



SMI society for musicology in ireland
aontas ceoleolaíochta na héireann



Tenth Annual Conference of the Society for Musicology in Ireland

hosted by

Dundalk Institute of Technology

15–17 June 2012

Programme

Friday, 15 June 2012

12.00–13.30: Registration (Carroll Building)

Lunch (Winter Garden)

13.30: Welcome – Fr McNally Recital Room

14.00–15.30: Sessions 1–3

Session 1: 'Music and Text': Schubert, Wagner and Britten's renderings of Goethe's *Faust*

Chair: Julian Horton

- Lorraine Byrne Bodley (National University of Ireland, Maynooth)

Who was Schubert's Gretchen?

- Paul Higgins (National University of Ireland, Maynooth)

Britten's Completion of Schubert's *Gretchen's Bitte* (D. 564): Musical Respect and Tradition

- Cathal Mullan (National University of Ireland, Maynooth)

'The Characterisation of Gretchen in Wagner's *Faust* Settings'

Lieder discussed in these papers will be performed by Grace Birmingham (soprano) and Niall Kinsella (piano)

Session 2: Music and Education

Chair: John O' Flynn

- Dorothy Conaghan (Independent Scholar)

Music of the Heart; How it Works: An Overview of 'Whole Class String Teaching' Projects in Irish Primary Schools

- Gwen Moore (Mary Immaculate College, University of Limerick)

'Bête Noire'? Exploring the Continuum from Leaving Cert to Higher Education

- Anna-Marie Higgins (University of Cambridge)

Modelling Musique Concrète Composing at Secondary School

Session 3: Traditional Song in Ireland

Chair: Colette Moloney

- Antaine Ó Faracháin (Dublin Institute of Technology)

Suggested Ways of Looking at Repertoire in Traditional Song in Ireland

- Seán Ó Cadhla (Dublin Institute of Technology)

Some Notes on "Skewball"

15.30–16.00: Coffee (Social and Performance Space)

16.00–18.00: Sessions 4–6

Session 4: Historical Investigation

Chair: Maria McHale

- Fiona Palmer (National University of Ireland, Maynooth)
Sir Julius Benedict (1804–1885): Reinterpreting the Conducting Career of a Naturalised Englishman in Nineteenth-Century Britain
- Konstantinos Andreou (Independent Scholar)
Frank Martin’s *Deuxième Ballade pour Flûte et Piano*: Issues of Chronology
- Karol Mullaney-Dignam (National University of Ireland, Maynooth)
The Musical Life of Augustus Frederick FitzGerald (1791–1874), Third Duke of Leinster

Session 5: Music for the Stage

Chair: TBC

- Michael Lee (Queen’s University Belfast)
Armide and her Sisters: Characterising the “Dangerous” Female Subject in Late Seventeenth-Century French Opera
- John Cunningham (Bangor University)
Mason’s *Caractacus* on the British Stage
- Antonio Cascelli (National University of Ireland, Maynooth)
Tremendum Fascinosum and Tremendum Horrendum in Monteverdi’s *Il Combattimento di Tancredie Clorinda*
- Laura Watson (National University of Ireland, Maynooth)
The *Nouvelle Femme* in Early Twentieth-Century French Opera and Ballet

Session 6: Analysis of Twentieth-Century Music

Chair: Gareth Cox

- Philip Ewell (Hunter College, City University of New York)

Hemitonicism in the Music of Anton Webern

- Benjamin Dwyer (Trinity College Dublin)

Towards Simplicity - Britten's Recalibration of Variation Form

- Cathy Byrne (National University of Ireland, Maynooth)

Incarnations of a Theme: Béla Bartók's *Piano Sonata Finale* and Musettes From *Out of Doors*

- Judith Carpenter (University of Sydney)

Muse and Method in the Songs of Hamilton Harty: The Early Years, 1895–1914

18.15–19.15: Plenary Session: Society for Musicology in Ireland: Annual General Meeting

Address by the President of the Society for Musicology in Ireland, Jan Smaczny

19.15: Book Launch

Arnold Schoenberg's Opus 15

Das Buch der Hängenden Gärten in Context: The Singer's Perspective

by Aylish Kerrigan

Address by John Buckley

Followed by Reception

Dinner (various local restaurants)

Saturday, 16 June 2012

09.00–10.30: Sessions 7–9

Session 7: Bands

Chair: Wolfgang Marx

- Patrick O’Connell (National University of Ireland, Maynooth)
The Cross-Fertilisation Between Traditional Irish Music and its Practitioners and Military Bands During the Napoleonic Wars
- Burçin Uçaner (Gazi University)
Turkish Military Music from Past to Present and its Impact on World Music
- Emma Williams (University College Dublin)
Band Contests: An Insight into Brass Bands in Ireland

Session 8: Ireland and the Diaspora

Chair: Jennifer O’Connor

- Sarah Rebecca Gerck (Oberlin College and Conservatory)
I’ll Take You Home Through Tara’s Halls: References to Ireland in Nineteenth-Century American Parlor Song
- Axel Klein (Independent Scholar)
‘O the Days of the Kerry Dancing!’ - Irish Song Composers in Victorian England
- Mary Louise O’Donnell (University of Limerick)
The Iconography of the Irish Harp in the Celtic Tiger Years

Session 9: Philosophy and Literature

Chair: Lorraine Byrne Bodley

- Shane McMahon (University College Dublin)
The Unanswered Question: *Parsifal* and German Modernity
- Liam Cagney (City University of London)
Musique Spectrale, Musique Differential: Some Thoughts on Defining Spectral Music
- Aisling Kenny (St Patrick’s College, Drumcondra)
What Happens to a Poem When it is Set to Music?: A Theory of Musical Ekphrasis Applied to Song

10.30–11.00: Coffee (Social and Performance Space)

11.00–12.30: Sessions 10–12

Session 10: Exploring Notation

Chair: Hilary Bracefield

- Dave Flynn (Dublin Institute of Technology)
Putting Flesh on the Skeleton – Uncovering the Hidden Complexities of Traditional Irish Music
- Richard Duckworth (Trinity College Dublin)
Microtonal Notation: LilyPond as a Score Editor for Bohlen-Pierce Scales
- Jonathan Grimes (Contemporary Music Centre Dublin, Trinity College Dublin)
Music Encoding Initiative

Session 11: Electricity

Chair: Adrian Scahill

- Maxime Cottin (University of Nice Sophia-Antipolis)
What did they want to say?: The Issue of “Meaning” in Instrumental Rock Music
- Karen Power (Independent Scholar)
Everything Bleeds: Let’s Talk Sound

Session 12: Musical Modernism in England

Chair: Aidan Thomson

- Fabian G. Huss (University of Bristol)
Frank Bridge’s Radical Phase in British within the Context of British Musical Modernism
- John Snyder (University of Houston, Texas)
Samuel Coleridge-Taylor and (Extra-) Musical Exoticism

12.30–13.30: Lunch (Social and Performance Space)

13.45–14.25: Concert: Fr McNally Recital Room

Performers: Fr McNally Chamber Orchestra, Orchestra in Residence, Dundalk Institute of Technology

14.30–16.00: Sessions 13–15

Session 13: Tradition and Chant

Chair: Kerry Houston

- David Connolly (Dublin Institute of Technology)
Chant, Organ and Improvisation: The Sainte-Clotilde Tradition
- Susan McCormick (Queen's University Belfast)
The Systematic Organ Pedagogy of Bach: 'An Elusive Quest?'
- Darina McCarthy (National University of Ireland, Maynooth)
Feminine Endings: Examining Heinrich Bewerunge's Theory of Plainchant

Session 14: Analysis 2: Nineteenth-Century Form

Chair: Antonio Cascelli

- Majella Boland (University College Dublin)
The Role of Musical Analysis in Musicology: John Field's *Piano Concerti*
- Anne Hyland (Dundalk Institute of Technology)
Schubert's String Quartet in G Major, D887/i, and the Interrogation of Musical Time
- Julian Horton (University College Dublin)
Metre, Form and Symphonism in the Scherzo of Brahms' *Piano Concerto No.2, Op. 83*

Session 15: Personal Expression Through Traditional Forms

Chair: Michael Murphy

- Jonathan White (University of Oxford)
Like as a Ghost, I am Gone: Stanford and the Symphonic Oblivion
- Sarah Burn (Dundalk Institute of Technology)
From *Concerto da chiesa* to *Sinfonia "de Profundis"*: A.J. Potter's Music of Healing

16.00–16.30: Coffee (Social and Performance Space)

16.30–18.00: Sessions 16–18

Session 16: Regions and Collecting

Chair: Daithí Kearney

- Sean McElwain (Dundalk Institute of Technology)
The ‘Hidden’ Hills of Sliabh Beagh – A Culture Revealed
- Colette Moloney (Waterford Institute of Technology)
Rediscovering a Musical Voice’: An Examination of Traditional Music in the Golden Vale Area, 1850-1950

Session 17: Twentieth-Century Performance Practice

Chair: Philip Ewell

- Aylish Kerrigan (Wuhan Conservatory of Music, Wuhan, *China*)
Schoenberg and Singers – ‘The Relationship to the Text’
- Bülent Ergüden (Yildiz Technical University, Istanbul)
The Creative Role of the Guitarist Andres Segovia in the Process of Composing ‘Variations sur Folia de Espana et Fugue’ by Manuel Ponce
- Maia Sigua (Tbilisi State Conservatoire, Georgia)
The Cave by Steve Reich – A Minimalist’s Musical Theatre

Session 18: Irish Composers

Chair: Eve O’Kelly

- Angela Horgan-Goff (Waterford Institute of Technology)
James Wilson’s *The Táin*: A Musical Narration of a Mythological Tale
- Hazel Farrell (Waterford Institute of Technology)
Challenging Convention? Eric Sweeney’s *Violin Concerto* (2011)
- Jennifer McCay (University College Dublin, Royal Irish Academy of Music)
Creative Processes in Kevin O’ Connell’s *Four Orchestral Pieces*

18.15–19.15: Plenary Session

Keynote Lecture

Chair: Professor Jan Smaczny, President of the Society for Musicology in Ireland

Professor Carolyn Gianturco (University of Pisa)

‘Vocal Music Genres of the Italian Baroque: Where are we with them?’

19.30: Conference Dinner – Crowne Plaza Hotel

Sunday 17 June 2012

09.30–11.00: Sessions 19–20

Session 19: Creating Local Traditions

Chair: Denise Neary

- Daithí Kearney (Dundalk Institute of Technology)
Breaking the Glass Ceiling in Irish Traditional Music
- Adèle Commins (Dundalk Institute of Technology)
Custodians of their Noble Instruments: The Influence of Continental Organists on Local Musical Traditions
- Eibhlís Farrell (Dundalk Institute of Technology)
"If You Can See the Mountains, it is Going to Rain": Mapping a Music of Locality

Session 20: Music in Ireland

Chair: Laura Watson

- Adrian Scahill (National University of Ireland, Maynooth)
Skiffle in 1950s Ireland
- Ruth Stanley (Independent Scholar)

‘A Fruitful Source of Scandal, Spiritual and Temporal’: Jazz and the Dance Craze in Northern Ireland in 1920s and 30s.

11.00–11.30: Coffee (Social and Performance Space)

11.30–13.00: Session 21

Session 21: Ireland’s Musical History in Documents: 1790–1914

Chair: Ita Beausang

- Michael Murphy (Mary Immaculate College, University of Limerick)
 - Maria McHale (Dublin Institute of Technology)
 - Kerry Houston (Dublin Institute of Technology)
 - Catherine Ferris (Dublin Institute of Technology)
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