo voice and piano did not reach their true potential, which lay in large-scale choral settings. Conversely, writers like Langston Hughes and Zora Neale Hurston were suspicious of conservatory-trained composers and their incorporation of African-American art into European idioms; they felt that spirituals treated as 'songs of the people as sung by them', and not as raw material for European art forms.

The Harlem Renaissance writers' assertion that African-American culture was integral to American culture contributed to the intellectual framework of the Civil Rights movement; prominent writers W.E.B Du Bois and James Weldon Johnson urged African-Americans to recognize spirituals as 'noble music' and claim the tradition as distinct from European art song. The revival of spirituals helped connect the movements to the struggles of the past. The debate over musical identity and the use of spirituals as sources for 'art music' compositions suggests that spirituals deserve a more prominent place in discussions of American musical development.

**LeeLee Hunter** was initially introduced to music, though somewhat reluctantly, through her enrollment in the church choir at the age of four; however, she grew to love it very quickly. Ms. Hunter first experienced the guitar while living in Hong Kong when her third grade teacher would play for them everyday at the end of school. She began taking lessons while living in Hong Kong and continued when she moved back to Washington DC. Ms Hunter received her Bachelor's degree and Master's degree in guitar performance from the Peabody Institute of the Johns Hopkins University under the guidance of Julian Gray; she is currently pursuing a PhD in

Musicology at the University of Arizona where her research focuses on 19<sup>th</sup> century guitar music and spirituals in the Harlem Renaissance.

With the help of her grandmother, soprano **Chelsea Buyalos** developed a love for music at the age of four; a love that was sparked by Puccini's *Tosca*. This led to the start of her formal training at the age of eleven in her hometown of Chester, Virginia. In 2005 Chelsea made her operatic debut in Italy with Operafestival di Roma in their main stage production of Mozart's *Le nozze di Figaro*. Ms. Buyalos has been a featured soloist in concert works such as Mozart's Requiem, Rossini's Petite messe solennelle, and Rutter's Requiem. Chelsea received both her Bachelor's and Master's degrees in Vocal Performance from the Peabody Institute of the Johns Hopkins University (Baltimore, MD). She maintains an active private studio in downtown Baltimore and continues to foster music education in her community as Vice-President of the Baltimore based non-profit Mobile Music NOW! Inc. For more information about Chelsea visit: [www.chelseabuyalos.com](http://www.chelseabuyalos.com).

Erin Kirk (California Baptist University)

*Mining Hidden Depths: Aaron Copland's Passacaglia for Piano*

Lecture Recital

Aaron Copland's *Passacaglia* for piano was composed in 1922 during his student days with Nadia Boulanger in Paris. Ms. Boulanger required all of her composition students to compose motets and a passacaglia, among other things, because of their required form, and detailed and complex structure.

In Copland's autobiographical interviews with musicologist and friend, Vivian Perlis, Copland expressed his feeling that, 'The *Passacaglia* is a more mature work, reflecting Boulanger's insistence on disciplined writing'. However, of his *Four Motets*, Copland said, 'While they have a certain curiosity value – perhaps people want to know what I was doing as a student – the style is not yet really mine.' Although composed in 1921, during his student years, the motets remained unpublished until late in his career, even then, only with 'mixed emotions.'

According to Howard Pollack, 'The [*Passacaglia*] is a veritable textbook of contrapuntal devices, not only retrograde but canon, invertible counterpoint, augmentation, diminution, and basso ostinato, all subtly and expertly handled.' However, Pollack further asserts, 'His strong musical personality notwithstanding, during his early years with Boulanger Copland seems to have concentrated more on mastering his craft than on asserting his individuality.'

Despite Pollack's statements, I feel that the piece does exhibit 'the Copland sound' and the composer's 'strong musical personality'. In fact, though this piece is often overlooked and overshadowed by some of the 'greatest hits' of future decades, I intend to demonstrate the legitimacy of this work as a member of the body of Copland's serious piano works, and a precursor of his signature sound.

**Erin Kirk** earned her doctoral degree from Claremont Graduate University while studying with Drs. Peter Boyer, Robert Zappulla, and Nancy Van Deusen. Dr. Kirk's primary area of study was musicology, developing an interest in the music of Aaron Copland and Leonard Bernstein. Her doctoral dissertation, 'Aaron Copland & Leonard Bernstein: The Twentieth Century Through the Eyes of the Masters' discussed the many writings and teachings of these great composers as they pertained to music and musicians of their contemporary era.

As an active collaborative pianist, Dr. Erin Kirk has performed in concert with many world-class musicians, including members of the Los Angeles Master Chorale and the Los Angeles Opera Company.

Dr. Kirk teaches at California Baptist University, teaching courses in Piano, Theory, Musicianship, Musicology, and Music History and maintains her own private piano studio. Dr.

Kirk also enjoys serving as adjudicator or clinician for piano events, regularly participating as a judge for local, regional and state competitions.

## Session 5c Music in Britain and Irish Influences

Anne Stanyon (Independent Scholar)

*But Sullivan must live...’ The Financial Survival of a Victorian Musician*

Arthur Sullivan was a musical trailblazer – a British composer, he made a fortune from his music. There was no romantic, starving in a garret, writing unperformed masterpieces, until his tragic, early demise – an attitude, that given his outstanding talent and his commercial acumen, condemned him in the eyes of critics and colleagues alike. Sullivan seized what was available, and refusing to be exploited by publishers or impresarios, marketed himself, and got rich.

Sullivan embodies the economic and social changes taking place in 19<sup>th</sup> century Britain. He had no connections. He made his way via his ability, hard work, and by memorializing on the opportunities that the Industrial Revolution presented: reduction in printing costs, the ballad craze, the emergence of an urban middle class with leisure time and the wealth to enjoy it. A comprehensive railway network allowed for the rapid dissemination of his work, and the means to conduct throughout the British Isles. He could be an exemplar of Samuel Smiles’ Self-Help, having raised himself from his immigrant parents’ genteel poverty, to instantly memorializing celebrity; enjoying the friendship of princes and the adulation of the public.

This paper, based on personal and contemporary sources, examines how it was done.

**Anne Stanyon** trained originally as a stage designer before moving sideways into illustration and the wonderful world of graphic novels, which she’s still drawing. She studied History at the Universities of Warwick and Oxford, working in Medieval History, before a further sideways lurch and the completion of a PhD, in 2017, at the School of Music, University of Leeds. Her research concerns the career of Sir Arthur Sullivan, particularly his role as a conductor and his direction of the Leeds Triennial Musical Festival. In 2018 she was elected the first female vice-president of the Sir Arthur Sullivan Society. She am most proud of being instrumental in the appearance of a blue plaque memorializing Sullivan in Leeds, where his contribution to the City’s music-making has been forgotten. She is not a Musicologist, but a very cunningly disguised Historian.

Joseph V. Nelson (University of Minnesota)

*Music, Noise, and the Geography of London’s Urban Labor, 1650-1750*

Orlando Gibbons’s *The Cries of London* (c.1610) provides modern listeners with an aural experience of walking through a street market. It fixes in time the phrases and voices of street laborers now lost. From the mid-seventeenth century until the mid-nineteenth century, Covent Garden Market hosted a curious mix of high and low culture, with its outdoor plaza, the semi-permanent marketplace, and spaces of theatrical and musical performance. By the eighteenth century, that collage of performance spaces included the Royal Theatre, elite homes, brothels, and coffeehouses. Covent Garden thus provides a case study in cultural exchange between wealthy elites and street laborers. This paper uses maps and images to delineate sonic territories in Covent Garden Market. Spaces such as the homes of Admiral Edward Russell, Earl of Orford, and St. Paul’s Church. It then discusses repertoire and musical characteristics that defined those spaces, bringing to light liminal spaces of performance. In Covent Garden Piazza, boundaries between

classes remained porous, and audiences of street musicians mixed with opera and theatergoers. This paper concludes by offering some preliminary theories on the transmission of musical ideas and subjects between popular, sacred, and classical art music in eighteenth-century London.

**Joseph V. Nelson**, PhD candidate in Musicology, is finishing his dissertation on the politics of sonic disorder and noise through a study of the music for Mad Tom o' Bedlam in seventeenth- and eighteenth-century England. Recently, he has presented at the North American British Music Studies Association bi-annual meeting and will present at the American Musicological Society national conference in November, the Early Modern Soundscapes Research Network, and the Renaissance Society of America. He has two forthcoming publications, one discussing musical madness and biopolitics, the other tracing the origins of Mad Tom in the folkloric figure of the woodwose or wild man of Medieval art and literature. Past presentations have included the conferences for the Association Répertoire Internationale d'Iconographie Musicale, the American Musicological Society, the Newberry Library in Chicago, and the Midwest Chapter of the Society for Ethnomusicology.

Hannah Millington (Dublin City University)

*Dreaming of the Emerald Isle: Ethel Smyth's Irish Influences*

The life of the composer Dame Ethel Smyth (1858-1944) is most often linked to England and Germany – countries in which she became well-known through performances of her works, and for her participation in the Women's Suffrage Movement. However, Smyth also had connections with a number of literary figures in Ireland, and Irish influences can be seen within her output.

This paper highlights Smyth's Irish connections and the impression they left on her music. It details the nature and purpose of Smyth's visits to Ireland, which became more frequent after she became friends with the writer Edith Somerville (1858-1949). This paper will examine their relationship before turning to the two works that may be linked to Somerville and to Ireland more broadly.

**Hannah Millington** is a doctoral candidate researching the vocal works of Ethel Smyth at Dublin City University. Supervised by Dr Róisín Blunnie, Hannah's thesis aims to highlight the under-explored choral and solo vocal works within Smyth's oeuvre. This interdisciplinary research engages with historical, religious, political, and geographical concerns, and presents a wide-ranging hermeneutic reading of the musical works.

Hannah's research interests more broadly include the role of women in music, the relationship between music and text, and music analysis. She has previously presented research on Clara Schumann, Johannes Brahms, and Ethel Smyth across the UK and Ireland.

## Session 6a: Popular Music and Culture

Tim Gaze (Queensland University of Technology, Brisbane)

*Surf, Sun, and Sound: The Role of Surf Music in the Development of Australian Popular Culture*

The aim of my research was to analyse how the surf film, *Morning Of The Earth* (1972) had helped shape the development of Australian popular culture and how it might continue to do so into the

future. This project was a step forward in developing the creative model for examining iconic works in popular culture generating comparative insights into how the iconic film *Morning Of The Earth* functions as a medium, first by re-recording the original soundtrack using emerging local talent, then by asking the same artists to re-imagine the soundtrack and compose new material for the film. By artistically directing these projects I have endeavored to see how *Morning Of The Earth's* influence has inspired these artists' reworking and responding to the original soundtrack by comparing the film's overall position in Australian popular culture. This in turn has inspired the idea of further research into the cultural connection between music evolution and societies inextricably linked through the world's oceans that could be explored by way of an ethnomusicological enquiry delving into music origins, and how these origins influenced surf music styles up to the present day.

My name is **Tim Gaze** and I have been a professional musician since 1969. I have had a diversified career in Australia and overseas, both recording and working 'live' with artists Jon Lord, (Deep Purple), Bob Daisley (Ozzie Osbourne, Rainbow etc), and many others. I have also performed at many major music festivals and entertainment centres in Australia and have worked with the Queensland Symphony Orchestra at Riverfest as special guest guitar player for the Surf'n'Symphony program. I came to academia in 2012 with a view to validating my professional skills and achieved my Doctor of Creative Industries (DCI) in early 2020, having completed two creative recording projects together with a written thesis examining the iconic 1972 surf film, *Morning Of The Earth*, as a medium. I continue to research music history as well as mentoring guitar and creative industry students. [www.timgaze.com](http://www.timgaze.com)

Bláithín Duggan (Trinity College Dublin)

*'Something in the way [they sing]' Paralanguage and The Beatles*

This paper identifies and analyses paralinguistic intonation in popular song. Building on theories derived from linguistics, paralanguage is understood as a form of meta-communication, that may modify meaning, give rise to nuanced meaning or convey expressions of emotion. This interdisciplinary approach to analysing popular song combines musicology, linguistics, and sound studies.

Popular song is suited to a paralinguistic analysis because it benefits from the combination of everyday words and music. Using spectrograms, I discuss singers' subtle pitch and rhythm inflections that give phrases and songs their particular expressive qualities. Important inflections in a song may relate to pitch, contour or rhythmic traits, or may be the combination of simultaneous characteristics in multiple domains. Intonation gives rise to aural shape including, but not limited to, the arch-shape. The consistency of arch-shaped intonation, on words of woe, contributes to a song's narrative structure.

These ideas are presented through case studies from The Beatles' albums. In 'Misery', for instance, Lennon consistently sings an arch-shape – his voice swells upward to the primary pitch, before sliding downward in a long decay. The prevalence of arched intonation, on words such as 'world' and 'misery', emphasise and overplay the emotional misfortune of the narrator. This and other voice qualities are significant because they enhance our understanding and reception of popular song.

**Bláithín Duggan** recently completed her doctoral studies, under the supervision of Dr Simon Trezise, at Trinity College, Dublin. Her work focuses on a multidisciplinary approach to the analysis and interpretation of popular song. This encompasses nineteenth and twentieth century popular song, film studies, music and philosophy, music theory and analysis, sound studies,

performance studies, analysing the singing voice, and linguistics. In 2018, Bláithín was elected Post-graduate Student Representative for the Society for Musicology in Ireland.

Mattia Merlini (Università degli Studi di Milano)

*How to Create a 'Second of Structured Chaos': Meshuggah's Catch 33 and the Representation of Paradox*

The Swedish extreme metal band Meshuggah is known for the complex rhythmic side of their music, employing a lot of polyrhythms and odd time signatures. In my analysis of one of their most famous works – the album *Catch 33* (2005) – I emphasise the variety of ways in which the theme of paradox is represented, on a musical level but also in the lyrics, the structure, the compositional approach and the context. The way in which Meshuggah's style fits *Catch 33*'s themes is the reason why I argue we can consider that album as Meshuggah's quintessential work, and one of the most intelligent ways of employing musical features typical of what, several years after 2005, was to be called 'djent' music. My analysis will use the kosmos/chaos (order/disorder) dichotomy as main conceptual tool to illustrate some of the levels of contradiction represented by Meshuggah in their album, which dialectically seeks to balance the variety, complexity, imperfection of its starting material with elements that promote order, intelligibility and perfection. There is an on-going struggle for stability at work in this music, capable of magnifying the beauty of imperfection and the paradoxical truth behind the fact that we are 'sentenced to a lifetime | a second of structured chaos'.

**Mattia Merlini** holds an M.A. in Musicology and a B.A. in Philosophy at the University of Milan, where he graduated with a thesis in Popular Music Studies that will be published in 2020 by a major Italian publisher with the title *Le ceneri del prog*. As soon as I graduated, I have started sending articles to several journals and presenting papers at conferences in the UK, in Ireland, Finland, Sweden, Belgium, Poland, Canada and Austria, while I wait for my PhD project to be accepted somewhere in Europe. Since 2017 I have been organising (and often presenting) almost fifty community outreach activities with the cultural association Sophron, active in the area of Milan. As a musician, I work on a solo project and on film music.

## Session 6b Liszt and the New Formenlehre

Nicolás Puyané (Maynooth University)

*How I Learned to Stop Worrying and Love Textual Fluidity: Urtexts, Werktreue, and the Music of Franz Liszt*

Widely accepted to have emerged in the early nineteenth century, the interlinked concepts of *Werktreue* and *urtext* still exert a powerful influence over numerous musical discourses. From historical musicology and music analysis to music pedagogy, editorial practices, and the philosophy of music, these two seemingly complimentary concepts can be seen as underpinning many musical activities. They can, however, come into conflict with each other when attempting to establish an *urtext* for a work that exists in multiple versions, especially when each of the versions in question has an equal case for 'authenticity'.

Franz Liszt's (1811–86) penchant for revising his works, even published ones, has left a dizzying web of interconnected scores for the musicologist to study. This paper examines Liszt's relationship to the concept of *Werktreue* and it proposes that the widespread adoption of an alternative paradigm, namely that of the fluid text, would allow for a better understanding of the

inherent intertextuality of Liszt's works. The proposed model is seen as an ideal lens to view their social, historical, and aesthetic contexts. Examples are drawn from both Liszt's solo piano works and his *Lieder*.

**Nicolás Puyané** completed his doctoral studies supervised by Prof. Lorraine Byrne Bodley at Maynooth University in 2019. Holds a first class honours degree from Maynooth University in Performance and Musicology, ARIAM and LRIAM diplomas in piano teaching from the Royal Irish Academy of Music. Has delivered papers on Liszt at SMI conferences in CIT Cork School of Music (2014), UCC (2015), St Patrick's College, Drumcondra (2016), Maynooth University (2017) and in October 2015 at the international conference 'The European Salon' held in Maynooth University and the SMA's TAGS conference held in Durham University (2018). He studied piano under Anthony Byrne and Réamonn Keary at the Royal Irish Academy of Music and has been a prizewinner in solo piano at the Sligo Feis and RIAM Music Festival, given solo recitals, and is a local centre examiner for the Royal Irish Academy of Music.

Bryan A. Whitelaw (Queen's University Belfast)

*Set Down by the Voice of Orpheus: Transtextual Frames and Theorised Romanticism*

The perception of the eighteenth-century sonata as a fully realised formal structure has, until recently, been treated as axiomatic; as a result, theoretical approaches to nineteenth-century form, syntax, and harmony, are problematically read as inferior reactions to earlier practice. This paper challenges the authority of Viennese classicism's monopolism of the sonata style by, paradoxically, invoking its fundamental principles as central to large-scale formal analysis. Drawing on the work of William Caplin (1998) and James Hepokoski and Warren Darcy (2006), specifically formulated upon eighteenth-century repertoire, I contribute a re-reading of Franz Liszt's symphonic poem *Orpheus* (1854) under the procedures of the so-called 'new Formenlehre'. This analysis thus invokes the presumption that post-Classical composers were concerned with the expansion of both harmonic and architectural strategies, while remaining true to the fundamental principles of sonata composition.

In Liszt's case, these strategies are further problematised by an explicit reliance on transtextual frames, of which this paper explores three types: the architext, the paratext, and the metatext. By observing Carl Dahlhaus's advice that the Romantic sonata is concerned less with formal construction than motivic and harmonic development, these frames help to reorient the analysis of nineteenth-century symphonic form as a processual practice which references a Classical framework. Having situated *Orpheus* within its transtextual remit, the paper concludes with a detailed analysis of the piece's structural features—arguing ultimately for a holistic hermeneutic that bridges the divide between 'absolute' and 'programmatic' readings of a work, under the rubric of 'narrative analysis'.

**Bryan A. Whitelaw** is a PhD Researcher in Musicology at Queen's University Belfast, with interests in nineteenth-century repertoire, theory, and source studies, particularly in the music of Franz Liszt. Bryan is also student representative and council member of the Society for Musicology in Ireland. His PhD research focuses on the interplay between Liszt's literary and cultural influences, and their impact in his compositional output during the Weimar period, ca. 1848–1861. The study is based on the development of a narratographic musical theory which attempts to bridge the divide between historically and culturally contextual scholarship, on the one hand, and the rigorous application of formal theory on the other. The work thus adopts aspects of narratology, hermeneutics, and semiotics, alongside theoretical interests such as Hepokoski and Darcy's Sonata Theory (2006), William Caplin's theory of formal functions (1998), and neo-Riemannian theory.

Thalia Adelfopoulou (University of Macedonia, Thessaloniki)

*Issues of Harmonic and Contrapuntal Large-scale Structure in Franz Liszt's Aux Cyprès de la Villa d' Este I*

*Aux cyprès de la Villa d' Este I* dates back to 1877, nine years before composer's death, and is considered a piece of Liszt's 'late' period, which coincides with the period of late romanticism. Music composed at that time could be regarded as a 'borderline', since one can hear familiar harmonic consonances, yet without always and accurately following the common practice rules regarding tonal counterpoint and functional harmony. Therefore, late romanticism music may be considered as simultaneously validating and undermining its tonal substance, putting any analysis attempt in the risk of a unilateral approach that would be unfair to its ambiguity. Thus, adopting various methodological tools would be in coherence with the way that composers of that time are thought to have been managing the tonal conventions of the past, fitting them into the new harmonic environment, invalidating their functionality and attributing new features and substance. Being part of the stylistic horizon that was described above, the piece is offered for adopting various methodological perspectives (prolongational, associational and transformational analytical approaches,) each of which could highlight different aspects of it, complementing each other and leading to highly interesting interpretations.

**Thalia Adelfopoulou** is a PhD candidate in Music Theory at the Department of Music Science and Art, University of Macedonia, Thessaloniki, Greece. She completed her bachelor degree at the aforementioned department in 2014. She received a scholarship from the Fulbright Foundation to continue her studies (Master of Arts in Music Theory) at the University of Wisconsin-Madison in the U.S.A., where she had a teaching assistantship position in Professor Bryan Hyer's freshman class *Musica Practica*. In her dissertation she suggests a systematic analytical approach to the structure of Nikolaos Chalikiopoulos Mantzaros and his students' works through a historically informed methodological tool, starting from the characteristic and widespread technique of the Neapolitan music system practice of *partimento* and moving forward to Robert Gjerdingen's innovative schema theory.

## **Session 7a: Music in Ireland**

David O'Shea (Trinity College Dublin & University College Dublin)

*Courting Public Opinion: State Music and Irish National Identities under the Union*

The Lord Lieutenant who governed pre-independent Ireland as the British monarch's viceroy was in effect a proxy king, and in the eighteenth century the viceregal court at Dublin Castle was the setting for lavish balls, banquets and entertainments held for the Irish nobility and gentry. The Union of 1800 abolished the Irish Parliament, and with the departure for Westminster of its former members (amongst whom were the peers who had sat in the Irish House of Lords), the character of the viceregal court changed.

The first post-Union Lord Lieutenant, Philip Yorke, Third Earl of Hardwicke, realized that he needed the support of the increasingly influential Protestant middle class. Thus the focus of the viceregal court's interactions with the public shifted from the spectacular to the sacred. Hardwicke's administration established the Chapel Royal in Dublin Castle, with a choral foundation in imitation of that of the royal court in London, and a composer to provide music for the boys and men of the choir to sing. Services at the Chapel provided an important point of

contact between the Lord Lieutenant and the public, and reinforced the close relationship between church and state, and the Protestant and English character of the viceregal court.

This paper will discuss how the creation and performance of music at the viceregal court in the period after the Union reflects the complex nature of Irish national identities, and challenges the polarized narrative of nationalism versus unionism.

**David O'Shea** holds degrees from the TU Dublin Conservatoire, the University of Cambridge, and Trinity College Dublin. His research into Anglican church music focuses in particular on its relationships with politics and wider society during the nineteenth and early twentieth centuries, and he is currently preparing a monograph entitled *The Choral Foundation of the Chapel Royal, Dublin Castle*. He is a part-time lecturer in the music departments of Trinity College, Dublin City University and University College Dublin, and his teaching interests include music history, harmony and counterpoint, and stylistic composition. In addition to his academic work, he is active as a keyboard-player and conductor, and is organist of Sandford Parish Church and St Philip's Milltown.

Hannah Gibson (Queen's University Belfast)

*Learning to Jive in Rural Ulster: Constructions of Identity*

This paper will focus on ethnographic research on the jive class which is an important element of investigation in the wider research project on the Cultural Intimacies of Irish Country Music.

Arguably, in order to partake in the Irish Country Music scene, one must already know how to dance. I will explain how attendance at a dance class contributes to the wider scene and how this degree of 'institutionalisation' of the dance class offers differing experiences across age groups.

There are three common styles of dancing practiced in the scene: jive, waltz, and quick-step. Line dancing is also popular. People attend in order to learn the skills required to take part in events, skills which include both the physical 'knowledge' of the dances and the social conventions that are developed consciously and unconsciously throughout one's presence in this community of practice. At the same time, classes contribute to the construction of embodied and gendered identities, while challenging previous understandings of the roles that dancers perform in this scene.

Through continued practice of these different skills at country dances, country music festivals, and other events, the participant continues to be shaped in terms of their gender and age, and fit into an already established community that spreads country wide. Moreover, dance classes expand and contribute to change within this community, and they do so through both bodily practice and the discourses that develop around it. The paper will contrast the interpretations and expectations of individuals within different age groups to show how gendered and generational identities are constructed.

**Hannah Gibson** is a final year PhD candidate in Ethnomusicology at Queen's University Belfast. After achieving her BMus at City University London, she completed an MA in Social Anthropology at Queen's University in 2015. Aside from her studies, she teaches viola, violin, and piano to students in Belfast and County Tyrone.

Caoimhe Ryan (Irish World Academy of Music and Dance, University of Limerick)  
*Reflecting Upon the Current Status of Classical Music in Ireland (Musicology and Contemporary Europe)*

Ireland is arguably most known for its outputs in the arts. The country boasts a thriving traditional music scene which over the past fifty years has seen considerable commercial success both home and abroad. It may be perceived that classical music in Ireland, both past and present, has not enjoyed the same success. 'The enduringly poor reception of art music in Ireland remains frustrating and irreconcilable with the effusive activity that is presently taking place in Irish cultural arenas and international platforms' (Dwyer, 2014, p.14). When comparing Ireland to its European counterparts, one may observe that there is a difference in attitude to Western Classical Music and European heritage. This paper reflects on the current state of classical music in Ireland through interviews with members of the Irish classical music community including musicians and administrators, fieldwork in centres of classical music such as schools of music and concert halls, an account of the current education structure as well as a brief case study on Ireland's National Opera House.

The outcomes of this research show perceived flaws in the way classical music is taught, funded, and accessed in Ireland. These flaws are caused by fundamental issues of identity.

**Caoimhe Ní Riain** is a pianist and PhD candidate at the Irish World Academy of Music and Dance, University of Limerick. With 18 years training as a classical pianist, her doctoral research interrogates the role of notation in the context of modern-day performances of classical music asking what notation does and does not contribute to performances of classical music today. This research takes a multidisciplinary approach that encompasses the fields of musicology, ethnomusicology, semiology and contemporary linguistic theory. Her paper summarizes the findings of her MA thesis which was an ethnographic account of the status of classical music in modern Ireland.

Helen Doyle (TU Dublin)  
*Establishing the Feis Ceoil*

Letters exchanged in the *Evening Telegraph* between patriot, scholar and author, Terence O'Neill Russell and musician, composer, educator and writer, Dr Annie Patterson in September 1894 identified the neglected state of Irish music and proposed an initial concert series to promote public interest. Six months later, a preliminary meeting of interested parties in Patterson's home moved that a General Committee, drawn from the National Literary Society, Gaelic League and Dublin's professional musicians, be formed. A subsequent circular declared 'time has now come when it is felt that a strong movement should be set on foot to awaken a widespread interest in the matchless music of our country' and that preliminary work would concern organisation of a national musical festival, or Feis, to be held before long in Dublin.

A complex structural network encompassed an elected Executive Committee and multiple sub-committees, concerned with areas such as finance and musical programming. In addition, regional sub-committees and a Ladies' Committee featured. In its first decade, over 16,000 entrants participated in competitions, an unmatched level of involvement in music-making in Ireland; additionally, public interest was demonstrated by attendance at concerts, lectures and exhibitions. It is, therefore, clearly apparent that the organizational foundations of the Feis Ceoil enabled its development into a far-reaching and well-supported association. This paper endeavours to provide an overview of those systems and structures, with a particular emphasis on the Ladies' Committee, thus demonstrating the Feis Ceoil's development as a constitutionally bound Association, and the role of women within it.

**Helen Doyle** is a PhD student at the TU Dublin Conservatory of Music and Drama. Her work and research interests centre on music and nationalism, teacher education and choral pedagogy. She is a researcher on the Research Foundation for Music in Ireland project, Feis Ceoil: impacting and reflecting Irish musical life, 1897 – the present, and her specific focus is choral music in the Feis Ceoil since its inception. Helen is on the staff of Trinity College, Dublin's School of Education where she lectures in music pedagogy and works as a Teaching Placement Mentor with Bachelor of Music Education and Professional Master of Education students.

## Session 7b: Film and Theatre

Conor Power (Maynooth University)

*Hymn to the Fallen: Constructing American Values in Saving Private Ryan*

Steven Spielberg's *Saving Private Ryan* (1999) opens with a shot of the billowing American flag accompanied in John Williams's score by a quietly noble solo horn and brass chorale. It is a musical gesture widely associated in Hollywood film with American heroism. This paper explores how Williams's score constructs and reinforces the idea of America through musical tropes developed in cinema but sourced in a range of musical idioms. I begin by sketching the genealogy of this constructed American sound, tracing its roots to art music traditions represented by composers such as Copland and the American symphonists and to traditions such as American hymnody and military bands. The pastoral figures prominently here too: in what Neil Lerner terms 'the music of wide open spaces', the quintessential American landscape of the midwest becomes associated with a Coplandesque musical language constructed with open fourths and fifths and scored characteristically for gentle woodwind choirs and muted brass.

The conjunction of Spielberg's American heroes and imagery (Private Ryan's home is in the prairie), with Williams's score successfully constructs American ideologies and beliefs, fusing the idea of heroism with America's history and identity. I conclude by arguing that *Saving Private Ryan*, like other films in the Spielberg/Williams partnership, has contributed to a universalisation of American values in which a specifically American representation of the heroic has become equated in popular culture with the very idea of heroism.

**Conor Power** is a second-year PhD researcher at Maynooth University. Having studied John Williams's music for *Star Wars* at undergraduate and master's level, Conor is continuing his research on Williams under the supervision of Professor Christopher Morris. Moving away from his previous theses on leitmotif functionality and musically-generated nostalgia, his current research is concentrated on the links between the American symphonic idiom to the heroic and pastoral topics in Williams's film scores.

Conor was a recipient of a Taught Masters Scholarship in 2018, and is currently funded by the Hume Doctoral Scholarship.

John O'Flynn (Dublin City University)

*The Film and TV Music of Gerard Victory*

Gerard Victory (1921-1995) was one of the most prolific and arguably, one of the most significant Irish composers of the twentieth century. He also had a long career in radio and TV, becoming Assistant Director and later, Director of Music at RTÉ from 1967-1982. With over two hundred

catalogued works including symphonies, piano concertos, operas and the celebrated cantata *Ultima Rerum*, Victory's creative output also embraced a diverse range of music composed for stage, radio, TV and cinema.

Drawing on archival material from the Gerard Victory Collection at TCD Library, this paper considers the composer's substantial output for screen productions from 1957-1991. Beginning with his early compositions for newsreel in the late 1950s and 1960s, the paper then examines some of his more substantial work for Irish TV documentaries. These include *Shannon, Portrait of a River* (Fleischmann, 1968) and *Another Island – Oileán Eile* (MacConghail, 1985). The second half of the paper appraises Victory's capacity for and involvement with feature-length narrative film, from the self-identified 'Byronic' style he adapted for the Swedish-Irish production *Terror of Frankenstein* (Floyd, 1977) to the nine film scores he penned for Emerald City Productions, a Canadian-Irish film company/animation studio in Dún Laoghaire, Co. Dublin. These were for a series of animated TV films aimed at younger viewers and based on literary classics. The paper concludes by reporting on Victory's keen interest in music for TV and film as evidenced by a number of lectures and compilation recordings organised by the composer.

**John O'Flynn** is Associate Professor of Music at Dublin City University and incoming SMI President for 2021-2024. He has published widely on aspects of Irish music studies, film music, popular music, intercultural music practice and music education. Sole-authored book publications include *The Irishness of Irish Music* (2009) and *Music, the Moving Image, and Ireland* (forthcoming, 2021). He is co-editor of *Music and Identity in Ireland and Beyond* (with Mark Fitzgerald, 2014), *Ceol Phádraig: Music at St Patrick's College Drumcondra, 1875-2016* (with John Buckley, 2019), and *Made in Ireland: Studies in Popular Music* (with Áine Mangaong & Lonán Ó Briain, 2020).

Saori Kanemaki (Hochschule für Musik Carl Maria von Weber, Dresden)  
*FREEZE – The Concept of Pause in Music Theater*

Music reproduction of today is understood not only as a sound event, but also as the gestures of the actors, video productions, spatial localization of sounds, etc. Composers are becoming increasingly interested in multi-dimensional actions, especially in the field of musical. Their works include sound composition on a temporal level as well as spatially related staging and directing. These compositional phenomena of the 20<sup>th</sup> and 21<sup>st</sup> centuries mean that the conventional way of writing music in a five-line system is no longer sufficient and that the composers design their own notation in order to be able to provide spatial information.

The use of a pause is also diversified in this respect, although the usual pause characters are not necessarily used. The break has become individual. In graphical notations as John Cage's *Ryoanji*, there are only spaces that represent a silent moment without using pause characters. My paper mainly focuses on the musical theater play *HYGIENE* (2011) for violin, viola or cello, eight performers and a DVD by the Irish composer and performer Jennifer Walshe. The second-based notation is reminiscent of John Cage's number pieces, but in this case, it is written from top to bottom. During the break, the composer used the verbal expressions 'FREEZE' and 'STOP' instead of a pause sign. It deals with interdisciplinary associations of non-musical genres and the supposed roots of their names.

**Saori Kanemaki**, born in Tokyo, is a PhD student at the Hochschule für Musik Carl Maria von Weber in Dresden, working on her dissertation 'Die musikalische Stille in der Gegenwart' with Prof. Dr. Jörn Peter Hiekel. After finishing her degree in British cultural studies at the Japan Women's University (Tokyo), she studied musicology, media studies and library science at Humboldt-Universität zu Berlin. She was a research assistant for Prof. Dr. Dr. h. c. Hermann

Danuser and for Prof. Dr. Jin-Ah Kim at Humboldt-Universität zu Berlin. Her article on Tōru Takemitsu and his gagaku music is forthcoming in the book *Toru Takemitsu. Globalisiertes Komponieren* (edition text+kritik) in January 2021. Since 2017 she is a staff member of ICI Berlin.

Alison Shorten (Maynooth University)

*A Setting of Sorrow: Franz Schubert's Stabat Mater (D.383)*

Scholarship on Schubert's sacred works has primarily focused on his six masses, composed between 1814–1828. Less musicological attention has been placed on the smaller sacred works written in between these masses, including a little known, rarely performed masterpiece the *Stabat Mater*, (D383) which he wrote in 1816 when he was just nineteen.

The text of the *Stabat Mater* depicts the crucified Christ and images of death, mother Mary and salvation. Since the sixteenth century, composers have been fascinated by this text. It is no less fascinating in the nineteenth century for it opens the door on Schubert's religious convictions through the medium of religious drama.

This paper aims to recontextualize Schubert's *Stabat Mater* in relation to early nineteenth century practice in Vienna. Through exploiting the expressive qualities and dramatic tension inherent in the text, Schubert created this large-scale work not only for church purposes but as a concert work. This dramatic setting immerses the audience into the debts of very rich and vivid images of despair of Jesus and his mother, Mary.

**Alison Shorten** is a third-year Ph.D. student at Maynooth University. She completed both her BA and Masters in Musicology at Maynooth, with her MA dissertation entitled: *Prostitution as Power: Selected works of Lotte Lenya 1910-1940* which analysed the role of the female protagonist as collaborator in selected works of the composer Kurt Weill.

Alison is currently researching the sacred works of Franz Schubert under the supervision of Professor Lorraine Byrne Bodley. Her research focuses on the small-scale sacred works of the composer. One of her research aims is to examine the relationship between the music and the text of his works through the triangular lens of music, theology and hermeneutics, adding a new perspective to our understanding of Schubert's sacred music and his development, both spiritually and musically.

## Keynote Address

### *The Blasphemy of Talking Beethoven in 2020: Listening again to the Heiliger Dankgesang*

Julian Johnson  
(Royal Holloway, University of London)

The third movement of Beethoven's String Quartet, Op.132, might have made a good anthem for the year of Covid, not just because of its subtext of illness and convalescence, but also its links to confronting mortality alone, in isolation, and in a world where so many former certainties have been lost. This lecture is about listening – specifically to the *Heiliger Dankgesang* – but it's also about how musicologists talk, write and think about such music. More than that, it's about whether we even *can*, or should, talk about such music today. Because, in 2020, the 250<sup>th</sup> anniversary of the composer's birth, talking about Beethoven has once again become deeply problematic.

While acknowledging the urgent political contexts for musicology's current crises, this lecture argues that any worthwhile musicology is one that preserves the constitutive tension in its name – i.e., between the realm of aesthetic thought and experience on the one hand, and the realm of discourse on the other. To be true to that idea, I make room for the aesthetic presence of music, exploring the ways in which the *Heiliger Dankgesang* reflects on the tension between the sensuous and the linguistic, the sonorous and the discursive

In this, Beethoven's 'song' exemplifies a wider idea: that the muteness of music is not a lack that requires redeeming by discourse. On the contrary, by inverting the usual signifying order – privileging sound over syntax – music exerts its own specific critique. As Kant acknowledged in Beethoven's lifetime, music resists the violence done to the sensuous particular by the discursive concept. My lecture thus concludes by returning to wider contextual issues to make an (unfashionable) case for the persistence of the aesthetic. A truly critical musicology, I argue, would resist the current silencing of music by an essentially sociological discourse. Far from being the domain of some 'otherworldly' withdrawal, it is precisely the aesthetic within music that enacts its radical potential.

**Julian Johnson** is Regius Professor of Music at Royal Holloway, University of London, having earlier been a Reader at the University of Oxford and Lecturer at the University of Sussex. He was for many years an active composer, a background that continues to shape his musicological work. He has published widely on music history and aesthetics from the late 18<sup>th</sup> century to the present, and is the author of six books, including *Webern and the Transformation of Nature* (1999), *Who needs classical music?* (2002), *Mahler's Voices: Expression and Irony in the Songs and Symphonies* (2009), *Out of Time. Music and the Making of Modernity* (2015), and *After Debussy. Music, Language, and the Margins of Philosophy* (OUP, 2020). In addition to being a regular speaker at international academic conferences, he is committed to fostering a wider public understanding of music. For the

last 25 years he has been a frequent guest on BBC Radio and given numerous public talks for leading orchestras and opera companies. In 2005 he was awarded the Dent Medal of the Royal Musical Association and, in 2013, became the first holder of the Regius Chair of Music at Royal Holloway. In 2017 he was elected to a Fellowship of the British Academy.



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