**PERFORM\_LIVE FESTIVAL 2022**



**THURSDAY, 24 MARCH, KEVIN BARRY ROOM**

**PRESENTATIONS**

***Between the Gigues and the Reels; Exploring Stylistic Approaches to Performing Baroque Repertoire on the Uilleann Pipes***

**Éamonn Galldubh, uilleann pipes.** PhD Candidate, Dundalk Institute of Technology

(Rachel Factor, harpsichord; Lioba Petrie, cello)

This presentation will feature research-led performances of baroque music on the uilleann pipes with chamber ensemble, including movements from G.F. Handel’s *Flute Sonata in D major HWV 378* and J.S. Bach’s *Flute Sonata in A Major BWV 1032*. The research underpinning these performances will also be discussed with a particular focus on how the existing playing technique for uilleann pipes can be adapted and evolved to allow their stylistically appropriate use within the context of baroque music. The details of how specifically the genres of Irish traditional music and baroque music differ in the use of stylistic elements including ornamentation, articulation, variation, and rhythmic emphasis will be explored. To this end both transcriptions of recordings by expert musicians and the relevant performance practice literature are drawn upon as rich sources of information and inspiration. The integration of articulative strategies from other baroque woodwind instruments and the development of technique for the performance of baroque style ornamentation on the uilleann pipes will be discussed. The historical links between uilleann piping and baroque music will also be considered, including the baroque pieces found in Farrell’s tutor for the pipes (1805) and in the private collection of piper Patrick O’Neill (1765-1832).

**Biography**

Éamonn Galldubh has toured and recorded with artists including Riverdance, Moya Brennan, Clannad, Niamh Ní Charra, Lorcán Mac Mathuna, Kila, Jiggy, Druid Theatre, Cara Dillon, Hazel O’Connor. Damien Dempsey, Bruce Guthro, Caitríona O’Leary, Tarab, Zoë Conway 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 at DkIT, researching the performance of baroque repertoire on the uilleann pipes. Éamonn lectures on the ‘Music in Ireland’ module for UCD School of Music and also lectures for the UCD Folklore Department. Recent research presentations include a performance of Burk Thumoth’s *The Irish Cry* at the 2021 SMI/ICTM-IE Postgraduate Conference and the paper *‘Gentleman Pipers’: Social Background and Uilleann Piping 1750–1850* at the 2021 SMI/ICTM-IE Plenary Conference. 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 Zoë Conway. More details can be found at his website: [www.galldubh.com](http://www.galldubh.com)

***Innovation, Invention, and Revival: The Sound of a Contemporary Scottish Traditional Harper***

**Neil Wood, harp.** PhD Candidate,Royal Conservatoire of Scotland, UK

Contemporary Scottish traditional harp practice is a reinvented music. The original orally transmitted traditional practice was lost during the sociocultural changes of 18th century Scotland. Today, the organology, technique and repertoire seen and heard in the modern practice stems from the late 19th century reinvention of Scottish harping which was heavily influence by that of European concert harp practice of the period.

As a performer that identifies principally as a traditional musician, who plays the harp, rather than a harpist who plays traditional music, I have always felt that harping sits distinctly apart from the wider traditional music found in modern Scotland. This lecture recital will consider the influences of identity, revival, innovation, and authenticity on the sound of contemporary Scottish traditional harping. I will also discuss and demonstrate my own practice and my approach to emulating the aesthetics of the wider Scottish traditional musical idiom as a contemporary Scottish traditional harper through ornamentation and technique. I will reflect upon my exploration of fingernail techniques, damping and ornamentation within historical sources and neighbouring musical traditions to build a sound which I feel is in line with my musical identity.

**Biography**

Neil Wood is a Glasgow based contemporary Scottish traditional harper and researcher performing on both gut-strung lever harp and wire-strung clàrsach. Neil began playing a standard 34 gut-strung lever harp with conventional finger pad technique at a young age. While studying on the BMus Traditional Music programme at the Royal Conservatoire of Scotland, Neil developed a keen interest in the use of fingernail techniques within contemporary Scottish traditional harp practice. He now employs mainly fingernail techniques across both gut and wire and has a keen interest in the role of the harp within contemporary Scottish traditional music and its revival. Neil is currently a PhD candidate at the Royal Conservatoire of Scotland exploring the incorporation of world fingernail harp techniques into contemporary Scottish traditional harp practice. To date Neil’s work has focused on the revival of the harp in Scotland in terms of history, organology, culture, repertoire, and technique. In 2021 Neil has also been co-authoring a chapter with supervisor Prof. Joshua Dickson for volume two of Harp Studies edited by Dr Sandra Joyce and Dr Helen Lawlor discussing the revival of the harp in Scotland through the lens of a performer.

***The Lower Hand: New Perspectives on Performance-Practice Evidence in Edward Bunting’s Early-Irish-Harp Field Transcriptions of the 1790s***

**Dr Siobhán Armstrong, harp.** Faculty of Arts and Creative Industries, Middlesex University, London, UK,and University College Dublin

The aristocratic, early Irish harp existed for 800+ years until c. 1800, now replaced by the modern Irish harp. The still prevailing narrative is that ‘we know as little of the harpers’ lower register…harmony or counterpoint, as we do of ‘what songs the sirens sang’.’ (Ó Lochlainn, 1959) But lower-register evidence survives in late 18th-century field transcriptions made from the venerable harper, Dennis O’Hampsay. This has largely been ignored in favour of Edward Bunting’s later piano arrangements, leading to incorrect hypotheses about Irish harp ‘basses’, and historically implausible performance practice. My response is within a Practice-Research framework: analysing this evidence and using it to perform the music more plausibly than before. I will outline a taxonomy of the characteristics of O’Hampsay’s distinct, vernacular idiom, examples of which I will play on a copy of his instrument, the early eighteenth-century *Downhill* harp. My thesis is that his idiom made no use of the independent, continuous bass lines of eighteenth-century European art music nor its functional harmony. Since O’Hampsay’s evidence is not contradicted by Bunting’s field transcriptions made from other vernacular harpers, my research has macro implications for a new, and better, understanding of Irish-harp performance practice, forcing us to re-evaluate how all pre-1800, vernacular harp repertory might more plausibly be performed.

**Biography**

Siobhán Armstrong is an academic researcher, music coach and mentor, and one of Europe’s best-known harpists playing pre-1800 repertory on reconstructions of medieval to baroque instruments. She performs and records church-, chamber-music and baroque opera with many of Europe's most prestigious early-music directors, ensembles, orchestras and opera companies. Within vernacular Irish music, she places herself where ‘historical’ meets ‘traditional’: for more than 25 years, she has been exploring the idiom, playing techniques, and repertory of the early Irish harp, collaborating with significant vernacular-Irish singers and instrumentalists to reconstruct Irish music pre-1800. Her PhD thesis (Middlesex University, London, 2021, forthcoming) concerns eighteenth-century, Irish-harp performance practice. In 2014, Siobhán located a 'lost' historic Irish harp, and in 2016 she commissioned the first ever 3D-laser scan of a musical instrument at The National Museum of Ireland. In 2018, with her ensemble, The Irish Consort, she released a ground-breaking recording – *Music, Ireland and the Sixteenth Century* – shedding light on a neglected century in Irish music (Destino Classics, UK, produced with generous funding from the Arts Council Music Recording Scheme, managed by Music Network). Siobhán is the founding director of The Historical Harp Society of Ireland, and, is an Occasional Lecturer at the School of Music, University College Dublin.

[www.siobhanarmstrong.com](http://www.siobhanarmstrong.com)

***Exploring Narrative in Composition***

**Maeve Kelly, composer and cellist.** PhD Candidate,TU Dublin Conservatoire

I will conduct a 30-minute presentation of some of my most recent compositional works, which were based on themes of narrative around the human experience. I have two different works in mind to speak about – one called *The soul of our time,* for three sopranos and tape, which explores the searching for God in a modern age, and the other titled *RAM,* for cello and tape, which is based on the lived experience of the mid to late stages of dementia. I intend to discuss my experience in composing with narrative, including the research I conducted into narrative and the arts, and how I used narrative in my own compositional process for each piece. I shall also outline how the methods and practices of Narrative Research have informed my own research and compositional practice. To conclude the presentation, I can play a professional recording of each of these works being performed (*The soul of our time* is 11’ long, *RAM* is 5’ long) participants of the presentation can be led into a Q&A and a brief discussion about narrative and music.

**Biography**

I am a composer and cellist based in Dublin, Ireland. I completed my BMus at the Cork School of Music in 2016 and am currently studying with Gráinne Mulvey for a DPhil in Composition at TUDublin. I take my musical inspiration from societal and world issues, and have been writing on themes of migration, illness, and language. I am fond of exploring narrative in my music, and I aim to compose works that present a human experience in a way that is accessible and impactful to an audience. My style is eclectic, and I draw from influences of jazz, rock, classical and electroacoustic music in my work.

My most recent performance took place in August 2021 in Livorno, Italy, where my piece, *The soul of our time* was performed as part of the Livorno Music Festival. Before that my piece *RAM* was performed and recorded by cellist Kate Ellis as part of a project with the Irish Composers Collective, and I presented on this composition as part of the *Irish Narrative Inquiry* conference in February 2021.

***The Use of the Voice to Convey Emotional Extremes in Petr Eben’s Písně Nelaskavé***

**Molly Adams-Toomey, mezzo soprano/choral conductor.** Doctoral candidate,Royal Irish Academy of Music

(Gráinne Dunne, piano)

Czech composer PetrEben composed the song cycle *Písně Nelaskavé* or *Loveless Songs* in 1963, after he had been living for some time under the Communist regime in what was then Czechoslovakia. It is possible to interpret *Písně Nelaskavé* as Eben’s response to the paranoia and political oppression he witnessed, as the texts of this song cycle focus on the theme of a lack of love, and on broken relationships between people. In *Písně Nelaskavé*, Eben exploits the capabilities of the contralto voice in order to convey the visceral, raw nature of the texts. This lecture-recital will explore some of the notable ways in which Eben utilises the human voice to express great emotion in this cycle. These include combining speech with sung text, rapid changes of tessitura, extensive use of dynamic changes, irregular rhythms and switches in metre, and changes between connected and broken vocal lines. This lecture-recital will investigate the way in which Eben used such techniques to guide the singer in expressing the text, and suggest ways in which a performer may artistically interpret this guidance. It will do so through sung examples from the cycle, culminating in a final performance of the entire song cycle.

**Biography**

**Molly Adams-Toomey** is a Doctor of Music Performance candidate at the Royal Irish Academy of Music, pursuing her Doctorate degree in Vocal Performance under the supervision of Denise Neary. Originally from Newark DE, U.S., she received her Master of Music in Vocal Performance and Choral Conducting from Binghamton University, NY, as well as her Bachelor of Arts in Music. She is a member of both Phi Eta Sigma and Phi Kappa Phi National Honor Society, as well as a member of Mu Phi Epsilon Professional Music Fraternity. Adams-Toomey is a Mezzo-Soprano who has studied under Imelda Drumm, Mary Burgess, and Timothy LeFebvre. She has performed regularly with several opera companies including Irish National Opera, Tri-Cities Opera, and the Young Victorian Theatre Company. Adams-Toomey has focused her academic research on Czech music, and particularly on the works of Czech composer Petr Eben. She is a member of The Dvořák Society for Czech and Slovak Music based in Waterlooville, UK. She has recently presented on Eben’s vocal works at the 2021 Doctors in Performance Conference held in Tallinn, Estonia.

***Externalisation and Objectivity in Vocal Practice of the 20th and 21st Centuries***

**Dr Sylvia O’Brien, soprano.** Royal Irish Academy of Music

The hurdles that are inherent in the learning of contemporary vocal repertoire for performance cannot be ignored, however, there are few pragmatic guides that help the singer process the complex and technically challenging world of contemporary music. As a result of recent programming, the modern singer is also faced with the task of performing standard and contemporary repertoire in the same programme. This presentation explores the issue of vocal practice and preparation of repertoire in the 20th and 21st centuries. Vocal pedagogical research has not yet caught up with the demands of modern programming and singers need to be more technically equipped to deal with their future career in music. The issues of process, strategy, the ability to decode and demystify contemporary musical scores are dealt with in this presentation.

This presentation will be interspersed by numerous vocal examples by both contemporary standard composers, including Claude Vivier *(Lonely Child)*, Brian Irvine (*The Things We Throw Away)*, Kevin O’Connell (*Apollo and Marsyas),* Mozart *(Die Entfuhrung and C minor Mass),* Feldman *(Neither).*

**Biography**

Regarded as one of Ireland’s finest sopranos, **Sylvia O'Brien** has impressed audiences in opera, oratorio, and chamber music.Recently returned to live in Ireland, Sylvia is a regular guest with some of the main orchestras, chamber ensembles and festivals throughout Europe and New York and Chicago with a repertoire that includes Chausson, Berlioz, Mozart, Bach, Verdi, Shostakovich and Wagner and the lighter repertoire of Strauss, Lehar, Novello and Gilbert and Sullivan. Ms O’Brien’s oratorio repertoire is vast, highlights of which include Verdi’s ***Requiem***, Mozart’s ***Die Schuldigkeit des Ersten Gobots*** Dvorak ***Requiem,*** Rossini’s ***Petite Messe Solennelle*** and Mozart’s ***C minor***. She has worked with such noted conductors as Michael Roswell, Rheinbert de Leeuw, Nicholas Cleobury, Jos Vermunt, Philippe Jordan, Gerhard Markson and Stefan Asbury. Her vocal and musical skills make her an important singer of contemporary repertoire having performed numerous premieres including works written for her. Since her successful debut as the Governess in Britten’s ***The Turn of the Screw*** her roles have included Countess (***Le Nozze di Figaro***), Konstanze (***Die Entfuhrung***), Anne True Love (*The Rake’s Progress*) and the title roles in ***Jenufa***, ***Lucia*** and ***Turandot***.

Ms O’Brien is an affiliate of the Royal Irish Academy of Music, where she recently was awarded Doctor of Music in Performance, focusing on contemporary Irish vocal music.

***In Search of Poetic Understanding: The Poetic Sonata.*** ***A Lecture-Recital focusing on Liszt’s B minor piano Sonata, following the Interpretative Approach and Methods of Pnina Salzman and Alfred Cortot***

**Inbar Rothschild, piano.** Doctoral candidate,Royal Academy of Music, London, UK

My research proposes an insight into the interpretation tradition of my musical ancestors, Israeli pianist Pnina Salzman, and her teacher, Alfred Cortot, capturing the living memory of their musical heritage, tracing its unique qualities, and communicating them to next generations through my personal experience as a pupil of the tradition. Drawing inspiration from Cortot's ideals and focusing on Salzman's teachings, my methods involve collecting and preserving original materials; analysing and explaining key elements through my own perspective and experience as a pupil of the tradition; and demonstrating and implementing the process myself, from conception to execution, in order to explore how we might benefit from it in the present day.

My proposed presentation will examine Liszt’s B minor Sonata in light of Cortot’s and Salzman’s interpretative tradition of the piece as a reflection of Goethe’s Faust. Observing Salzman’s comments and execution notes, I shall specifically explore the use of metaphors – a distinct feature of her poetic language – and consider their practical application to the sonata’s main themes and overall structure. This will be followed by a performance of the work, through which I aim to embody my own poetic understanding.

**Biography**

Israeli pianist **Inbar Rothschild** has given concerts throughout Israel, Europe and New-York and recorded to Israeli, Czech and Swiss Radio stations. She performed as soloist with the Haifa Symphony Orchestra, the Carter Symphony Orchestra and the Israeli Conservatory's Chamber Orchestra and regularly appears in recitals and chamber-music concerts.

Inbar started her piano studies at the Israeli Conservatory of Music and proceeded to complete her Bachelor degree (*summa cum laude*) and Master degree (*magna cum laude*) at the Buchmann-Mehta School of Music under the guidance of Prof. Pnina Salzman. Inbar has also received private lessons from Murray Perahia and participated in a workshop in Switzerland with the late Maestro Alexis Weissenberg. In addition to an active career as a concert pianist, Inbar is currently pursuing a PhD in performance practice at the Royal Academy of Music in London, exploring the roots of her own musical heritage.

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Inbar won prizes in several competitions, including the Chopin Competition in Tel-Aviv (2001), the Franck Peleg Piano Competition (1999), the Polina Levinne Prize (1997), and a special prize in the Tel-Hai International Piano Masterclasses Course (2003), in addition to regular annual excellence scholarships from the America-Israel Cultural Foundation and the Buchmann-Mehta School of Music between 2000-2008. Website: [www.inbar-rothschild.com](http://www.inbar-rothschild.com)

***Deconstructing Sequenza 1 for solo flute by Luciano Berio (1958)***

**Eilís O’Sullivan, flute.** PhD candidate,Maynooth University

*Sequenza 1* for solo flute by Luciano Berio (1958) notoriously presents technical and rhythmical challenges for flautists. A concern in performance is moving beyond these challenges. Part of a larger research project, this concern is addressed by conceiving a dialogical performance model which explores the creative space between performer and the Other (audience, space, music, self), enabling a voicing of the performer’s individuality. This paper explores alternative perspectives in performance as a reflection on the model. These are realized through a process of deconstruction which problematises and critiques the model.

This lecture-recital presents a deconstruction performance of *Sequenza 1* created in collaboration with composer Dr Solfa Carlile. The performance comprises a Suite of five movements in which the performer reflects on and challenges her interactions with the venue, audience, score, her past performing selves and practice self. Each movement highlights creative possibilities in and through the performance of *Sequenza 1*.

I argue the insights drawn from the transformative process of deconstruction validate the dialogical performance model but also result in a more meaningful construction of the model. It offers flautists a new perspective and approach to the performance of *Sequenza 1,* helping them to address technical concerns.

**Biography**

Flautist Eilís O'Sullivan is a PhD student at Maynooth University of Ireland working under the supervision of Prof. Fiona Palmer and Dr Antonio Cascelli. Her studies are funded by MTU. Eilís is a graduate of MTU Cork School of Music and the Royal Conservatoire of Scotland. As a scholarship student she graduated with B.A. (Hons) and MMus (Distinction). Eilís was awarded the Silver Medal of the Worshipful Company of Musicians, London and first prize in the Governor's Recital Prize Competition at the Scottish Conservatoire. She performs widely as a solo, chamber and orchestral musician. Recitals include performances at St. Martin in the Fields, London, Sir Adrian Boult Hall, Birmingham, NCH Dublin and for the Prince of Wales at Hollyrood Palace, Edinburgh. Guest concerto engagements include performances in Seattle, Glasgow, Edinburgh and as a broadcast with the RTÉ Concert Orchestra, Dublin. Recent performances include duo recitals with pianists Michael McHale (Crawford Art Gallery; Maynooth University) and Ciara Moroney (MTU) and a series of workshops for West Cork Music’s ‘Tuning Up’ outreach scheme with Hifilutin Flute Quartet. As an orchestral musician Eilís has freelanced with the RSNO, SCO, BBC Wales, NSOI and RTÉCO. Currently Eilís lectures at MTU Cork School of Music.

 ***‘Sounding Harps’: The Performance Career of Gráinne Yeats (1925-2013)***

**Rachel Duffy, harp.** PhD candidate,TU Dublin Conservatoire

(Fiona Gryson, harp)

This lecture-recital interrogates the performance career of harpist and soprano Gráinne Yeats (1925-2013). It focuses on the role which Yeats played in the twentieth-century transformation of the Irish harp tradition and represents the first detailed study of the Gráinne Yeats Collection, housed in the Irish Traditional Music Archive. Yeats’ own performance and research notes, paired with analysis of recordings, broadcasts, publications and press commentary, provide a comprehensive insight into multiple aspects of her performance career, encompassing preparation and approach, reception, reflection and impact. Particular attention is paid to her role in spearheading the revival of the wire-strung harp, in creating an infrastructure for the lever harp in Ireland, and in raising the profile of both harps through local, national, and international performance activities. Themes of research, collaboration, innovation, and preservation are explored, while Yeats’ multifaceted career is considered within the wider contexts of harping in Ireland, music in Ireland, and engagement with the international harp community. Performances of Yeats’ published, and unpublished, solo and ensemble arrangements facilitate an in-depth engagement with her performance career and her impact on the harp’s trajectory.

**Biography**

**Rachel Duffy** is a harpist from Bray, who enjoys a career in performance and teaching. She is a TU Dublin Research Scholar studying the twentieth century development of the Irish harp 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-IE, SMEI and MISTEC conferences, has served on the SMI Student Steering Committee and is co-editor of the Dublin Musicology Collective. 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, and has played at festivals in China, Germany, Wales and Spain. She enjoys collaborating with other musicians and is a member of the TU Dublin Harp Ensemble, the National Folk Orchestra, Préachán, Cauci and Triad Harp Trio. Rachel has a keen interest in education and loves working with students of all ages and levels. She directs the Bray CCÉ Harp Ensemble and is co-conductor of Music Generation Wicklow’s Rithim Orchestra. Recent performance highlights include concerts at An Chúirt Chruitireachta Harp Festival, Music at Monkstown and DLR Summer Choice Series.

***Mosaics and Sketches: Brian Boydell’s Music for Harp***

**Prof. Cliona Doris, harp.** TU Dublin Conservatoire

The harp is well represented in the composition catalogue of Irish composer Brian Boydell (1917-2000) and features significantly in the composer’s concert programmes, most notably in the musical celebrations for his seventieth and eightieth birthdays presented at the National Concert Hall, Dublin. He collaborated with many of Ireland’s leading harpists to produce solo works for Irish harp and pedal harp, voice and Irish harp, chamber ensembles and orchestra. This presentation focuses on works written and revised in the period of 1960-1980, including Quintet for Flute, Harp and String Trio, Op. 49 (1960, revised 1966 and 1980), Four Sketches for Two Irish Harps, Op. 52 (1961 - 1962), A Pack of Fancies for a Travelling Harper, Op. 66 (1970) and Five Mosaics for Violin and Harp, Op. 69 (1972). With a particular focus on performance considerations, the presentation will consider the context of the works in terms of Boydell’s compositional output, drawing on a variety of sources, including manuscript scores, correspondence, interviews, concert programmes and reviews. In addition, to live performance, the presentation will feature excerpts from a forthcoming recording, entitled *Mosaics and Sketches*.

**Biography**

**Clíona Doris** is a Professor at TU Dublin Conservatoire, where she previously held the roles of Head of Orchestral Studies and Head of Conservatoire. Following undergraduate studies at Queen’s University, she pursued postgraduate studies at Indiana University, Bloomington, USA, graduating with the Doctor of Music Degree in Performance. As a concert harpist, Clíona has extensive experience as a soloist and chamber musician, with a particular interest in contemporary music. Her recordings include two solo albums, *a pale yellow sky* (RTÉ lyric fm) and *in blue sea or sky* (Riverrun Records), as well as chamber music recordings for Louth Contemporary Music Society, NMC and Diatribe. In 2021, Louth Contemporary Music Society released *Cantares de la Frontera*, a recording of two solo harp works by Peter Garland and Deirdre McKay. *Mosaics and Sketches,* featuring the harp music of Brian Boydell, will be released in 2022. Clíona is a member of the Board of Directors and Corporation of the World Harp Congress and served as Chair of the Ninth World Harp Congress Dublin 2005. She has also served as a board member of the Music Generation and Music Network, and Chair of the Contemporary Music Centre.

***Boleyne Reeves. Harpist and Poet. A Forgotten Cork Worthy***

**Dr Clare McCague, harp.** TU Dublin Conservatoire.

This lecture recital explores the life and solo harp compositions of Cork-born pedal harpist Boleyne Reeves (1820-1905). Reeves was the most successful Irish pedal harpist of the nineteenth century, and the only Irish composer to write original repertoire for the pedal harp.

At the age of eleven, like many Irish musicians of his ilk, Reeves emigrated to London. In the ensuing decades, he carved out an impressive career as a performer, composer, and writer. He ultimately retired from the music business in the late 1880s.

Perhaps the pinnacle of Reeves’ success was in 1853, when he and his new compositions were the subject of a laudatory article by eminent music critic Edward Holmes in *Fraser’s Magazine*. Through Holmes, Reeves became acquainted with French composer Hector Berlioz, who, according to Reeves’ widow Grace, was profoundly moved by his harp playing.

Reeves’ compositional output encompasses at least twenty-six individual solo works for pedal harp and twenty-four songs, set to harp and/or piano accompaniment. An extant collection of these works is contained in the British Library in London. In focus here are Reeves’ solo harp works and this lecture-recital concludes with a performance of two Pastorals for Solo Harp, Opus 12.

**Biography**

Originally from Monaghan, harpist **Clare McCague** graduated with a First-Class Honours degree in Music Performance from TU Dublin Conservatoire in 2013. In 2014, Clare was awarded an Irish Research Council Government of Ireland Postgraduate scholarship to pursue research on the nineteenth-century pedal harp tradition in Ireland. She recently completed a PhD in TU Dublin Conservatoire under the supervision of Professor Clíona Doris.

Clare currently enjoys an eclectic career as a freelance concert harpist. In recent years, she has disseminated her performance research to audiences throughout Ireland and in the UK. As an orchestral harpist, Clare has performed with the RTE Concert Orchestra, the National Symphony Orchestra, the Irish Chamber Orchestra, and the Wexford Festival Orchestra. She currently lectures in Harp Studies in TU Dublin Conservatoire.

**FRIDAY, 25 MARCH 2022, KEVIN BARRY ROOM**

***Amor fati* *and* *its narrative dimensions in the 20th century Italian Guitar Music***

**Dr Silvia del Zoppo, piano.** Conservatorio G. Puccini Gallarte, Italy

**Prof. Andrea Ferrario, guitar.** Conservatorio G. Puccini Gallarate, Italy

The contribution focuses on 20th century Italian music for the guitar through selected composers, including Mario Castelnuovo-Tedesco, Giorgio Federico Ghedini, Goffredo Petrassi and Bruno Bettinelli. Such a wide-ranging panorama encompasses works which, on the one hand, maintain tonality and forms of the past; on the other hand, by virtue of guitar’s idiomatical values, which are also preserved, they literally turn the instrument into a *dramatis persona*, giving rise to narrative dimensions in various guises.

Through specific case studies, including Castelnuovo-Tedesco’s 24 *Caprichos de Goya op. 195* (of which a short selection will be taken into account), Ghedini’s *Studio da Concerto*, Bettinelli’s *Preludes* and Petrassi’ *Nunc,* multifarious examples of such a narrative dimension will be investigated, with regards to their source of inspiration – e.g. derived from figurative arts, as in the macabre and grotesque visions connected to the *Dies Irae* theme of Castelnuovo’s *No hubo remedio*, or from past and archaizing lyricism (see Ghedini’s *Studio*). Moreover, the respective compositional techniques will be analysed and, most remarkably, the treatment of time, which results for instance in inner meditation (see Ghedini’s *Preludes*), or in the negation of the past and linear time through fragments of memories and quotations (see Petrassi’s *Nunc*).

**Biographies**

For a few years, Andrea Ferrario has been part of a well-received duo with pianist Elena Napoleone, with whom he is committed to the discovery and appreciation of original works for this formation. With this line-up he won the first prize at the IMKA Chamber Music Competition in Sarajevo in 2017 and still carries on a profitable artistic activity: in 2015 they published the Sonatas in C for guitar and piano by Ferdinand Rebay revised for duo for the Canadian publisher Les Productions D'Oz, in 2018 was released their debut album for Dot Guitar and they performed in numerous concerts for important seasons (Jeudi du Conservatoire, ClassicA Torgnon, Concerti del Tempietto in Rome and Museo del Novecento in Milan). He plays a guitar made by luthier Fabio Schmidt. Currently, after five years of teaching in Aosta's Conservatory as assistant, he teaches guitar in "G. Puccini" conservatory of music of Gallarate.

In October 2018 he published his first solo album "Amor fati - 20th century Italian guitar music" for the label Da Vinci Classics. This album has been reviewed on important magazines (awarded with five stars from Seicorde and Musica magazines) and chosen to be presented on the national Italian radio "Radio Tre" as part of the Primo movimento show.

**Silvia Del Zoppo** holds a Diploma in Piano from the Conservatory of Mantua, a Degree in Philosophy from the University of Milan and a Doctorate in Musicology as a cotutelle de these at the Department of Cultural Heritage of the University of Milan and the Ruprecht-Karls Universität of Heidelberg (advisors: Prof. Cesare Fertonani and Prof. Inga Mai Groote). Her next commitments include a Postdoctoral research stay at the University of Jerusalem and the Israeli National Library ("Lucia Forneron" Award, awarded by Associazione Amici dell’Università di Gerusalemme) and a collaboration at the German musical revue *Die Tonkunst* (thanks to a. prize awarded by Fondazione Pini, Milan). She is author of musical editions (ETS, Pian & forte), musicological contributions (Oxford, Routledge et al.), she collaborated in the editorial activities of the Milan Conservatory (Beethoven-Lachner Project) and took part as a speaker at various international conferences, e.g. at the Royal Halloway University in London, Rome-Tor Vergata, Venice-Ca 'Foscari, Milan-Palazzo Feltrinelli, Saarbrücken Universität, at the Chopin Institute in Warsaw, the Salon du livre in Paris and Salone del Libro in Turin and the Conservatories of München, Graz, Milan, Como, Rimini (for the GATM).

***Making a Legendary Artist into a Teacher: Using the Pianistic Art of Dinu Lipatti (1917-50) to Find my Own Voice***

**Chiaying Bella Tang, piano.** Doctoral candidate,Royal Academy of Music, London, UK

I aim at an artistic statement about how a performer negotiates their relationship to tradition. The ultimate aim is not to imitate Lipatti’s playing, but to realize a personal aesthetic inspired by Lipatti. At all stages, it is important to ask how such an immersive process of learning from a historical figure may be healthy or unhealthy, not only personally but also artistically. Multiple video extracts and concerts record both my experimentation and evolving playing styles, constituting a practical portfolio of materials that sits at the heart of this study.

I will present a series of detailed and nuanced comparisons with other historical pianists to identify my essential aesthetic values and how this leads to experimentation and further reflection. Lastly, I will perform *Choral et Variations* from Dutilleux’s *Piano Sonata*, inspired by the art of Dinu Lipatti.

**Biography**

Taiwanese pianist **Bella Tang’s** musical journey has taken her to concert venues across the globe, from the Taipei National Concert Hall to Wigmore Hall in London. A top prize winner of several international piano competitions, she is the guest artist at the University of Leeds held in association with the Leeds International Piano Competition, the NTUE International Piano Festival in Taiwan, and the Kawai's 50th Anniversary Festival.

Bella studied with Mr. Marcel Baudet at the Yehudi Menuhin School in the UK, and with Mr. Christopher Elton at the Royal Academy of Music in London, where she won the Full Scholarship Award and the Lloyd Hartley Prize. She recently presented her doctoral project at the Sibelius Academy Symposium and performed the Prokofiev Third Piano Concerto with the Ealing Symphony Orchestra as the Ealing Festival Concerto Award winner at St Barnabas, London. Her postgraduate studies were generously supported by the UK Government (MDS), the Craxton Memorial Trust, and the Help Musicians UK Ian Fleming Award. Her doctoral studies are generously supported by the Taiwan Government Scholarship Award and RAM scholarships.

***The Effects of Classical Techniques on Body Movements and the Sound of a Modern Grand Piano: Hummel and Czerny***

**Hui Han Lui, piano.** PhD candidate**,** Maynooth University

The main purpose of body movements in piano playing is the creation of sounds to be perceived by the audience. While it could also act as a communication tool between musicians and the audience, the study focuses on direct sound producing movements by applying the techniques, hand positions, body positions, and playing approaches as instructed in the treatises by Czerny and Hummel on the piano.

The compiled period techniques were applied onto sections from selected pieces to provide context for its use, adaptations and effects on a modern grand piano. The hand movements, in particular, were the main product of the techniques and approaches applied by the performer, showing alternative solutions to piano playing. For example, Hummel’s techniques lead to a different way of playing notated articulations such as staccato and slurs.

The music presentation will demonstrate period techniques by Hummel, Czerny as well as my own techniques, and discuss the resulting motion and sound analysis from the application of the period techniques on works by Hummel, Mozart and Beethoven. The movements will be described through motion paths, video footage from two different angles, while the sound analysis will be discussed through waveforms, graphs, as well as observations from recorded audio tracks.

**Biography**

**Hui Han Lui** is a 2nd year PhD in Music (Performance) student working under the supervision of Dr Antonio Cascelli and Dr Alison Hood. Prior to pursuing her PhD, she has completed an MA in Performance and Musicology from Maynooth University and a Bachelor of Music (Performance) from Universiti Putra Malaysia, both with first class honours. As a pianist, her achievements include obtaining a Licentiate of Trinity College London (LTCL), and was selected as one of the scholarship recipients of the YAMAHA Scholarship Program 2017. She has also completed a recital for her MA studies in 2019.

As a PhD student, she has an interest in performance studies and focused on researching body movements and gestures in piano performance. She is currently undertaking a practice-based research on the evolution of body movements through application of techniques from different periods for her PhD project. She also actively participates in conferences to present relevant topics from her PhD research. She has recently presented in the Joint Annual Plenary Conference of the SMI and ICTM in May and the DIP conference in September of 2021.

***Composer/Performer Collaborative Partnership in Music, Stars & Atoms (2020)***

**Dr Mary Louise O’Donnell, harp.** Independent scholar

**Dr Rhona Clarke, composer.** Dublin City University

In February 2020, Mary Louise O'Donnell successfully applied to Fingal County Council's Artists' Support Scheme to fund the commissioning of a work for Irish harp and voice by the composer Rhona Clarke. Although the practice of singing to Irish harp accompaniment dates to the seventeenth century, it has been popularised nationally and internationally since the mid twentieth century, largely through the efforts of Mary O'Hara and Gráinne Yeats. Most repertoire of singer/harpists consists of arrangements of Irish airs where the voice dominates, and the harp accompaniment is based on simple chordal or arpeggiated patterns. Apart from Brian Boydell’s *Three Yeats Songs* (op. 56a) and *The Poet's Circuits* by Aloys Flesichmann, the repertoire rarely challenges the singer/harpist. This dearth of challenging repertoire was the primary motivation for commissioning the work and the result was *Music, Stars & Atoms –* three songsset to poems by Micheal Ó Siadhail. All three poems refer to music – 'Hail! Madam Jazz', 'Lullaby' and 'Birdsong' – but each setting explores different musical styles (e.g. jazz and rock), idiomatic effects and extended techniques to heighten the intensity of the dramatic texts.

This presentation consists of a performance of the work by Mary Louise O'Donnell, a brief outline of the rationale behind the composition of the work and the process of musical interpretation, and a conversation between Clarke and O'Donnell on the collaborative process.

**Biographies**

**Mary Louise O’Donnell** is a harpist and musicologist who has performed extensively throughout Ireland, Europe, Africa and Asia as a soloist and with various ensembles. She was awarded a doctorate by the University of Limerick in 2009 and her first book, *Ireland’s Harp: The Shaping of Irish Identity* c*. 1770-1880*, was published in 2014 by UCD Press. Mary Louise has received many awards and grants to further her research, including an Irish Research Council Postdoctoral Fellowship, Fulbright Scholarship, and Centre Culturel Irlandais Fellowship.

In 2019, Mary Louise was appointed Musician-in-Residence with Fingal County Council and in 2020, she and her sister Teresa released an album entitled *Heavenly harps, heavenly cloths: contemporary music for the Irish harp by Brian Boydell*. In 2021, she was the recipient of an *Exploring and Thinking Bursary Award* to develop a work for early childhood arts based on the harp in Irish mythology.

**Rhona Clarke** is a Dublin based composer and a former associate professor at DCU. Her

output includes choral, chamber, orchestral and electronic works and she has received

multiple commissions and awards. Her work has been performed and broadcast throughout

Ireland and worldwide. SHIFT for orchestra, a work commissioned by RTÉ and performed

by the RTÉNSO conducted by Gavin Maloney, was selected to represent Ireland in the 2014

International Rostrum of Composers. Clarke’s chamber music includes four works for piano

trio which have been performed by Concorde, the Fidelio Trio and the Vienna Mozart Trio

and four string quartets performed by ConTempo, Quatuor Voce and Birds on a Wire

quartets. A portrait CD of her choral music sung by State Choir LATVIJA was released in

February 2022 on the Métier, Divine Art Recordings label. Rhona Clarke is a member of *Aosdána*, Ireland’s affiliation of creative artists.

***Inspirations Revealed***

**Santa Ignace,** piano/composer. MTU Cork School of Music

As a performer–composer, I intend to present one of my recent compositions, Rhapsody for Piano Solo. Having the performance experience for more then thirty years, I feel that composing for piano is an ideal extention for expressing and sharing my musical talent and passion. Although, I allow myself to dicover many other avenues of compositional styles, conventional romantic style of composing is still my strongest and most comfortable method through which I can demonstrate my musical ideas.

One can easily recognize and sense that my compositions are heavily influenced by the sophisticated style of Rachmaninov, Godowsky or Scriabin. The structure of my pieces are always free and improvisatory with elements of melodic motifs and new themes surprisingly appearing in the following sections.

When performing my own piece I find it very important to add rubato and I notice that I can afford to use it unconditionally every time I wish to do so and it only adds to the overall character and meaning of the work.

Apart from sharing the insights of my work, I will explain the techniques of composing and ways of performing it, and I will talk about stories that inspire my compositions.

**Biography**

My name is **Santa Ignace** and I originally come from Latvia and have been living in Ireland for the past fourteen years. I came here in 2007 initially to join my father who is a jazz musician and teacher which lead me to my studies at MTU Cork School of Music where I am also currently teaching piano performance.

I grew up with a Classical music as my background, strict discipline from the age of five and strong dedication to classical music, and, although, I only started composing four years ago, I already knew I want to compose harmonically and technically complex music - I got inspired by the music of Rachmaninov, Godowsky, Scriabin and felt that writing for piano is my strongest point.

Apart from composing and performing, an important part of my motivation, was achieved while competing and winning top prizes in competitions in Ireland, Latvia, France, Germany, and Greece. But in search for new excitement, I decided to do a one-year course in Film Production in 2020 which has further influenced my style of composition. It has also inspired me to write my own film scripts.

[www.santaignace.com](http://www.santaignace.com)

***Creative Embodied String Performance Research* - *a Music Performance-Led Research Paradig***

**Dr Diane Daly, violin.** University of Limerick

(Erin Hennessey, violin; Anna Gioria, violin; Anna Mitchell, violin; Ellie Chapman, viola; Hains Tooming, viola; Yseult Cooper-Stockdale, cello; Malachy Robinson, bass)

The concept grew from my PhD research which used music-led research to explore issues relating to disconnect between the musician and audience and the musician’s lost sense of creativity and autonomy.  This has led to a new phase based on the premise of upscaling the level of impact and insight effected by the solo research into that of an ensemble.

The first step in this process has been to create an Octet. The musicians are all professional classical musicians, but are also a mix of Doctors, teaching professors and PhD students. The potential is a powerful performance research entity that would have the benefits of individual insight, magnified by the multiple connections within the group.

The proposal presentation would involve an explanation and discussion of the ongoing research project, with most time given to performances from the Octet, demonstrating findings to date and engaged in active exploration in real time. The presentation would be the first public performance of the new research Octet and would act as a significant research opportunity in its own right.

**Biography**

**Dr. Diane K. Daly** is a violinist, educator, and researcher. As a performer, she made her debut in Ireland as a soloist with the RTE Symphony Orchestra at the age of 12. She has played principal with all the Irish orchestras and toured internationally with ensembles including The Academy of St Martin in the Fields, The European Union Chamber Orchestra, Camerata Ireland and the Irish Chamber Orchestra. She is in demand as a soloist and was due to tour Brazil and Chile in 2020 before Covid-19 intervened. Diane is a qualified Dalcroze researcher and teacher and for many years ran a parallel career as educator, incorporating Dalcroze approaches into instrumental teaching. In 2015, she brought the two strands of her career together when she embarked upon an Arts Practice PhD, funded by the IRC, investigating the influence of Dalcroze techniques on her professional performance practice. Diane has been the course director of the MA in Classical Strings at the University of Limerick since 2017, and from this base is developing a number of exciting and innovative research projects both in Ireland and across Europe that develop the concepts of embodiment, presence, creativity and connection.

***The Improvising Ensemble as Music-Led Research Tool***

**Boris Hunka, jazz piano/keyboard.** PhD candidate,University of Limerick

(Diane Daly, violin; Anna Gioria, violin; Cein Daly, bass; Stephen Ryan, guitar; Malachy Robinson, banjo; Conor Broderick, keyboard)

I propose to present research findings from my PhD research at the University of Limerick. The research uses music improvisation as a mechanism for exploring issues relating to connection and relational depth. Tenets from humanistic psychotherapy (congruence, empathy, lack of judgement) are applied and stress-tested for efficacy within musical contexts. This music-led research cycle started in 2019 as live duo improvisations, then through a variety of online platforms (during lockdown) and latterly as live group improvisations. The NCH presentation would take the form of a performance by the improvisation ensemble that formed within the research process and became the primary research driver. Improvisations would be interspersed with explanatory discussion and a revealing of initial findings.

The performance group is a multi-genre ensemble, comprising established players in trad guitar, classical violin, jazz piano, rock bass and percussion. All performers are affiliated with UL as lecturers or post-graduate students. The research process involved the development of a musical modus operandi in which short (3-5 min) pieces were mutually created, using motifs, riffs, quotes or moods as a starting point. This proved a powerful creative tool in creating music and music-led research data. These co-created micro-suites would form the basis of the presentation.

**Biography**

**Boris Hunka** is a musician, researcher and creative facilitator, specialising in improvisation, creativity and self-expression. As a performing musician he is a regular fixture as vibraphonist and multi-instrumentalist at Jazz festivals throughout Ireland and abroad and is a regular contributor on RTE’s Sunday Miscellany. As a creative facilitator he has created and run workshops across the UK and Ireland as well as Rwanda, India, Thailand, and Borneo.

He has run the Music Generation Limerick City programme since 2013. In this capacity he founded the Creative Centre in Limerick , developed the largest single national school composition programme in the country and founded the celebrated Limerick Voices programme for teenagers. He is also a practising psychotherapist (MIAHIP, MIACP), specialising in creative approaches to anxiety related issues, working with individuals, groups and in institutional settings. He is currently in the final stages of PhD research at the University of Limerick, where he also teaches a number of modules in improvisation, performance psychology and related issues. He has presented at a range of events. In October 2019 Boris was named an SEI Social Entrepreneur of the Year for his work in the field of music and mental health.

***Perspectives on Conducting: Tradition and Innovation***

**Dr Ciarán Crilly, conductor.** University College Dublin

**Dr Roisín Blunnie, conductor.** Dublin City University

**Sinéad Hayes, conductor.**

**Dr David O’Shea, conductor.** University College Dublin

*Perspectives on Conducting* is a new co-edited volume that has recently been contracted by Routledge as part of its Professional Texts series. The overarching objective is to highlight how conductors necessarily operate at many different levels with a variety of ensembles, communities, and institutions. Few specialise in one area alone, and much can be learned from the vast range of experiences represented by the book’s twenty-plus authors. They cover routes into the profession, technical approaches in practical contexts, and new perspectives that challenge conventional wisdom on what it means to be a conductor in the 21st century.

In this session, the editors shall present an introduction on the scope and aims of the book, before they and two other contributors address topics specific to their individual chapters. These are as follows: Roisin Blunnie (co-editor) on balancing science and intuition to enhance choral tone; Ciarán Crilly (co-editor) on the challenges of strategic programming for non-professional orchestras; Sinead Hayes on comparisons of conductor training in European conservatoires; and David O’Shea on educing musicality from a group of inexperienced singers.

**Biographies**

**Róisín Blunnie** is a choral conductor and musicologist based in the School of Theology, Philosophy, and Music at Dublin City University. She is the programme chair of DCU's MA in Choral Studies and teaches a broad range of academic and practical modules at undergraduate and postgraduate level. With her chamber choir, Laetare Vocal Ensemble, she recently released *Ghost Songs: Contemporary Music and Words from Ireland*, a 35-track album on the Divine Art label, featuring choral music by Rhona Clarke, Seán Doherty, and Michael Holohan, alongside readings by Marina Carr, Paula Meehan, Dairena Ní Chinnéide, and Carl Corcoran, and harp/vocals by Síle Denvir.

**Ciarán Crilly** is Lecturer in Orchestral Conducting and Head of the UCD School of Music. He is Artistic Director of the UCD Symphony Orchestra, with whom he has conducted over fifty performances in major Irish venues and throughout Europe. He has been a guest conductor for several professional orchestras, and a guest lecturer in conducting at the RIAM and Pulse College. In October 2022, he shall conduct the premiere of a specially commissioned cantata by Anne-Marie O’Farrell, commemorating the Irish Civil War, with acclaimed choir Resurgam and the RTÉ Concert Orchestra.

**Sinead Hayes** is an Irish conductor equally at home working with choir, orchestra, and in opera. The 2021–22 season is her eighth as conductor of the Hard Rain Soloist Ensemble in Belfast. In 2019, she made her Ulster Orchestra debut, conducting the orchestra in seven educational concerts, returning in 2021 to open their Spring digital concert series. She has also conducted the Crash Ensemble, Irish Chamber Orchestra, Northern Ireland Opera, RTÉ Concert Orchestra, among many others. Sinead completed a Masters in Orchestral Conducting at the Royal Northern College of Music in 2009, winning the Mortimer Furber Conducting Prize, and was one of three finalists chosen by members of the Berlin Philharmonic and Staatskapelle Berlin for the 2014 Interaktion Conducting Workshop.

**David O'Shea** is a part-time lecturer at the UCD School of Music and the Royal Irish Academy of Music and is also an organist and choral conductor. He is Director of Music at Sandford Parish Church and St Philip's Milltown in Dublin 6, and Musical Director of the Dublin Gay Men's Chorus. His research focuses on music in nineteenth- and early twentieth-century Ireland, and he is currently preparing a monograph on the history of music at the Chapel Royal, Dublin Castle, to be published by Boydell and Brewer.

***Notes to a Star*: *An Interdisciplinary Performance Project for New Audiences***

**Dr Gabriela Mayer, piano.** MTU Cork School of Music

**Regina Crowley**, **theatre studies.** MTU Cork School of Music

Presentation on the creative collaborative processes that resulted in a sound installation show entitled *Notes to a Star* at the Blackrock Castle Observatory in Cork, staged as an event open to live audiences. This performance research project was funded by the MTU Research Office.

Responding to the pandemic and the trends of experiencing everyday life as well as cultural events largely online, we wanted to create a ‘listening oasis’ for small live audiences in an outdoor setting. The starting point was a conversation between fragments of dramatic text by Shakespeare and piano music by Beethoven, and our own artistic voices. We felt this would offer the possibility to experience space and sound in a different way. The terrace of the Blackrock Castle Observatory offered a spectacular stage where live audiences could access this outdoor cultural event. This modality offered the possibility of weaving material in new ways, with the help of a sound designer, Cormac O’Connor, and also featuring the voice of another actor, Eanna Hardwicke.

In this presentation, we plan to combine a discussion of the process, the project and the audience response with excerpts from the sound installation as well as a short live performance. The project will inform further research into reaching new audiences through innovative interdisciplinary collaboration.

**Biographies**

**Dr Gabriela Mayer** is a Senior Lecturer and Head of Department of Keyboard Studies in the MTU Cork School of Music. She graduated from the Hanns Eisler Hochschule in Berlin, where she held a Fulbright postgraduate fellowship and from the University of Maryland in the United States with a Doctor of Musical Arts degree. As a performer, she regularly collaborates with other professional musicians. As an active contributor to the Innovative Conservatoire professional seminars, she explored contemporary approaches to music performance, improvisation, education and practice with European colleagues. Her own performance research in the area of rhetorical and linguistic influences in piano music led to further exploration of creative interdisciplinary projects. These include *Prometheus Now*, a short film in collaboration with the Gaitkrash Theatre Company, premiered at the Cork Midsummer Festival, which received a very favourable review in the Irish Times. The other was the *Notes to A Star* project at the Blackrock Castle Observatory. Both of these projects involved working with Regina Crowley, exploring new ways of bringing classical music and literature to different audiences.

**Regina Crowley** is a founding member of Gaitkrash Theatre Company and a full- time lecturer in drama and theatre studies at the MTU Cork School of Music. She has worked both nationally and internationally as a performer and director. A number of projects she has been involved in have been the subject of journal articles and book publications and she has presented at several conferences. A previous devised show she was co-creator of with an international group led by the celebrated theatre director Dr. Phillip Zarrilli, Playing the Maids, is the subject of a book commissioned by Bloomsbury for which she is writing a chapter. She is also co-writing a book on the Voice Work of Kristin Linklater commissioned by Routledge Press. In 2010 she became the first Designated Linklater Voice Teacher in Ireland and recently led workshops in both Voice and Performance in China and Japan. A number of her past projects have been funded by the Irish Arts Council and she continues to explore, both as a director and as a performer, new possibilities for performance.

***Postcards from London: An Exploration of William Walton’s A Song for the Lord Mayor’s Table***

**Sandra Oman, soprano.** PhD candidate,TU Dublin Conservatoire

(Aoife O’Sullivan, piano)

This lecture-recital is an exploration of William Walton’s 1962 song cycle *A Song for the Lord Mayor’s Table*. The cycle, commissioned by The Worshipful Company of Goldsmiths for the inaugural City of London Festival, may be described as six musical postcards from across the panoply of London—the Guildhall in Moorgate; Richmond on Thames; Wapping in the East End; St. Paul’s Cathedral; Pall Mall—culminating in a panoramic view of the city following the bell-chimes of her famed churches. Christopher Hassall curated the poetry for the cycle, choosing select stanzas from poems by Thomas Jordan, William Wordsworth, William Blake, Charles Morris and two anonymous eighteenth-century poets.

This presentation will commence with a brief introduction to the cycle, the influences that led to the composition of the cycle, and a chronicle of the first performances of the work. Sandra Oman and Aoife O’Sullivan will then perform the six songs of the cycle, two songs at a time, preceded by a brief analysis of the songs.

**Biography**

Dublin-born soprano Sandra Oman was the 2004 recipient of the Bank of Ireland/Vocal Heritage Society Margaret Burke-Sheridan Memorial Awardfor excellence in the field of opera. A first-class honours Masters graduate of TU Dublin Conservatoire, she was awarded the Student Academic Excellence Award for 2020. Now a PhD candidate at TU Dublin Conservatoire, researching Giacomo Puccini’s 1893 opera *Manon Lescaut*, Sandra is the Administrator/Research Assistant to Prof Una Hunt for the Perform\_Live Festival.

Sandra has performed extensively in opera and concert in Ireland, UK, USA, Italy, Germany, Latvia, the Faroe Islands, and Poland, interpreting principal roles in over forty operas. A favourite of *Opera Ireland*, she interpreted principal roles in twelve consecutive seasons for the company at the Gaiety Theatre, Dublin. A frequent broadcaster on both television and radio, she has performed with the NSO, the RTECO, and Ireland’s major choral societies. An experienced recitalist, she has performed at venues including the National Concert Hall, Dublin; St. James’, Piccadilly; the Palace of Culture and Science, Warsaw; National Opera House, Riga; and St. Patrick’s Cathedral, New York. Sandra had two Number One solo albums on the iTunes Vocal Charts. Recent performances include the role of Nella in Puccini’s *Gianni Schicchi* for Blackwater Valley Opera’s 2021 Festival. [www.sandraoman.ie](http://www.sandraoman.ie)

***The Modern Piano Étude: A fusion of influences within Unsuk Chin's sound world, as explored through her Piano Étude No.5, 'Toccata'***

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**Máire Carroll, piano.** Doctoral candidate,Royal Irish Academy of Music

The music presentation will investigate Korean composer, Unsuk Chin’s, Piano Étude No.5, 'Toccata'. Chin's six piano études (1995-2003) are a significant contribution to the contemporary piano étude genre that follow the lineage of Chopin and Liszt, allowing the composer to imaginatively showcase their compositional style while offering virtuosic opportunities for the performer. Originally envisioned as a 12 piano étude set, these 6 pieces provide insight into Chin’s developing musical language and establishment as one of the most influential composers in the twenty-first century. Having studied with Ligeti in Hamburg, Chin’s collection of piano études are successors to those by Ligeti, whose music had a significant impact on Chin’s own treatment of the genre.

The music presentation will place Chin’s piano étude within the wider context of her sound world. On a practical level the presentation will focus on Chin’s Piano Étude No.5, 'Toccata'.  It will explore how the fusion of influences might contribute to the interpretation of Chin’s sound world. Through my own performance of the étude, I consider how Chin’s étude, which blend techniques of electroacoustic music with cultural influences from the East and West, adds to a pianist’s repertoire and enhances a pianist’s technique.

**Biography**

Máire Carroll is a concert pianist who has performed throughout Europe, Asia, United States and Canada including performances at Wigmore Hall, Carnegie Hall, National Opera House in Tallinn, the Barbican, Royal Over-Seas League, St. John’s Smith Square and the National Concert Hall, Dublin. Máire is the Artistic Director of Hidden Pianos. The series was created in 2018 with the goal of bringing classical and contemporary music to intimate and unexpected spaces. Máire regularly collaborates with composers at home and abroad and she regularly performs with Crash Ensemble. In 2021 Máire was awarded a Bank of Ireland, Begin Together Arts Fund Award, for her upcoming recording project *SUDDEN CHANGES* in partnership with the Contemporary Music Centre, Ireland. *SUDDEN CHANGES* will feature the work of composers Amanda Feery, Nick Roth, Sam Perkin, Anna Murray & David Coonan.

Máire graduated from her MMus degree with distinction at the Royal Academy of Music, London, where she studied on scholarship with Christopher Elton. She is currently pursuing Doctoral studies at the Royal Irish Academy of Music and Trinity College Dublin where she is studying with Hugh Tinney. Her research interests include the modern piano étude.

**SATURDAY, 26 MARCH 2022, KEVIN BARRY ROOM**

***‘Alla Memoria di Vincenzo Bellini’: A Celebration of the Italian Composer through a Transversal Journey of Music from the Late 19th Century***

**Annalisa Monticelli, piano.**  PhD candidate, TU Dublin Conservatoire

In 1884, the Italian Publisher RICORDI issued a volume of 243 pages in honour of the centenary of the birth of Vincenzo Bellini. The range of the composers contributing to the tribute, provides a prime example of the music of the time. Contributions by F. Liszt, P. Tchaikovsky and A. Rubinstein clearly stand out. However, the greatest gift that this volume offers is the opportunity to become acquainted with composers that the world has now almost forgotten; composers who were not only relevant at the time, but also extremely popular in their milieu and across Europe.

Excerpts from different pieces will be interpreted to demonstrate the different stylistic choices and approaches of Bellini's homage. Some composers chose an intimate and reflexive style –in line with the celebrated lyricism of Bellini melodies. Others instead, chose the brilliant popular forms of the period such as Mazurkas, Polaccas, Impromptus, and scherzos. Of particular interest is the contribution of Michele Esposito, the Neapolitan musician who played a significant role in the formation of classical music in Dublin in the late eighteenth century and early twentieth century.

Furthermore, how the volume was initially planned and compiled by Francesco Florimo -a Neapolitan archivist and a close friend of Bellini- and how Esposito contributed to the album are also noteworthy.

**Biography**

Annalisa Monticelli is a highly sought-after musician, having performed internationally as a soloist, with ensembles and various orchestras. She studied Classical and Jazz Piano, Musicology, Voice, Conducting, Chamber Music and Music Education in Italy, Argentina, and the USA. She gained Masters in Piano performance and Music Education from the “Arcangelo Corelli” Conservatoire (Italy), a Postgraduate Diploma in Chamber music from the Fiesole School of Music and later she also gained a Masters in Music at Converse University (USA). While studying, she won numerous prizes in international competitions and participated in numerous masterclasses and conferences.

After spending 3 years in America, she moved to Ireland to work as an instrumental accompanist for the Royal Irish Academy of Music where she later became Italian diction coach and vocal coach. In 2015 she became Assistant Lecturer-repetiteur at Dundalk Institute of technology where she also serves as program director.

Since her arrival to Ireland, she has appeared in all major Irish venues and has released several CDs.

In recent years she taught and performed in Warsaw, Zurich, Vilnius, Glasgow, Paris, Johor Bahru (Malaysia) and toured the USA. She also collaborates regularly with INO as Italian Diction coach.

Annalisa is a PhD candidate in TU Dublin under the supervision of Prof. Una Hunt.

***Discovering the Composer Adam Darr (1811–1866) and his Sonata for Guitar***

**Daniel Marx, guitar.**  PhD candidate, University of Surrey, UK

In his lecture recital on the Bavarian composer Adam Darr, Daniel Marx puts a spotlight on the guitar sonata written by the Schweinfurt-born composer and multi-instrumentalist. Listeners have the chance not only to hear a highly interesting, forgotten gem of the guitar repertoire, but also to gain knowledge on the life of Adam Darr and the genesis of his sonata. Daniel, who started his work on Adam Darr as part of his research at Surrey’s “International Guitar Research Centre”, equally addresses music and background information regarding Darr’s composition. Using musical examples, he gives insight on his personal learning process, and thoughts on the interpretation and composition. Based on historical sources, he addresses the life and oeuvre of the Franconian composer. An event for an audience that enjoys discovering unknown pieces and exchanging thoughts with a performing artist and researcher.

**Biography**

The international success of Daniel Valentin Marx began by winning numerous prizes and awards in Germany, USA, Italy, Greece and England, that, amongst others, allowed him to record two albums, with the record labels GENUIN classics and NAXOS.

He studied with Susanne Schoeppe, instructor at the Musikhochschule München, as well as with his most important teacher, Roberto Aussel, at the Hochschule für Musik Köln, where he earned both his Bachelors and Masters degrees with distinction. A Thornton Scholarship subsequently enabled him to pursue graduate studies with the musicians of the LAGQ (Los Angeles Guitar Quartet) and Pepe Romero at USC Thornton School of Music in Los Angeles. As winner of the Doctoral College Studentship Award 2019, he is pursuing a practice-based Music-PhD in Guildford (UK) at the International Guitar Research Centre of the University of Surrey, under the tutelage of Prof. Stephen Goss.

In addition to the classical repertoire, he dedicates much of his attention to the discovery and creation of new works for guitar: firstly, through transcriptions (which have appeared with the Canadian publisher Les Productions d’Oz and video label Open Strings Berlin), secondly through collaborations with composers and thirdly through his chamber music projects, such as his duo with Rainer Seidel (BR-Philharmonic). Marx is the artistic director of the guitar festival in his hometown of Dorfen.

***Making Meaning: Layers of Signification in Ravel’s Le Gibet Billy O’Brien
Royal Irish Academy of Music***

**Billy O’Brien, piano.**  Doctoral candidate, Royal Irish Academy of Music

Maurice Ravel is reported to have claimed that ‘performers are slaves’ and for his music to be played simply as written, with minimal personal engagement from the performer. This presentation contests this idea, exploring the personal and unique significations the pianist constructs contributing to the various meanings they attach to the works they interpret. The presentation will focus specifically on Ravel’s *Le Gibet*, the central movement of *Gaspard de la Nuit* (1908)*.* The abstract nature of the sound conceptualisation in artistic pianism will firstly be explored; how sound is central to the imaginative interpretation of *Le Gibet*, and how metaphor theory can be linked to these ideas as an interpretative tool. Ravel stated that his third teacher, after his composition teachers Gabriel Fauré and André Gedalge, was the American poet, essayist and novelist, Edgar Allan Poe. The presentation secondly explores the influence of Edgar Allan Poe’s ‘The Philosophy of Composition’ on Ravel’s approach to composition, with particular consideration given to the tolling bells of *Le Gibet*. The presentation will conclude with a performance of *Le Gibet.*

**Biography**

Billy O’Brien enjoys a varied musical career as solo pianist, chamber musician, researcher and teacher. He is currently completing doctoral studies at the Royal Irish Academy of Music where he is supervised by Prof Denise Neary and Dr. Hugh Tinney. He previously studied in Paris under Prof Rena Shereshevkaya, where he was awarded a *Prix d’Excellence* in Piano and Chamber Music. He has performed as soloist in concertos by Ravel, Grieg, Beethoven and Gershwin with the RTÉ Concert Orchestra, RIAM Symphony Orchestra, Trinity Orchestra and Wexford Sinfonia. He has given solo recitals throughout Ireland, and has performed in Spain, France, Finland and the UK. Recent performances include concerts for the Kaleidoscope series and the ‘Sundays at noon’ series at the Hugh Lane Gallery. Billy won the Hibernian Orchestra Concerto Competition 2020.

**PLEASE SEE PROGRAMME BOOKLET FOR DETAILS ON AFTERNOON EVENTS**

***The One-Year Cello Challenge. A Physical and Mental Journey of Two Cellists***

**Ailbhe McDonagh**, **cello.** Independent researcher

**Katie Tertell**, **cello.** Independent researcher

The 40 Highschool Etudes for Cello by David Popper are the bible of cello performance technique. The ‘Popper Challenge’ has become popular among cellists – to learn one Etude each week for enhanced stage performance stamina/strength. In response to the global pandemic, cellists Katie Tertell and Ailbhe McDonagh took on this challenge with a difference. Over a closed streaming site, they individually prepared one Popper Etude a week, discussed their experience of learning it, then performed it live to each other and were joined by international guest soloists who undertook the same ‘Popper Etude of the Week’ learning process.

While most online discussions of these works are ‘performance ready’ presentations of each Etude, our research focussed on the learning process. The main aim for us was to remove the restrictive fear behind these works and provide honest, clear guidance to other cellists to support their own journey through the challenge.

Our presentation will

- discuss the project outline (genesis, timeframe, personnel, dissemination etc.)

- explore the psychological aspects of learning one of these Etudes a week and performing it live to another cellist for dissemination over YouTube

- examine the benefits we felt on the concert stage on completion of the project

- have both cellists perform extracts from the Etudes

**Biographies**

Irish cellist **Ailbhe McDonagh** is a soloist, chamber musician and composer who performs throughout Europe, Asia and the USA. She is a graduate of the Eastman School of Music, Rochester, New York and the Royal Irish Academy of Music, Dublin. McDonagh gave her debut recital with celebrated Irish pianist John O’Conor at the National Concert Hall in Dublin, Ireland. In 2020 they both recorded the Complete Beethoven Cello Sonatas on the Steinway Label. As a chamber musician, she performs with ‘The McDonagh Sisters’ with pianist Orla McDonagh. She is also a member of the Ficino Ensemble and the crossover traditional Irish music group, Trio Elatha where she plays traditional Irish music on the cello.

McDonagh is also an established composer with numerous compositions and commissions to her name. Boosey & Hawkes, London published two books of her piano music entitled ‘It’s a Piano Thing’ and in 2021 released ‘It’s a Cello Thing’, two books and recorded albums of her pedagogical pieces for cello. Further works for cello include a solo suite commissioned by the Arts Council of Ireland and the title piece for her recent ‘Skellig’ album for cello and piano. McDonagh has also been published by ABRSM, RIAM, LCM and Hal Leonard.

Cellist **Katie Tertell** resides in the UK and enjoys a rich and varied experience as a freelance artist in Europe and America. A former member of the RTÉ National Symphony Orchestra of Ireland, Katie works with numerous European symphony and chamber orchestras, as well as curating many of her own creative projects. She is a current recipient of the prestigious Exceptional Talent visa awarded by Arts Council England and teaches cello at Durham University (UK).

Katie performs regularly in international music series and festivals, as well as with her duo ensemble, Semibreve, which received critical acclaim for their rural Autumn 2020 tour of North-East UK that served communities left isolated and vulnerable by the Covid-19 pandemic. She is increasingly interested in folk and cross-genre collaborations and was awarded a competitive "Developing Your Creative Practice" grant from Arts Council England in January to further explore her creative work.

 Prior to the pandemic, Katie reached audiences near and far through radio orchestral broadcasts on RTE, BBC and beyond on a near weekly basis, as well as in a number of award-winning discs.

***An Investigation of Jānis Mediņš’s Piano Sonata (1946): Historical Context, Analysis, Editing and Performance***

**Didzis Kalninš, piano.** Doctoral candidate, Royal Irish Academy of Music

This presentation investigates the piano sonata composed in 1946 by the Latvian composer Jānis Mediņš (1890-1966). The piano sonata was written in 1946 in a refugee camp in Blomberg, Germany. It has never been published but the original manuscript has survived, and there is an extremely limited performance history of the composition as a result. The piano sonata marks a symbolic turn in the composer’s musical style from late Romantic to Modernism arguably reflecting his post-war impressions while being forced to leave Latvia due to invasion of the Soviet Union. Jānis Mediņš’s piano sonata is a very complex musical work due to its rich and expressive musical language and a great diversity of musical textures and pianistic techniques.

This presentation will review the current study of the composer and his own autobiography followed by a brief discussion about the sonata development in the twentieth century, particularly in the Latvian piano literature. It will be followed by a morphological and formal analysis exploring Mediņš’s piano sonata’s structural and musical aspects of the composition, after which the implications on performance will be discussed. Furthermore, the approach to editing and the treatment of a manuscript will be examined in the context of Mediņš’s piano sonata, concluding the presentation with the edited work and a performance.

**Biography**

Latvian pianist **Didzis Kalniņš** is currently studying for a Doctorate in Music performance at the Royal Irish Academy of Music under the guidance of Professor Thérèse Fahy. In 2013 he completed undergraduate studies at the Jāzeps Vītols Latvian Music Academy and in 2016 he obtained Masters degree at the Conservatorio di Musica di Vicenza “Arrigo Pedrollo” in Italy. He has successfully participated in international music competitions and myriad of concerts both as a soloist, with a symphony orchestra and with other musicians for audiences including Latvia, Estonia, Germany, Italy, Spain, Ireland and Brazil. A solo recital in King House, Boyle, Co. Roscommon, organised by Boyle Arts Festival is one of the most recent performances.

***Integrating Piano Cycles by Schumann and Contemporary Composers***

**XinRu Chen, piano.** PhD candidate, Royal Academy of Music, London, UK

This Lecture Recital offers a snapshot of my doctoral research, where I explore the notion of integrating piano cycles by Schumann and contemporary composers. I rearrange the cycles in order to formulate new narrative logic, aiming to explore the performer’s twofold role as a deliverer and a creator. I will introduce and perform an extract from Dreaming Kreisleriana — my reprogramming of Kreisleriana and Jorg Widmann’s Elf Humoresken — to illustrate some concepts, such as contrasting expression and artistic dissimilarity, and to demonstrate my idea of ‘performer’s central thought’. I will also outline the governing principle of ‘imaginative listening’, which is the fundamental concept of the reprogramming process. My thesis will eventually include four reprogrammings, featuring four Schumann cycles , *Carnaval*, *Fantasiestücke*, *Kreisleriana* and *Kinderszenen*, as well as five more recent cycles — Geoff King’s *Family Photos,* Schoenberg Op.11 & Op.19, Jörg Widmann’s *Elf Humoresken*, and Stockhausen’s *Klavierstücke.* This project demonstrates the importance of the performer’s role as a creator by substantiating connections across a wide-ranging musical heritage.

**Biography**

XinRu Chen is a Chinese pianist and scholar, currently researching Schumann and contemporary piano cycles on the PhD programme at the Royal Academy of Music. She presented her project on the Royal Academy of Music PhD Open day in November and gave a successful research event in October 2011, consisting of half an hour presentation and one hour reprogramming ‘Dreaming Kreisleriana’. XinRu participated the 2021 PhD co-seminar organized by the Royal Academy of Music and the Sibelius Academy, in which her research has received general acclaim. During the pandemic in 2020, she led a series of experimental concerts related to her project at the Academy Summer Piano Festival, live-streaming on the Academy website.

As a performer, XinRu has appeared in many prestigious halls in UK, Spain, Italy and China, including St. Martin in-the-Fields, Southwark Cathedral, Regent’s Hall, and Duke’s Hall. She opened the Beethoven Piano Sonata Series in 2017 in the Academy Summer Piano Festival, participating the Petworth Festival in 2018. Her repertoire covers a wide range of romantic and contemporary music, recognized by the Janet Duff Greet Prize in the Christian Carpenter Competition in the Academy.

***Voice and Meaning in Non-Semantic Music: An Analysis and Performance of Georges Aperghis’ 14 Récitations***

**Stephanie Lamprea**, **soprano.** Doctoral candidate, Royal Conservatoire of Scotland, UK

Non-semantic vocal music - compositions in which the vocalist sings without traditional use of language - has revitalized modern classical repertoire, re-materialized the voice as a dynamic instrument, and challenged the role of the vocalist on stage. “Devoid of a semantic text and a classical Western vocal timbre,” composer Erin Gee asks, “how do composers conceptualize the role or purpose of the voice? What is the role of these non-semantic vocal utterances once they have been removed from a semantic and cultural context?” I seek to analyse the classical voice in non-semantic music through Georges Aperghis’ *14 Récitations*. A 45-minute avant-garde song cycle for unaccompanied voice, *14 Récitations* sets non-semantic text with atonality, extended vocal techniques, puzzles, and repetitions. As Aperghis writes, “We see and hear a singer realizing a musical score, but at the same time we witness somebody who can’t speak properly... That is the human dimension of this work. We see people in their daily life struggle, people who are not very healthy, people with trouble expressing themselves - elusive mental portraits *en miniature*.” This 30-minute presentation will be divided between a 10-minute talk about the *14 Récitations* and a 20-minute performance of selections from them.

**Biography**

Colombian-American soprano **Stephanie Lamprea** is an architect of new sounds and expressions as a performer, recitalist, curator, and improviser, specializing in contemporary classical repertoire. Trained as an operatic coloratura, Stephanie uses her voice as a mechanism of avant-garde performance art, creating “maniacal shifts of vocal production and character… like an icepick through the skull” (Jason Eckardt). She has received awards from the Concert Artist Guild, St. Botolph Club Foundation, the John Cage Orgel Stiftung in Germany, and the Puffin Foundation. Stephanie has performed at Sound Scotland's 2021 soundfestival, Roulette Intermedium, Constellation Chicago, National Sawdust, and the Museum of Fine Arts in Boston. She has taught in residency for the University of California at Davis, Temple University, and the Graduate Center at the City University of New York, presented artistic research for the 2021 Young Women Composers Conference (USA) and the 2021 Shared Narratives Conference (UK), and she was a featured TEDx Speaker for TEDxWaltham: Going Places. Stephanie is a doctoral candidate at the Royal Conservatoire of Scotland, supervised by Dr. Emily Doolittle, Dr. Laura Gonzalez, and Jean Sangster. Her research centers on the contemporary classical voice through extended techniques, multi-disciplinary performance, and vocal composition and improvisation via various eco-materialist perspectives. [www.stephanielamprea.com](http://www.stephanielamprea.com)

**SATURDAY, 26 MARCH 2022, ROOM 103**

***An Investigation into the Cultural and Musical Impacts on Samuel Barber’s Knoxville: Summer of 1915***

**Helen Keenan**, **soprano.** TU Dublin Conservatoire

A lecture-recital investigating the cultural and musical impacts on Samuel Barber’s *Knoxville: Summer of 1915* through the examination of:

* The Cultural Backgrounds of Samuel Barber and James Agee
* The Cultural Implications of the text
* Barber’s Musical Interpretation
* The Performative challenges it presents and how these characteristics are so critical given the cultural context of the piece

This presentation will conclude with a fifteen-minute performance of the full piece. I conducted this research as a part of my MMus research studies in TU Dublin Conservatoire in 2020, under the guidance of Professor Una Hunt and Mairead Buicke.

**Biography**

**Helen Keenan** is a soprano from county Monaghan who graduated from TU Dublin Conservatoire in 2021 with a MMus in Performance. During her time in the conservatoire, she studied under her principal voice teacher Mairead Buicke and répétiteur, Professor Una Hunt. She has previously been a chorus member for Irish National Opera for their production of *Carmen.* As a part of the conservatoire’s opera scenes, she performed the roles of the ‘Countess’ in *Le Nozze di Figaro,* ‘Cunagonde’ in *Candide,* and ‘Dorabella’ in *Così fan tutte*. Awards include a Gold Medal from the Royal Irish Academy of Music for her Advanced Recital Performance, the La Scala prize for best aria in costume in TU Conservatoire’s in-house competitions, and she has also previously been highly commended in the Plunkett Greene cup in the Feis Ceoil. As well as performance, Helen has a keen interest in performance research.

***Mechanisms as Development Devices in Contemporary Jazz Piano***

**Dr Scott Flanigan**, **piano.** MTU Cork School of Music

Transcription is an integral part of studies in jazz performance. To the beginner student of jazz, transcription offers insights into jazz language, larger improvisational shape, and a performer’s idiosyncrasies. The process of transcription happens in two parts: the act of creating the transcription from an audio recording, followed by learning and repeating the transcription on an instrument. The student’s primary interest in transcription at this point often concerns repetition and imitation rather than innovation. The student may then isolate particular ‘licks’ from the solo to modify through alternate harmonies and time signatures.

However, to the artist-level jazz musician, repetition and imitation of pre-existing material may not be artistically satisfying. Playing another performer’s ‘lick’ results in imitative content rather than original improvisatory language. This can often dilute an improviser’s original voice. How, therefore, does the artist-level jazz musician effectively use transcription as a learning and development tool to further develop an original voice?

This practice-led research draws on the author’s PhD research in jazz piano, completed at Ulster University in 2020. Improvisational methodologies from Pressing and Dalcroze are hybridised with classification methods developed by Norgaard and expanded by the author to create a workflow for artist-level jazz musicians to develop their own improvisational language. This encompasses innovative pedagogical approaches whose outcome can be development of jazz improvisational vocabulary that reflects a performer’s musical personality.

**Biography**

**Scott Flanigan** is an assistant lecturer in jazz piano at MTU Cork School of Music. Scott completed his PhD at Ulster University in 2020, providing new methodologies for artist-level improvisers to develop their original voice. One of the foremost keyboard players on the Irish jazz scene, Scott is equally at home on piano, electric piano and Hammond organ, and has recently performed in Paris, Spain, Germany and at the London Jazz Festival. Scott is also a composer, with recent commissions by the Portico of Ards and by the PRS Foundation, and his latest album, *Clouded Lines*, will be released in 2022.

**PLEASE SEE PROGRAMME BOOOKLET FOR DETAILS ON AFTERNOON EVENTS**

***Emilia Giuliani, a Life as a Novel***

**Dr Federica Artuso**, **guitar.** Conservatorio Pollini, Padua and Liceo Musicale, Vicenza, Italy

**Dr Nicoletta Confalone, guitar.** Accademia dei Concordi, Rovigo Italy, and The Consortium for Guitar Research at Sidney Sussex College, Cambridge, UK

Our proposal concerns Emilia Giuliani (1813-1850), a nineteenth-century guitarist-composer and daughter of the much more famous Mauro Giuliani. He was able to conquer early nineteenth-century Vienna and its most illustrious artists, such as Ludwig van Beethoven. Emilia's life, in spite of herself, presents numerous twists and turns, due to the passionate conflict between a tragic predisposition to defeat and a stubborn desire to rebel against adverse fortune, to express, purely and simply, her own right to be an artist. Telling the story is not intended to be a mere reporter's exercise, but rather a means of demonstrating the fatigue of female art. The performers on stage are a guitarist, Federica Artuso, flexible in switching from her role as a soloist to that of a soundtrack, capable of completing and emphasising the story with her talent and determination, and a musicologist-performer, Nicoletta Confalone, who knows how to apply her studies to Emilia Giuliani, whose first opera for solo guitar she rediscovered and published, in a narrative-theatrical sense, and therefore including sung moments, and others of real melologue, in which the human voice and that of the guitar dialogue like two voices in the same score.

**Biographies**

**Nicoletta Confalone** is a guitarist and musicologist, who graduated cum laude at Ca' Foscari University in Venice with Giovanni Morelli. In 2014 she won the Chitarra d'oro for musicology at the International Conference in Alessandria for her studies about Emilia Giuliani. In 2017 she published the book Un angelo senza paradiso - La chitarra alla ricerca di Schubert, Ut Orpheus, Bologna. She is a member of The Consortium for Guitar Research at Sidney Sussex College, Cambridge University and a Corresponding Member of the Accademia dei Concordi in Rovigo.

**Federica Artuso** studied Guitar with Stefano Grondona at the Conservatorio di Vicenza, where she completed her academic studies cum laude and special mention. She also graduated in Philosophy and Didactics cum laude, and is currently a tenured teacher at the Liceo Pigafetta in Vicenza and a lecturer on pre-academic courses at the Conservatorio Pollini in Padua. In 2020 she published for the Tactus label a complete recording of Emilia Giuliani's works for solo guitar. The double CD was enthusiastically received by international critics. She plays in a duo with guitarist Andrea Bissoli, and has collaborated on his recording project dedicated to Heitor Villa-Lobos and published by Naxos. [www.federicaartusoguitar.com](http://www.federicaartusoguitar.com)

The **Recitar Suonando Duo**, composed of Confalone and Artuso, was born in 2012, in the name of their shared love for sounds and words, and from the desire to search together forms of music-historical dissemination that combine scientific rigour with a pleasant and captivating approach. They have put on numerous performances, including some portraits of women guitarists and one inspired by Confalone's book on Schubert and the guitar.

***Putting the Song into the Tune: Individual Variation and Creativity inside the Piping Tradition***

**Dr Simon McKerrell**, **uileann pipes.**  Newcastle University, UK

A lecture-recital on Scottish and Irish bagpipes, exploring the use of variation and invention to communicate individual creativity and musical aesthetics in traditional piping. In traditional music, much of the canonical repertoire is shaped and defined by its historical repetition and therefore performance is a central means of communicating ‘tradition’, understood as the symbolic historicism of performing the past in the present. In this performative context, one of the most advanced areas of practice for solo traditional musicians, is to demonstrate their own creativity and invention whilst playing tunes that have been played thousands of times before, within strict canonical limits of acceptable performance practice. Examining several instances from key performers using performance examples that, in combination with the verbal explanation, provide a form of translational practice-research that allows the tacit melodic aesthetics of traditional music, to be explained to audiences beyond that genre. One of the key outcomes of this lecture-recital will be to model a practice-based method that enables performer-researchers to translate the often tacit musical aesthetics of traditional music beyond their own genre. This offers a step forward from the theorization of practice-research in ethnomusicology and traditional music, that enables a wider conversation with musicologists and performers in other genres and traditions, offering a way to re-integrate the more performative and non-verbal ways of knowing traditional music into international debates about the significance and power of musical performance.

**Biography**

**Dr Simon McKerrell** is interested in the social impact of music and how this relates to policy. He is the author of *Focus: Scottish Traditional Music* (Routledge), and the Co-Editor of both *Music as Multimodal Discourse: Media, Power and Protest* (Bloomsbury) and *Understanding Scotland Musically: Folk, Tradition, Policy* (Routledge). He is a Reader in Music and Society at the International Centre for Music Studies at Newcastle University and has previously held positions at the Universities of Sheffield, Glasgow and the Royal Conservatoire of Scotland, and prior to this worked at the National Piping Centre in Glasgow. He is an expert performer of Highland-, Border- and Uilleann-pipes and has toured, taught and performed throughout the world and recorded twelve commercial albums. He is currently working on research on the rural creative economy which can be viewed at his website: [www.simonmckerrell.com](http://www.simonmckerrell.com).

***Researching Irish Harping in Practice***

**Dr Helen Lawlor, harp.** TU Dublin Conservatoire

The history of the Irish harp (or lever harp) since the early twentieth century has undergone several stylistic phases and has been associated with many musical types. During the nation-building period of the new republic the harp – which had long been associated visually as symbol and emblem and Ireland – grew in popularity for accompaniment to song. As the folk music revival enveloped Anglo-American song consumption, a revival of harping in Ireland emerged in earnest, through the work of Cairde na Cruite, spearheaded by Gráinne Yeats, Sheila Larchet and their contemporaries. By the early 1980s a new phase was identifiable in the tradition. Traditional music, linked to the mainstream traditional repertoire, transmission and performance context began to grow in popularity on the harp. Today the harp occupies a pluralistic position, utilised in traditional, art, early, and contemporary music forms.

This presentation will explore my ethnographic, archival and performance-led research into the Irish harping tradition. It draws on my extensive engagement with the tradition as a practitioner and researcher, illuminating findings from my doctoral study and subsequent publications illustrated through live performance.

**Biography**

**Dr Helen Lawlor** lectures in music education at the TU Dublin Conservatory of Music and Drama. She has previously lectured in ethnomusicology, Irish music and music education at Dundalk Institute of Technology. Helen is author of *Irish harping 1900–2010* (2012) and co-editor of *Harp studies: perspectives on the Irish harp* (2016), also published by Four Courts Press. She has contributed articles to *The Encyclopaedia of music in Ireland*, *Ancestral Imprints*, *Sonus, American harp journal, JSMI* and *JMI.* She is on the editorial board of the *Journal of the Society for Musicology in Ireland* and advisory board member of *Irish musical studies.* She was chairperson of ICTM (Ireland) from 2019–2021. Helen holds a BMusEd (TCD), MMus (UCD) and a PhD in music from UCD for which she was awarded an *Ad Astra Research Scholarship.* Helen plays Irish harp, specialising in traditional Irish music.

***Mā: Music & Emptiness***

**Fabricio Mattos, guitar.** PhD candidate, Royal Academy of Music, London, UK

**Sun Keting**, **composer.** PhD candidate, Royal Academy of Music, London, UK

*Mā* was composed by Sun Keting in collaboration with guitarist Fabricio Mattos. The origin of this collaboration was their shared interests for 'emptiness', a term that is constantly discussed as the absence of inherent existence in many Eastern philosophies. *Mā* in music is usually described as ‘the silence between the notes’; however, when the philosophy and aesthetics of *mā* are conceptualized into a new musical work, features such as sustain, dynamics, gestures, and the pitch range of the instrument need to be taken into consideration in order to manifest the full depth of the concept. In this presentation, Sun Keting and Fabricio Mattos will talk about their findings in the fascinating topic of ‘emptiness’ in music, approaching compositional techniques, performance space, and performative gestures in the context of the collaborative relationship between composer and performer. The presentation will finish with a performance of *Mā* by Fabricio Mattos.

**Biographies**

**Fabricio Mattos is a Brazilian musician deeply committed to finding new paths for music performance in the 21st century. Founder of WGC-Worldwide Guitar Connections, he has been performing regularly worldwide, having premiered dozens of works for guitar and toured in five continents over the last years. Mattos is also a multiple award-winner, including the prestigious ‘Julian Bream Prize’ awarded by the legendary British guitarist Julian Bream. Fabricio Mattos is currently a PhD candidate at the Royal Academy of Music, producer of the experimental New Stages Series, and regularly works as creative director of live performances and video projects commissioned by a wide variety of ensembles and institutions.** [www.fabriciomattos.com](http://www.fabriciomattos.com)

**Sun Keting** (b. 1993) is a London-based Chinese composer and artist. Her recent works focus on performance arts and instrumental sound exploration combining Eastern cultural, spiritual and philosophical elements. Sun’s music has been performed in the U.K., U.S., Europe and Asia. She has composed music for the London Symphony Orchestra, the London Philharmonic Orchestra, The Silk Road Ensemble, the Chroma Ensemble, the Tangram, The Shanghai Philharmonic Orchestra and The National Chinese Orchestra Taiwan. She has collaborated on projects with many established artists and organizations such as The Wellcome Collection, The Bristol School of Animation and Leeds Lieder Festival. This year, she received commissions from the LPO Young Composers 20/21, BBC Radio 3 for BBC Singers, Psappha 20/21, The IGF Guitar Summit and Riot Ensemble. Previously she curated The Scent of Sound concert featuring new music based on folk music elements, cross-culture and cross-arts. In 2018, she has started a doctorate at the Royal Academy of Music under the mentorship of Helen Grime and supervised by Sir Harrison Birtwistle, Hans Abrahamsen, Anna Thorvaldsdottir and Christopher Austin. She completed her MMus degree at the RAM in 2018 and received Distinction Degree and the Pullen Memorial Prize. In 2016, Sun pursued her bachelor’s degree in composition at the Shanghai Conservatory of Music. <http://ketingsun.com>

**SUNDAY, 27 MARCH 2022, KEVIN BARRY ROOM**

***Twelve-Tones on Six-Strings: The Guitar Music of the Schola Fiorentina***

**Joel Sharbaugh, guitar.**  PhD candidate, Middlesex University, London, UK

In considering the avant-garde in the 20th century, the guitar is not an instrument that

readily comes to mind. In 1954, a group of six composers (Sylvano Bussotti, Reginald

Smith-Brindle, Alvaro Company, Bruno Bartolozzi, Carlo Prosperi, and Arrigo Benvenuti) under the tutelage of Luigi Dallapiccola formed a musical enclave called the “Schola Fiorentina,” with the express intention of introducing dodecaphony to the classically-minded ears of Florence. While writing for many different organics and instruments, this collective also wrote a significant amount of solo and ensemble music for the guitar; some of the first examples in the instrument’s catalogue to use twelve-tone techniques.

The purpose of this research is to investigate how the techniques and aesthetic goals of “Mediterranean Dodecaphony” may be applied and expressed by six-strings, and ultimately provide some alternatives to the instrument's canonical repertoire by bringing new works to concert stage and helping to develop a greater understanding of the guitar’s role in the 20th century avant-garde in Italy.

**Biography**

Joel Sharbaugh began his musical studies with Dr Andrew Zohn at the Schwob School

of Music in Columbus, GA. (USA). Upon receiving his B.M. in Performance in 2012, he enrolled at the Conservatorio della Svizzera italiana in Lugano, Switzerland under the direction of Lorenzo Micheli, graduating in 2017 with a M.M. in Performance and an M.M. in Pedagogy. Together with his academic pursuits, he studied composition privately with Angelo Gilardino in Vercelli, Italy.

Currently he is head of music theory and guitar studies at Doha College in Doha, Qatar,

and is currently working towards his Ph.D. at Middlesex University under the direction of Drs Benjamin Dwyer and John Dack where he is researching the development of dodecaphonic composition in post-war Italy.

***Recent Boundaries of Ten-String Guitar Literature: G.P. Luppi’s Edema vs. S. Alessandretti’s Studio I and Studio III***

**Leonardo de Marchi**, **guitar.** Independent researcher

The ten-string guitar has a well-defined sound identity, far from being a mere expansion of the traditional six-string guitar. It’s the result of the collaboration between the luthier José Ramirez III, the composer Maurice Ohana and the prominent virtuoso Narciso Yepes. In the last decades, however, the limited diffusion of the ten-string guitar among the interpreters and the substantial lack of original pieces led the instrument to an undeserved oblivion.

My long-term endeavour to widen the literature of this instrument led to two cycles of commissions, summarized in two monographies: *Nuovi orizzonti per la chitarra a dieci corde* (Viator, 2018) and *E se sei corde vi sembran poche* (Blonk, 2021). My lecture-recital will focus on three pieces belonging to this research project: *Edema* by Gian Paolo Luppi (1959), *Studio I* and *Studio III* by Stefano Alessandretti (1980).

They represent two aspects of the underlying work, i.e. continuity with the historical languages and quest for a new idiomaticity. I will underline the hexatonal organisation of *Edema*, along with its distinctive revival of ancient forms. The analysis of *Studio I* and *Studio III* aims conversely to depict Alessandretti’s investigation into the nature of guitar gesture, achieving transcendent idiomaticity and thought-provoking semiographic solutions.

**Biography**

After graduating *cum laude* in Venice, Novara and Pavia, **Leonardo De Marchi** devoted himself mainly to contemporary guitar music. He engaged in the study of ten-string guitar by playing its historical repertoire and prompting several composers to write for it. He is founder of Ensemble \_Codec and has collaborated with musicians like Carlo Boccadoro, Sauro Berti, Aleksander Gabrys, Fabrizio Paoletti and Corrado Rojac.

His recording activity encompasses several milestones of contemporary guitar literature (Babbitt, Company, Krenek, Maderna, Scodanibbio), as well as historical masterpieces (Carulli, Castelnuovo-Tedesco, Martin and many others). His discography includes "Bach & Haydn for two guitars" (DotGuitar), “Parade-Guitar Works by Giorgio Colombo Taccani” (GuitArt), “Enantiosemie” (Da Vinci Classics) and “Impressions-Selected guitar works by Livio Torresan” (Da Vinci Classics).

He worked as editor on many contemporary works for and with guitar, among which "Dedica 2015" by Giacomo Manzoni (RAI Com). He holds a degree in German and Slavic studies with honours and is also musicologist. He’s author of the only existing essay about "Y después" by Bruno Maderna (published by "Il Fronimo" in 2016) and of two books, "Nuovi orizzonti per la chitarra a dieci corde" (Viator, 2018) and “E se sei corde vi sembran poche” (Blonk, 2021).

***John Field’s Nocturnes:  A Collaborative Recording Project***

**Edward Holly, piano.** TU Dublin Conservatoire

In 2021, TU Dublin Conservatoire moved to purpose-built facilities for the performing and creative arts in the East Quad, Grangegorman, Dublin 7.  In celebration of this significant event in the Conservatoire’s 130-year-old history, the Department of Keyboard Studies, in collaboration with all Conservatoire departments, undertook a major performance project to record the complete set of Nocturnes by John Field.  Edward Holly, who also produced the recordings, led the project with Ben Rawlins as recording engineer and seventeen pianist colleagues.  This presentation features performances of John Field’s Nocturnes and discusses the artistic collaborative rationale and process of recording the most celebrated genre of John Field.

**Biography**

**Edward Holly** studied piano with Frank Heneghan in Dublin and Christopher Elton in London and graduated from Trinity College Dublin and TU Dublin Conservatoire with a Bachelor of Music (Performance) Honours Degree. He received an honours Master’s Degree in Music Performance from the National University of Ireland, Maynooth and also holds a Masters in Philosophy in Music and Media Technologies from Trinity College Dublin.

Much in demand for his accompanying, teaching, conducting and recording production skills, Edward is an experienced piano soloist and chamber musician. Highlights include concerto soloist with *RTÉ Concert Orchestra,* pianist with the acclaimed composer Shaun Davey and singer Rita Connolly for the opening concert of the *RTÉ* *National Symphony Orchestra’s 2019*-*2020* season and conductor of collaborative performances with *RTÉ Concert Orchestra*. He has performed and conducted on three CD choral album releases. Edward has given live broadcasts as pianist and conductor on RTÉ Television, RTÉ Radio One and RTÉ lyric fm. He is Musical Director and Organist of St. Peter’s Church, Drogheda and *St. Peter’s Male Voice Choir.* Edward has given presentations for TU Dublin’s *Progressive Piano Teacher* series and for EPTA*.* In 2019, Edward was presented with aLouth County Council Mayoral Award in recognition of contribution to music.

***Proposal: Claude Debussy’s Etudes, Book I: An Artistic Realization of Technical Problems***

**Dr Andreas Ioannides, piano.** MTU Cork School of Music

Debussy’s Twelve Etudes mark a special place in the composer’s oeuvre: they constitute his last major composition for the piano, offering a spectacular and all-encompassing display of his achievement as a piano composer. In these works, he pays his respects to etude composers of the past, most notably Chopin to whom Debussy dedicated his Etudes, but also Czerny, as well as the great clavecin-masters of the French Baroque, particularly Couperin. Onto this tradition he imparts his considerable contribution to the development of pianism accumulated through a lifetime of experimentation and discovery. Lastly, not least because they are a product of his Late Style, the Etudes are as much a compositional tour-de-force as they are a tribute to piano playing. Considering the constraints posed by the pedagogical function found in each etude, as well as their relatively short length, it is remarkable to see the ways in which Debussy transcends these potential limitations with such creativity and skill. In this presentation, I aim to showcase how Debussy acknowledges and builds onto the keyboard tradition inherited by his predecessors in Book I of his Etudes, furthering in his unique way the development of piano writing and etude composition, while challenging and overcoming the restrictions posed by the etude genre, resulting in works of the highest artistic quality.

**Biography**

Cypriot pianist **Andreas Ioannides** seeks to share his passion for great music and music-making through a multifaceted career dedicated to performance, interpretation, and teaching of the piano.

He has made concert appearances throughout Europe, Asia, North and South America. As soloist he has performed under such maestros as Neil Varon, David Effron, Paul Nadler and Roberto Tibiriçá. A devoted chamber musician, he has collaborated with esteemed artists including Joseph Swensen, Atar Arad, Peter Stumpf, the Fry Street Quartet, and composer PQ Phan.

Having been a prize winner in the BNDES International Piano Competition in Rio de Janeiro and the Hastings International Piano Competition in the UK, he recently turned his attention to recording projects, including a 2-disc album released by NAXOS in 2020 in honor of the 250th anniversary of Beethoven’s birth. Andreas has served as Lecturer of Piano at Indiana State University and is currently Assistant Lecturer of Piano at the Munster Technological University. He is also the founder and Artistic Director of ChamberFest Brown County, a chamber music festival that seeks to bridge divides in rural Indiana through classical music performance of the highest calibre. He holds a Doctor of Music degree from Indiana University Bloomington, mentored by Menahem Pressler; his doctoral research was focused on the Etudes of Debussy.

***A Woman of Genius: The Life and Music of Pauline Garcia Viardot***

**Kelley Petcu**, **soprano.** MTU Cork School of Music

**Dr Gabriela Mayer**, **piano.** MTU Cork School of Music

**Roisín Maher**, **musicologist.**  PhD candidate, Dublin City University

Celebrating the bicentenary of Pauline Garcia Viardot (1821-1910), soprano Kelley Lonergan and pianist Gabriela Mayer presented a recital of works by the composer and singer alongside readings from her letters by actor Aideen Wylde in Clonmel in March 2021 as part of *Finding a Voice*concert series. The recital was live-streamed and was preceded by an introduction about Garcia Viardot’s life and artistic output by musicologist and artistic director, Róisín Maher. The spoken element was informed by English-language biographies of Garcia Viardot by Fitzlyon (1964) and Kendall-Davies (2003, 2012) and drew principally on Garcia Viardot’s own letters to Julius Rietz, published in *The Musical Quarterly* in 1915-16.

Exploring the research and collaborative processes involved in creating the performance from the viewpoints of musicologist/artistic director and performers. The relevance of using the composer’s own voice is examined in relation to challenging narratives around identity and belonging and examines the concept of ‘anniversary capital’ in the context of women composers. Dissemination of this research via live performance, public broadcasting and social media is discussed in the context of Robert Langdon’s principles of mutual benefit and considers some of the challenges and opportunities in relation to the availability of high-quality performance material by neglected women composers.

**Biographies**

**Róisín Maher** is a Lecturer at Munster Technological University Cork School of Music since 2004, having previously taught at Trinity College Dublin, Mary Immaculate College Limerick, and the National College of Ireland. A graduate of University College Cork, she completed a Masters in Opera Analysis and Criticism at the University of Leeds with Professor Peter Franklin. She is currently a PhD student at Dublin City University, under the supervision of Dr Patricia Flynn. Her doctoral research examines the representation of women composers on undergraduate music history programmes in Ireland. She is the co-founder and Artistic Director of *Finding a Voice,*a concert series that showcases and celebrates music by women composers from the Middle Ages to the present day, around the weekend of International Women’s Day. In addition to her academic work, a parallel career in arts management has involved working with organisations including Universal Edition Music Publishers, Opera North, Opera Theatre Company, RTÉ Lyric fm, the Contemporary Music Centre, Crash Ensemble, East Cork Early Music Festival and the Irish Association of Youth Orchestras.

**Gabriela Mayer** is currently the Head of the Department of Keyboard Studies at the MTU Cork School of Music. Her early training was in her native Romania, as well as Italy and later the USA, where she won numerous awards and scholarships. As a recipient of a Fulbright Graduate Fellowship to Germany, Ms. Mayer studied piano performance at the Hochschule für Musik 'Hanns Eisler' in Berlin. She also completed a Doctorate in Musical Arts at the University of Maryland in the USA, graduating with the highest honours. In America, she taught at the American University in Washington DC and Smith College in West Virginia. Since moving to Ireland, she has engaged in teaching as well as performing both solo and chamber music recitals. Collaborators have included string and wind players from the RTE National Symphony Orchestra, the Irish Chamber Orchestra and colleagues from the MTU Cork School of Music such as Ruxandra Colan, Mary Hegarty, Siun Milne, Aoife Nic Athlaoich, Cian O’ Duill**,**Matthew Manning, Maria Ryan, Stephen Kelly, Alex Petcu, Jan Cap and Kelley Lonergan. She has also performed with the Prizm Ensemble, Opus Pocus Trio, the Cork Wind Chamber Ensemble and with many emerging young soloists from Cork.

**Kelley Petcu** is a recipient of the esteemed RDS Music Bursary and a multiple prizewinner at Feis Ceoil, Dublin. As a soloist, Kelley has sung with the RTÉ National Symphony Orchestra, Irish Chamber Orchestra and has sung several roles at the Cork Opera House, including Barbarina in *La nozze di Figaro,*Second Lady in *Die Zauberflote*and one of the leading roles in a trilogy of site-specific operas, written by composer Tom Lane, two of which were nominated for an Irish Times Theatre Award for Best Opera, *Front of House* (2017) and *The Stalls (2019).* She has a passion for chamber music and has sung in the Ortús Chamber Music Festival, Junction Festival, Finding a Voice concert series and Westport Chamber Music Festival. She graduated from the CIT Cork School of Music with first-class honours in both her BMus and MA majoring in piano. While on Erasmus in Italy, Kelley studied singing at the Conservatorio di Verona. She then continued her vocal studies at the DIT Conservatory of Music and Drama and while living in Dublin, took part in Opera Theatre Company's Young Associate Artist programme. Kelley is currently lecturing full-time on the new BA degree in Musical Theatre at the MTU Cork School of Music.

***Creative Sharing in Composer-Performer Collaboration***

**Lucy Abrams-Husso**, **clarinet.** Doctoral candidate, Sibelius Academy, University of the Arts, Helsinki, Finland

**Pia Siirala**, **violin/composer.** Doctoral candidate, Sibelius Academy, University of the Arts, Helsinki, Finland

In this collaborative partnership presentation, violinist/composer Pia Siirala and clarinetist Lucy Abrams-Husso will discuss their recent artistic project combining their individual artistic researches. Lucy’s artistic research at the Sibelius Academy of the University of the Arts Helsinki focuses on contemporary music practices in Finnish and American clarinet repertoire. Pia’s research project, also at the Sibelius Academy, is entitled ‘Aspects of Hearing’. She examines the musical traditions of indigenous peoples of northeastern Siberia using composition as a research method.

Lucy recently commissioned a new composition for solo clarinet from Pia for her next doctoral concert. In this presentation, we will discuss how we combined our research fields and different musical backgrounds to generate this new work. We will present short musical examples from our individual practices which informed our group work in generating this new composition. We will also discuss and present our experimentations, successful and not, along this collaborative process and discuss practical matters of sound creation on the clarinet and methods of notation. We will conclude the presentation with a performance of the work.

**Biographies**

**Lucy Abrams-Husso** is a Chicago native based in Helsinki, Finland since 2013. She received Bachelors degrees in clarinet performance and anthropology from the University of Illinois Urbana-Champaign and Master of Music degrees from the Eastman School of Music and the Sibelius Academy of the University of the Arts Helsinki. Formerly Co-principal and e-flat clarinet of the Oulu Symphony, Lucy is an active freelance musician in southern Finland. She has appeared as soloist with the Sibelius Academy Symphony Orchestra, Mikkeli String Orchestra and Haapavesi Chamber Orchestra. Since 2016, she has been a doctoral candidate at the Sibelius Academy. Her research focuses on Finnish and American contemporary music, and has been supported by grants from the Wihuri, Aaltonen and Finnish Cultural Foundations.

Pia Siirala studied at the Sibelius Academy, the Budapest Liszt Academy and at the Moscow Tchaikovsky Conservatory. She is concert master of Ensemble XXI, founded by conductor Lygia O’Riordan, with whom she has performed throughout Russia, Europe, Australasia and the Americas. Siirala has also performed as a chamber musician, as a soloist and given solo recitals. Since the autumn of 2016, Siirala has been carrying out her doctoral studies at the Sibelius Academy on the music of the indigenous people of the northeastern Siberia, Sakhalin, Kamchatka and Chukotka, where the ancient musical tradition of the indigenous people is still alive. Her research subject is the ancient music of the Chukchi people. Inspired on the indigenous music she has created several compositions.

***Traduttore-Traditore: Preparing and Re-Inventing Saxophone Works by Three Irish Composers for performance***

**Kenneth Edge**, **saxophone.**  Royal Irish Academy of Music

This lecture-recital examines the processes involved in the performance preparation of works for saxophone by three Irish composers: John Buckley (1951), Benjamin Dwyer (1965), and Mícheál Ó Súilleabháin (1950-2018). All of these compositions were written for me, and they represent extraordinarily distinct views of the saxophone as a solo instrument across a spectrum of intellectual and compositional concerns. Through my artistic research I examine the embodiment processes from within the works, incorporating knowledge from the scientific fields of expertise in performance, embodied cognition, sports psychology and autoethnography; the philosophical fields of the ‘work concept’; the positive psychology field of ‘flow’; and the artistic fields of performance, notation, interpretation and sound recording; I have created a first history of the performance preparation for the works under discussion in this recital. Although this lecture-recital is concerned with preparation rather than performance, I will include a performance of all three works at the conclusion of my lecture, as follows:

|  |  |  |
| --- | --- | --- |
| **Composer** | **Work** | **Instrumentation** |
| John Buckley | *Arabesque (1990)* | Solo alto/soprano Saxophone |
| Mícheál Ó Súilleabháin | *The Brook of Donode (2014/2019)* | Soprano saxophone and concert harp/piano |
| Benjamin Dwyer | *Parallaxis (1997)* | Soprano and alto saxophone/fixed media |

**Biography**

Saxophonist **Kenneth Edge** is one of Ireland’s leading and most innovative musicians. He studied with Sydney Egan in Dublin, John Harle in London and Jean-Marie Londeix in Bordeaux. He began his musical career by winning the ‘RTE Young Musician of the Future’ competition in 1983. He was the original Saxophonist for ‘Riverdance’ and Solo Clarinettist for the original Broadway production of Boublil and Schoenberg’s *The Pirate Queen.*

Kenneth’s saxophone playing has inspired many leading composers to write new works for him, including John Buckley’s *Concerto for Alto Sax and String Orchestra* and major works for saxophone by Raymond Deane, Benjamin Dwyer, Shaun Davey and Micheál O’Súilleabhain. He is the featured saxophone soloist on two movie soundtracks by the great American film composer Elmer Bernstein: *A rage in Harlem* and *The Grifters.*

He composed the score for Coisceim Dance Theatre’s critically acclaimed production *Touch Me*, which premiered at the Project Arts Centre, Dublin in November 2011 and his *3 Études for Saxophone Quartet*, played by The Chatham Saxophone Quartet was released on CD (RTE Lyric FM label) in 2015. Kenneth is a saxophone lecturer at the Royal Irish Academy of Music.

***Frisson/Rapture (Reprise)***

**Dr Neil O’Connor**, **composer/live electronics.** University of Limerick

**Prof. Paul Roe**, **clarinet/bass clarinet.** TU Dublin Conservatoire

This proposal aims to examine the collaborative process between both composer and performer. Both composer and performer have worked together in the past, through a collaborative process (both online and in person) for a piece for the Music Current Festival in 2021. The piece used a graphical score, and the performer was very closely involved in the development of the piece and in the live environment with both responding to one another live on stage as the composer also performed the piece. A similar aesthetic will be presented at PERFORM\_LIVE in the development of a piece (c.15mins) for performance. It is hoped that a longer period of research and collaborative time will allow for discussions that will inform their practice and lead towards the understanding of the composer’s overview of their own aesthetic more clearly.

**Biographies**

Composer and performer **Neil O'Connor** has been involved in experimental & electro-acoustic music for the past two decades and has performed extensively in Ireland, Europe, Australia, Asia, and the US. His work has been shown/performed at MOMA, New York, IRCAM Paris, Institute of Contemporary Art, London and has held residencies at the Massachusetts Museum of Modern Art and EMS – Swedish Institute of Electro-Acoustic Music, Stockholm, Sweden.

**Dr. Paul Roe** Project Director. International Performer and Pedagogue. Professor Royal Irish Academy of Music and TU Dublin Conservatoire of Music & Leadership Coach. He is a leading figure in performance, education and coaching in Ireland and Internationally. Recent Performances: *Frisson/Rapture -* For Bass Clarinet and Electronics. Composed and performed by Paul Roe and Neil O’Connor, premiered at Music Current Festival, Smock Alley Theatre on 08/10/21.

Research Activities: Neil is currently engaged in research involving collaborative processing in electroacoustic music, improvisation, and live electronics at DMARC (Digital Media Arts Research Centre), Department of Computer Science and Information Systems, University of Limerick.[www.paulroemusic.com](http://www.paulroemusic.com) & [www.paulroecoaching.com](http://www.paulroecoaching.com).

***J. K. Mertz and J. Plantin Repertoire for Fortepiano and Romantic Guitar: Recurring Elements in their Transcription Process***

**Enrica Savigni, guitar.** Independent researcher

**Laura Savigni**, **piano.** Independent researcher

Among the repertoire for fortepiano and guitar written by guitarist Johann Kaspar Mertz (1806-1856) and pianist Josephine Plantin (1819-1903), there are four particularly notable compositions: *Barcarole op.40, Mazurka op.41, Wasserfahrt am Traunsee,* and *Einsiedlers Waldglöcklein*. These compositions, composed around 1850 and published in Munich between 1852 and 1864, are considered rare examples in the repertoire for the duo fortepiano and romantic guitar to present musical and stylistic elements of the romantic style. A version of these four works also exists for solo guitar or two guitars by Mertz himself, subsequently transcribed for fortepiano and guitar with the help of Plantin.

By analysing the four compositions, this presentation aims to show the recurring technical and musical procedures used by Mertz and Plantin in their transcriptions. In the presentation we will illustrate how, inspired by the work of Mertz-Plantin, we used the same procedures to create a new transcription for fortepiano and guitar of *Deutsche Weise*, a composition by Mertz initially written for two guitars.

**Biographies**

**Laura** **Savigni** obtained her pianoforte degree at Parma Conservatory. She specialised at Gallarate Conservatory with M° Alberto Miodini. In 2016 she completed her Master in fortepiano at the Musikhochschule in Stuttgart with M° Stefania Neonato.

**Enrica** **Savigni** graduated in classical guitar and clarinet at the Parma Conservatory with M° Walter Pezzali and M° Roberto Saltini. She specialised in nineteenth-century guitar at the *Scuola Civica di Musica C. Abbado* in Milan with the Maccari-Pugliese Duo. In 2021 she obtained a Master in romantic guitar at the Koninklijk Conservatorium in Brussels. Enrica is the artistic director with Marco Ramelli and Gabriele Lodi of the Italian organisation *TouchTheSound Project*.

Laura and Enrica specialised as a duo at the *Accademia Internazionale di Duino* (Trieste) with Trio di Parma from 2008 to 2010.

Composed of two sisters, the **Duo Savigni** has been dedicated since 2014 to the study of 19th-century repertoire on original instruments. They recorded two discs: “*Duo Savigni: Giuliani, Moscheles, Mertz”* (2019) released for the *Movimento Classical label* and published by the music magazine *Amadeus*; "*Für Beethoven: music for guitar and fortepiano inspired by Ludwig van Beethoven"* (2020) released by *MP Editions*. In 2020 Laura taught “History and technology of the pianoforte” at Modena Conservatory and from 2021 she teaches pianoforte for the same institution; Enrica participated in conferences such as *ACupOfTea - online conferences* for TU Dublin Conservatoire (2020), *Terzo Convegno la chitarra nell’Ottocento* in Cremona (2020), *Sound Guitar and Nature* in Modena (2021) and *Errante Guitar Course* in Padova (2021).They recently performed in Italy for the festival *Musica oltre i confini* (Scandiano), *Guitar Education and Research* (Salerno), *Festa della Musica* (Formigine) and for Circolo Lirico Pavarotti (Carpi).

***“The Chant of Bards and Harpers Sweetly Blent...”*: *Exploring the Parameters of Bardic Performance***

**Dr Lauren O’Neill, harp.** Ulster University

**Dr Peadar MacGabhann**, **reader in Irish.** Ulster University

Gaelic bardic poetry, which flourished in Ireland between 1200 and 1650, was historically performed alongside accompanying harp music. As an elaborate literary medium which survives in written form within *duanairí* (anthologies of verse), bardic poetry represents a unique form of syllabic poetry, written within the constraints of strict rules relating to syllable count, rhyme, alliteration and consonance. This collaboration, between *reacaire* (reciter) and *cruitire* (harper) however is obscure because of the lack of evidence suggesting the approach to performance, and the kind of music performed on harp. Therefore, this practice-led research presentation will explore the re-imagination of this ancient performance practice, and the contemporary collaboration of the reciter and harper within it. With the connection between the spoken word and accompanying harp music at the core of this research, the rhythmical approach to recitation, the structure and form of musical accompaniments and how the harper may respond to these issues in practice will be explored. By re-imagining this performance within contemporary practice, this collaborative presentation between reciter and harper attempts to unearth the hidden history of this performance practice, whilst drawing attention to it as a potential mode of contemporary harping.

**Biographies**

**Lauren O’Neill** is a sought-after traditional harper and researcher from Co. Derry. During her recently completed Practice-led PhD research, Lauren explored the relationship between Gaelic bardic poetry and accompanying harp music extensively in collaboration with Dr. Mac Gabhann. Throughout her doctoral research she presented work at events such as the Joint SMI/ICTM Postgraduate Conference and the TG4 Gradam Ceoil Fringe events in collaboration with the Irish Traditional Music Archive. Lauren has performed at festivals throughout Ireland and abroad and featured on TG4/BBC Alba’s recent series *Sruth* (2021) and Seth Lakeman’s BBC Radio production *Folk Map of the British Isles* (2020).

**Peadar Mac Gabhann** is Reader in Irish at Ulster University. Peadar studied at Trinity College Dublin before embarking on an M. Litt. thesis on the twelfth-century poet, Gilla in Choimded Úa Cormaic. In Oxford he subsequently worked on the poetry of Gilla Cóemáin, an eleventh-century author whose work was integrated into the Irish national origin legend, *Leabhar Gabhála Éireann* – ‘The Book of Invasions’. Peadar has had a long-standing interest in Irish music, song and folklore. Some of his field-work has appeared in *Songs from the Sperrins: Traditional Singing from Mid and North Tyrone: A Selection of Field-Recordings* (Derry 2009).

***‘Nature was adorning…’: Exploring Environmental Resonances in Irish Traditional Song***

**Dr Sandra Joyce**, **traditional singer/bodhrán.** Irish World Academy of Music and Dance, University of Limerick

Irish traditional song is a complex and diverse art form. Like any song practice, meaning is subjective – it is created, negotiated, and communicated individually and collectively, and is influenced by many factors, including performance context and audience expectations. Societally relevant meanings, with connections to land, sea and other aspects of nature, are often reflected in nature-based metaphors, as are community contexts and social relationships. A glance at the text of many of the most popular songs supports this – the seasonal details of animals, plants, and insects in ‘Samhradh Samhradh’ (‘Summer Summer’); or the descriptions of seafaring in ‘Ten Thousand Miles Away’. Consideration of metaphorical meaning in songs reveals that human behaviours/relationships can often be framed in terms of natural imagery, further connecting the human characterisations within the songs to nature.

Performance is integral to these processes. These songs contain a wealth of knowledge on biodiversity and the relationship of humans to their environment, issues which have particular resonance with the current climate crisis. This research-led performance serves to interrogate this knowledge in terms of past and current practice, in order to gain an understanding of how this repertoire can contribute to our engagement with environmental issues today. Extracts of Irish traditional songs reflecting environmental issues will be performed and contextualized in this presentation.

**Biography**

Dr Sandra Joyce is Director of the Irish World Academy of Music and Dance, University of Limerick. She is also currently Course Director of the MA Irish Music Studies at the Academy. Her research interests include the Irish harp and song traditions, historical ethnomusicology and, most recently, environmental humanities. Together with Helen Lawlor, she is editor of *Harp Studies: Perspectives on the Irish Harp (*Four Courts Press, 2016), with a second volume focusing on international harp practices to be published shortly. Sandra is also a member of the Irish Humanities Alliance Environmental Humanities Working Group. A traditional singer and *bodhrán* player, she has performed all over the world, most recently in Boston, Washington DC, Beijing and Shanghai (pre-pandemic!). She also performed in recent live-streamed and pre-recorded events for the Blas Summer School/North Atlantic Fiddle Convention 2021, as well as for the Dock Arts Centre, Carrick-on-Shannon.

***A Future for the Barndance in a World with Neither Barn nor Dance!***

**Dr Niall Keegan**, **traditional Irish flute.** Irish World Academy of Music and Dance, University of Limerick

The Barndance is a peculiarly traditional Irish dance tune type.  Many other traditions have events or repertoire called Barndances but only Irish music has a distinct, if minor, form of dance tune with that name.   Like many other tune types usually characterised as being in 4 4 and associated with nineteenth century couple dances (such as the German, Highland, Schottische etc.) it is sometimes difficult to find consensus about characteristics or attributes that are inherent to the music itself and can contribute to a definition of the form.

As part of my research into the development and life of this peculiar form of dance-tune, I have adopted an ethnographic and compositional methodology to imagine a future of the Barndance in a world where it will rarely be danced to or performed in a barn!  Here I will present ‘traditional’ and newly composed Barndances (some specifically commissioned for this project) and perform them in styles that can be imagined to exist in the past, present and future of the tradition.  This presentation will be given in a context marrying aspects of historical musicology, ethnomusicology, and arts practice methodologies in a celebration of potential pasts and futures for the Barndance.

**Biography**

Niall Keegan was born in the south-east of England and began playing flute at an early age amongst the community of first and second generation Irish traditional musicians.

Niall is the founding course director of the BA Performing Arts and the MA in Traditional Irish Music Performance at the University of Limerick and teaches on the MA Ethnomusicology and other programs there. He has taught at most Irish Universities as well as the Sibelius Academy, Helsinki; Newcastle University; Royal Conservatoire of Scotland, Glasgow; Birzeit University, Palestine; and Addis Ababa University, among others.

Niall has performed extensively across the globe in a variety of contexts.  His research is primarily concerned with cognitive structures used by traditional musicians to organise their oral music in a literate world, as well as other issues that engage traditional and popular music in the contemporary scene.

**SUNDAY, 27 MARCH 2022, ROOM 103**

***Gustav Mahler’s Timpani Innovations***

**Stephen Kelly**, **timpani.** PhD candidate, TU Dublin Conservatoire

The research for my PhD thesis, entitled *An analysis of Gustav Mahler’s use of timpani in his compositions, with specific reference to the influence of historical performance practice on contemporary performance of his works*, has uncovered many examples of Mahler’s innovative writing for timpani, and his use of timpani when conducting the works of other composers.

This lecture-recital will demonstrate Gustav Mahler’s timpani innovations, both in his compositions and the works of other leading composers. The writing for timpani contained in his compositions showed his remarkable understanding of the capabilities of the instrument, as well as extending the instrument’s role in the orchestra. Mahler’s innovations came at a time of accelerating technical developments in the construction of the timpani, which he incorporated into his music by way of rapid tuning changes and increased range. He also continued to develop melodic and virtuosic writing for the instrument. His influences and the interactions with the foremost performers of his day, and how they influenced him will also be discussed. Using demonstrations (either live or on video, depending on the availability of instruments), my research will benefit today’s timpanists in the performance of Mahler’s symphonies, and show the importance of historical research on contemporary performance of his works.

**Biography**

Stephen Kelly is sub-Principal Percussion and Timpani with the RTE Concert Orchestra, a post he has held since 2010. He has been Lecturer in Percussion at the MTU Cork School of Music since 2004. He holds a BMus degree from the Royal College of Music, an MMus degree from TU Dublin and is currently a PhD candidate in the TU Dublin Conservatoire, where he is researching Gustav Mahler’s writing for timpani in his compositions. Stephen’s MMus thesis was on the development of percussion in Irish Traditional Music, and he has given lectures, radio interviews and lecture recitals on all aspects of percussion in genres from classical to jazz. As a performer he has played with the RTE National Symphony Orchestra of Ireland, the Ulster Orchestra, Philharmonia Orchestra, City of London Sinfonia, Irish Chamber Orchestra, Crash Ensemble, and many jazz ensembles. Apart from Gustav Mahler, Stephen’s research interests include the development of Jazz Big Band drumming, and Latin American percussion.

***Contemporary Solo Double Bass***

**David Whitla**, **double bass.** MTU Cork School of Music

Historically, the double bass has held a somewhat questionable position as a solo instrument. Domenico Dragonetti and Giovanni Bottesini each performed extensively and wrote a substantial number of solo works, but they were outlier virtuoso bassists who were essentially writing music to play themselves. Only a handful of pieces were written specifically for the double bass prior to the mid-20th century, with the majority of recital repertoire consisting of transcriptions ‘poached’ from other instruments.

Since then, the level of double bass playing has increased dramatically, resulting in a generation of composers who are proficient bassists and therefore able to write creatively for the double bass. This has also attracted the attention of ‘non-bassist’ composers who are drawn to the versatility and sonorities of the instrument. The range of sounds available to them comes not only from the improvements and innovations in classical bowed string technique, but also from the plucked tones of the double bass as a featured solo instrument in jazz music.

I will present lyrical contemporary repertoire for unaccompanied double bass, featuring works by Teppo Hauta-Aho, David Anderson and John Kinsella, including a discussion of a variety of bowed and plucked techniques supported by practical examples.

**Biography**

**David Whitla** is the full time double bass instructor at the MTU Cork School of Music and a former member of the RTÉ National Symphony Orchestra. He records and performs regularly as an extra with the Irish Chamber Orchestra and has appeared on numerous other albums and soundtracks. David is an active chamber musician, and as a soloist is particularly interested in music for unaccompanied double bass by living composers.

He also performs regularly with singers of many different genres, from classical to blues, soul and jazz, such as Majella Cullagh, Mary Hegarty, Aine Whelan, Karen Underwood, Karan Casey and the late Mandy Murphy. David is a founding member of the Colin McLean Latin Trio.

***Cycles of Innovation and Influence: What's 'New'?***

**Sandra Coffin, trumpet.** PhD candidate, Royal Conservatoire of Scotland, UK

Paris in the 1850s. Innovations in musical instrument design were creating new possibilities for composers and performers, especially for brass musicians, while the Paris Conservatoire, and the Paris operas, the military bands of the *Garde impériale*, and numerous concert series were providing opportunities for performers and performances of new works. International expositions had been a driving force for social change and innovative thinking. In this environment, Adolphe Sax is showcasing his instruments with concerts in his Salle Sax, brass soloists are displaying rapidly advancing techniques, and music for small ensembles of chromatic brass is beginning to emerge as a genre.

This presentation by Sandy Coffin, Royal Conservatoire of Scotland, chronicles her discovery of the identities of 'A. Mimart, *chef de musique'*, the composer of 6 quintets and 6 septets for chromatic brass, 2 cornet solos, numerous pieces for military band, and at least one opera. It involves an investigation into his music and other brass chamber music of the period through the lens of the individual player, its relationship to French music-learning materials of the period, and an exploration of how use of period instruments and historically-informed performance practices can influence interpretation of contemporary works.

**Biography**

**Sandy Coffin**is a current PhD student at the Royal Conservatoire of Scotland, investigating brass solo and chamber repertoire of the mid-19th century, with a particular interest in brass music that was written during periods of major innovation and societal shifts but has since been forgotten. She presented "Brass Chamber Music in 1850s Paris: Spotlight on Auguste Mimart" at the May 2021 Historic Brass Symposium, and a lecture-recital on cornetist/composer Tom V. Short at their 2017 Conference, as well as recitals/discussions at the International Women's Brass Conference (2014, 2017). Sandy has performed with The Wallace Collection Ensemble (Scotland) and as a freelance trumpeter, soloist, and chamber musician throughout the New York area. She has commissioned and premiered several works for trumpet alone and for trumpet with voice. She was Director of Brass Band at St Hilda's & St Hugh's School in New York City and a tutor for the National Youth Brass Bands of Scotland. Sandy holds bachelor's degrees in Latin and trumpet from Oberlin, and a master's in trumpet performance from the Manhattan School of Music.

***Fault Lines***

**Amy Jolly, cello.** PhD candidate, Royal Academy of Music, London, UK

Amy Jolly is a cellist and PhD candidate at the Royal Academy of Music, London. Having observed a frustration within professional music practice that the conceptions of instruments often proposed by composers can sometimes sit in conflict with professional-level musical training, her PhD project draws on the metaphor of the ‘uncanny valley’ to consider why such a frustration exists. It proposes a different conception of ‘building an instrument’ that is based on an accumulation of technical knowledge rather than its re-invention. Benjamin Britten’s Tema is used as a model for the ‘sphere of technical knowledge’ of the cello, and thus becomes a starting point for a programme of collaboration with ten composers. This presentation will focus on Amy’s collaboration with the composer David Gorton, which has resulted in the piece *Saltarello* for solo cello. Drawing on qualitative research methodologies, video evidence, examples of notation, photos and live demonstrations, the presentation will explore technical choices negotiated in collaboration, and made in relation to chord shapes, and bowing and fingering in double stopped passages, showing how these choices make a difference to musical lines and technical practicalities. The presentation will end with a four-minute performance of *Saltarello*.

**Biography**

**Amy Jolly** graduated with distinction from the MA program at the Royal Academy of Music as a student of Josephine Knight, achieving DipRAM for outstanding final recital and the Rhoda Butt Award for achievement and contribution to the institution. She went on to gain a place on the Hallé String Leadership Scheme and completed a diploma in the soloist class at the Institute of Music and Dance in Stavanger, Norway.  She studied previously with Professor Valter Despalj in Zagreb and Jakob Kullberg at the Royal Danish Academy of Music in Copenhagen, where she completed her bachelor studies.

Amy has appeared as a principal player with BBC Philharmonic, Birmingham Royal Ballet and Opera North. She has worked with chamber ensembles Psappha, UPROAR, Riot Ensemble and Scottish Chamber Orchestra, and regularly plays recitals with Gemma Beeson (UK) and Ida Andersson (Finland). She has received support as a chamber musician from Help Musicians UK, the Holst Foundation, Daiwa Foundation and the Britten-Pears Foundation.  As a soloist, she won the Royal Warrant Holders Aldeburgh Bursary in 2013 and the Charles Hallé Award in 2014. Amy was awarded the 2017 and 2018 Dame Gillian Brown Scholarship in recognition of her work and studies in Norway and won an award in 2018 from the Richard Stapley Foundation towards her PhD studies.

***Broadcasting the Parish***

**Niamh V. O’Brien, harp, voice, composer.** PhD candidate, University of Limerick

I am an artist-researcher whose PhD research at the University of Limerick explores how my artistic practice can be used to represent place, and how the ethos of deep maps can be applied works of sonic art. Deep maps are detailed multi-media representations of place that are not confined to the tangible or material. They include the discursive and ideological dimensions of a place, such as memories, imaginations and the multiple realities that exist in our surroundings. I focus my research on reintroducing story, sound, and the imagination to representations of my homeplace, a Shannon estuary Parish called Kildimo-Pallaskenry. In September 2021 I created the sound installation *ECOTONE: A Sonic Journey Through Kildimo-Pallaskery.* The project bought together field recordings, audio interviews, song and instrumental compositions, and was broadcast to listeners using a short-range FM transmitter. My presentation will expand upon the process of creating ECOTONE and will explore how the event acted as a representation, or even a deep map, of Kildimo-Pallaskenry. Following this, a short performance using live harp and voice in conversation with recorded materials from ECOTONE, will give a sense of the work and how it might develop into a live performance which represents a place.

**Biography**

**Niamh V. O’Brien** is a harp player, composer, and singer from Co. Limerick and has performed in Ireland, Europe, and America as a solo artist, and with traditional groups such as The Chieftains, AnTara, Mick Moloney, and Hoodman Blind. Since 2017, she has been active in audio and radio, working as an editor and producer with the award-winning Grey Heron Media and The Irish in New York Oral History Project. Her current compositional practice combines her experience in traditional, folk and electronic music, with her passion for radio and audio arts. Niamh holds first class degrees in Irish Music and Dance (B.A) and Irish Studies (M.A) and I am currently studying for a PhD in Arts Practice at UL. Her research is funded by a Government of Ireland Postgraduate Scholarship from the Irish Research Council.

***From Wagner to Weill: The Development (or phenomena) of Sprechgesang in German Theatre Music***

**Dr Aylish Kerrigan, mezzo soprano.** Professor Emeritus, Wuhan Conservatory of Music, China

(Dearbhla Collins, piano)

The phenomena of Sprechgesang in German theater music may be traced back to Richard Wagner (1813-1883) and his collaboration with Friedrich Schmitt (1812-1884) who developed a school of singing based on German principles. This major shift in accepted vocal aesthetics in Germany, began in 1830 to move away from the Italian bel canto style. Schmitt considered ‘vocal music to be elevated singing’ which found solid resonance in Wagner’s love of theater and insistence on calling his later operas Music Dramas. Wagner wanted his dramatic opera texts to be understood requiring considerable emphasis on consonants and shading of vowels to underline the dramatic content of his texts. (In classical music,) this was followed by Schoenberg’s great Pierrot Lunaire, composed in 1912 and entitled a ‘Music Drama’ by Schoenberg himself. These shifts in vocal aesthetics found their way into Theater Music with the collaboration of Bertolt Brecht and Kurt Weill from 1927 until Weill’s flight from the German Nazis to Paris and then New York in 1935. This presentation follows the introduction of Sprechgesang into German Theater Music and its further developments by performers to the present day and includes examples from the early recordings of Weill/Brecht to my personal current performances in this genre.

**Biography**

**Aylish Kerrigan**, mezzosoprano (BS, MM, Opera Diploma and PhD) has recorded and performed German Theatre music for the past 20 years in Germany, Belarus, China, and Ireland. Her work together with the noted Brecht specialists Gisela May (Berlin actress/singer) and Peter Palitzsch (theatre assistant to Bertolt Brecht in Berlin) established her as an interpreter of German Theatre Music. Her recording of Kurt Weill Songs for the Métier label is scheduled to be released in 2022.

Recent performances include 8 broadcasts of video concerts on YouTube (due to Covid restrictions)

in 2020-2021.

***Conception, Composition and Creation of a New Piano Concerto: A Performer-Composer Collaboration***

**Katrin Klose, composer.** PhD candidate, Royal Conservatoire of Scotland, UK

**Marianna Abrahamyan**, **piano.** Doctoral candidate, Royal Conservatoire of Scotland, UK

We are delighted to work on a new collaborative partnership as a performer/composer team. We join forces and bring together our research projects culminating in a **new work for solo piano and ensemble**. It will be premiered by Marianna and the Red Note Ensemble as part of the RCS PLUG festival 2022. Marianna’s DPerf focuses on the role of dexterity in Ligeti’s piano music and Katrin’s PhD is engaged in the use of the voice in the context of contemporary music. We would like to expand a new idea of dexterity from a contemporary perspective and to demonstrate to what extent contemporary composers are affected by the concept of the pianistic hand. In this presentation, we aim to give insights into the creation of a work that fully integrates the aesthetics, technical abilities, and practice of the performer into the music, while giving the performer a deeper understanding of the composer’s thoughts and working processes. In this way both artists can have a sense of shared ownership and endeavour in the work. In the lecture recital, we will explore and reflect the key stages of our collaborative process and how they influenced the final concerto.

**Biographies**

**Katrin Klose** was accepted as a pre-college violin student at the Conservatory of Nürnberg with Valerie Rubin at the age of sixteen. In 2018, she graduated MA Composition at the University Mozarteum in Salzburg under the tutelage of Prof. Reinhard Febel. In October 2018 she started a PhD in Composition titled “Exploring the use of the voice in the context of contemporary music” at the Royal Conservatoire of Scotland with Dr. Stuart McRae and Dr. Jonathan Cole from the Royal College of Music in London.

She won several composition prizes amongst others for her string quartet and orchestral works. She is awardee of numerous studentships such as the *Deutschlandstipendium*, *Youth Cultural Advancement Award* of the city of Amberg, the *Jahresstipendium Musik* des Landes Salzburg, the *RCS Research Studentship* and the PhD Studentship of the *Studienstiftung des Deutschen Volkes* etc. For 2021/22, she was granted an artist residency at the *Cité internationale des Arts in Paris.* Her music is performed by notable ensembles such as the SWR Symphonieorchester, the Hugo-Wolf-Quartett, Ensemble der/gelbe/klang, OENM Salzburg, the Red Note Ensemble, Ensemble NAMES, Tiroler Kammerorchester etc. at workshops and festivals like the *DIALOGE Festival Salzburg, tuns contemporans* or *PLUG Glasgow*. Her works are published by the Laurentius-Musikverlag in Frankfurt am Main.

Armenian pianist **Marianna Abrahamyan** is a multiple prizewinner at the Orléans Concours International 2016. Her awards include the Prix SACEM, Prix Samson François, Artist-in-Residence scholarship award by the Henry Dutilleux foundation in France. In recital, Marianna appeared at the festival Musica Da Casa Menotti in Italy, Théâtre des Bouffes du Nord in Paris, Purcell Room in Southbank Centre in London, St Martin in-the-Fields, Palace of Holyroodhouse in Edinburgh,The Cumnock Tryst Festival, Pro Arte Festival in Córdoba, *Festival Internacional Encuentros* in Buenos Aires, Stavanger Youth Chamber Music Festival, Oslo Cathedral and Kilden Performing Art Centre in Norway and performed live in La Matinale de France Musique for Radio France.

An in-demand collaborative pianist, Ms. Abrahamyan was the recipient of the Hester Dickson Duo Prize for the Oxenfoord International Festival 2019, founded and directed by Malcolm Martineau. Marianna appeared at the Kathleen Ferrier Society Bursary Competition 2016, winning the Dennis Horner Accompanist’s Prize. A proactive exponent of contemporary music, Marianna has collaborated with living composers such as Sir James Macmillan, Philip Hersant, Hèctor Parra, Jay Capperauld, Konrad Mikal Ørhn, Rolf Gupta, Pierre Jodlowski and Alicia Terzian. Currently, she is on the Doctor of Performance Programme at the Royal Conservatoire of Scotland focusing on the role of dexterity in György Ligeti’s piano music.

***Composing and Arranging for the Guitar***

**Giacomo Susani, guitar.** PhD candidate, University of Surrey, UK

**Giacomo Copiello**, **guitar.** PhD candidate, University of Surrey, UK

Giacomo Copiello and Giacomo Susani present the practice-based research projects they are conducting at the University of Surrey with Prof. Stephen Goss. They will be performing both in solo and duo settings.

Giacomo Copiello will share the outcomes of his research titled "New music for Brahms Guitar". Thanks to the possibility of working with an original 1995 David Rubio instrument, his project aims to expand the repertoire of this unique guitar, through the transcription of non-original repertoire and by collaborating with contemporary composers.

Giacomo believes that classical masterpieces can be enlightened with refreshed creative force, when transcribed for a new sound world such as the guitar. Moreover, through this particular process, the instrument’s technical and musical capabilities can be expanded.

Giacomo Susani’s interest in the relationship between performance and composition is at the core of his ongoing PhD. His research explores the guitar as a compositional tool, by composing new repertoire and collaborating with guitar makers on the construction of innovative instruments. He will perform and describe his latest compositions and the underlying ideas constituting his research project, named “Enhancing the Idiom: Composing for the Guitar in the 21st Century”.

**Biographies**

**Giacomo Copiello** and **Giacomo Susani** share common musical endeavours. Both guitar pupils of Stefano Grondona in Italy, they also studied composition parallel to their performance studies. Their interest in expanding the repertoire of the guitar through arrangements and compositions led them to form a duo in 2021, which had its debut in Berlin, presenting a mixed program entirely of original transcriptions and compositions. In the same year, they both enrolled in the PhD program of the University of Surrey, under the supervision of Stephen Goss.

Giacomo Copiello enjoys a busy concert career. Based now in Italy, he lived in Alicante and in Basel studying with important professors such as David Russell, Manuel Barrueco, and Paul Galbraith. His work as a guitarist and arranger has been praised internationally and has concretised in the albums “Bach; the four lute suites” (2016), “Der Wanderer” (2017) and the upcoming solo recording “Lieder” (2022), playing the 8-strings “Brahms guitar” built by David Rubio in 1995.

Giacomo Susani performs regularly across Europe as a soloist and is the winner of several international competitions and awards. Among the most important are the 1st Prize at the London International Guitar Competition (2016) and the support received by the Julian Bream Trust. As a composer his music is performed around the world by leading guitarists (David Russell, Stefano Grondona, Jason Vieaux among others). Since 2019 he has been teaching guitar at the Junior Department of the Royal Academy of Music in London.

***From Bow to Blade: Bach’s D minor Chaconne for Irish Harp***

**Dr Anne-Marie O’Farrell**, **harp.** TU Dublin Conservatoire and Royal Northern College of Music, Manchester, UK

The transcription of instrumental works by J.S. Bach for instruments other than those for which they were originally composed has proved a most useful approach to the expansion of repertoire for minority instruments. It is particularly applicable to the Irish harp, since its string thickness and timbre is not dissimilar to that of the baroque triple strung harp. The repertoire for the Irish harp has a great need for works suitable for the recital context, and which are more substantial in content and length. This presentation will demonstrate the process of transcription of J.S. Bach’s famous Chaconne in D minor BWV1004 for Irish harp. In this performance-lecture issues concerning timbre, sostenuto, chordal voicing, and interpretation will be explored and demonstrated. Aspects relevant to the Irish harp will be explained and performed, particularly use of multiple harmonics and semitone levers to achieve the required chromaticism. The question of key and transposition as part of the search for maximum resonance on the harp, without compromising the brilliance of the violin for which the work was first written, will be discussed. Strategies to exploit the full range of the harp will be outlined, as will the manner in which its range is used without undue thickening of the original texture.

**Biography**

Leading lever harpist of her generation,Dr Anne-Marie O’Farrell from Dublin has performed all over the world as a solo artist, accompanist and in ensembles, and is regularly featured in broadcasts. On lever harp, she is particularly recognized for her expansion of repertoire and levering techniques, as a result of which the world’s leading harp-makers Salvi Harps redesigned their lever harps to become concert instruments.  She has performed with numerous orchestras, including the Irish Baroque Orchestra, the RTÉ Concert Orchestra, and the RTÉ National Symphony Orchestra with whom she premiered Ryan Molloy's Concerto for lever harp, *Gealán*. She has released several CDs, including *Just So Bach,* *Harping Bach to Carolan*, *The Jig’s Up,* *My Lagan Love* and *Embrace, New Directions for Irish Harp,* *Double Strung* and *Duopoly*with Cormac De Barra, and *Harp to Harp* with harmonica player Brendan Power. She has published critical editions for lever harp of Bach’s cello, keyboard, and lute repertoire. Anne-Marie holds a PhD in composition with Piers Hellawell from Queen’s University Belfast and lectures in composition at the TU Dublin Conservatoire. She has recently completed a lever harp concerto, and a five-movement work for large harp ensemble.

***Imagining and shaping new sounds for sensors: five compositions for bass clarinet and live processing***

**Marcella Barz**, **bass clarinet.**  Doctoral candidate, TU Dublin Conservatoire

**Yue Song, piano.** PhD candidate, TU Dublin Conservatoire

This presentation will cover Yue Song and Marcella Barz’s collaboration on five of Song’s compositions for bass clarinet and live processing: *Dovetails*, *Above Dublin*, *Wandering Consciousness*, *Stories in the Wind*, and *Bamboo After Rain*. The live processing is created using Ableton Live audio effects and is controlled by sensors that are attached to the bass clarinet.

As part of Barz’s doctoral research, she has been investigating the addition of sensors into her practice and uses Max for Live and Ableton Live software to programme the live processing. Barz will present on how she and Song developed their own style of working with the sensors and how this was different from working on her own.

Song will present the compositional aesthetic of her new works. She will discuss her use of the bass clarinet range and contemporary techniques, as well as describing the compositional techniques she used to expand the scope of the soloist form. Song will also cover the selection process of audio effects, which is essentially builds on the score to create a second layer of the composition.

Throughout the course of the presentation, Barz will perform a sampling of Song’s compositions to demonstrate the results of their work.

**Biography**

Curious ears led **Marcella Barz** from Kamloops, Canada to Dublin to pursue contemporary bass clarinet performance. She is currently a doctoral student at TU Dublin exploring the production of electronic sounds using sensors. Marcella collaborates with composers on a regular basis to produce international performances and gives workshops for composers interested in composing for the clarinet(s). She recently presented her doctoral research at the Doctors in Performance conference in Tallin, Estonia, premiering Yue Song’s *Above Dublin* for bass clarinet and live processing, controlled by sensors.

**Yue Song**, composer, pianist. She was born in China and is currently undertaking PhD studies in music composition in Dublin, Ireland. She originally comes from a classical music background and is interested in a lot of different styles of music and artforms. She has composed works for a variety of settings, including opera, orchestra, Chinese orchestra, mixed ensembles, solo pieces, and electronic music. She is currently focusing more on collaborating with artists in various genres of music; her aim is to discover the unique characteristics of each performer and integrate them into the work to maximize the individuality of the compositions and performances.

***Composing (at) the Crossroads: Norwegian Folk, Indian Rhythms and Progressive Metal as Basis for the String Quartet***

**Krishna Nagaraja, violin/composer.** Doctoral candidate, Sibelius Academy, University of the Arts, Helsinki, Finland

The dialogue between the “global” and the “local” is nowadays of inevitable and crucial importance for the survival and development of both. European folk music traditions, for example, are exposed to a wide variety of external influences, contributing to the ceaseless process of flow and transformation which, preventing stagnation, keeps traditions alive. The interplay of folk music with different elements lies at the core of my doctoral artistic research project *Polska Travels*, where I investigate the history and development of the most popular Nordic folk dance tune type and convert this knowledge into new arrangements and compositions. The last research year focused on the repertoire for the Norwegian Hardanger fiddle from three specific districts and culminated in the composition of a string quartet. *Stringar*, like myself, sits right at the crossroads where several musical paths intersect: its three movements take the peculiar Norwegian rhythms and melodic structures on a journey far from their original context, and venture into a territory where categorisations are no longer necessary or even relevant.

This presentation focuses on the first movement, *Udelt Takt*, which combines Norwegian folk with elements as foreign as contemporary art music, South-Indian percussion techniques and the rhythmic oddities of progressive metal.

**Biography**

Violinist, violist, composer, arranger, Krishna Nagaraja has always approached music from different directions. After years of activity as baroque musician, his passion for folk music steered him to Irish, Scottish, Breton and Nordic music. Krishna writes music for vocal groups, choirs, chamber orchestras. With his main brainchild, the project Brú, he has performed his pieces at European festivals such MA Bruges, Warsaw Philharmonia, Concertgebouw Brugge, East Cork Early Music Festival; in two recent editions of MiTo Settembremusica (2020, 2021) he premiered programmes which largely included new works. His arrangements were also featured in an Australian tour with local groups “Evergreen Ensemble” and “The Muses’ Delight” (2019).

He holds a master's degree in Global Music at the Sibelius Academy in Helsinki, where he is currently employed as artistic researcher with the *Polska Travels* doctoral project, now approaching its completion.He has presented the project in several international events (Finland 2016, 2020, 2021; Sweden 2017, Italy 2018). The compositions premiered at his last doctoral concert in May 2021 were recorded in a CD to be published in 2022, featuring string quartet Meta4 and himself on the Hardanger fiddle. *Stringar* for string quartet was last performed at Helsinki (Klassinen Hietsu, November 2021).

***The PROJECTion of Guitar Beauty: Progressive Inertial Preparation on Classical Guitar***

**Giuseppe Chiaramonte, guitar**. Independent researcher

Progressive Inertial preparation allows the strings to be constantly imprinted with a perpendicular component to the soundboard without any effort because it is based on the displacement of weight from one string to another, favouring the vibration of the soundboard in its main modes. The early and non-impulsive fingernail-string contact allows to obtain a more controlled timbre, at the same time reducing the higher frequencies responsible for wasting the mechanical energy transferred from the finger to the string: physics shows that such a sound propagates further into space, undergoing less absorption by the air. The preparation is made up of two main phases: an ascending and a descending one. When they are combined together through adequate fingering, the movements of the fingers of the right hand are matched with the metrics of the music, simultaneously guaranteeing both circularity of completely natural movements and the relative rest points consistent with the accents. The anticipation of movements in inertial mode allows for considerable movement savings, increased control and precision regardless of speed. Volume control is obtained by dosing the weight on the strings and it is not based on muscular action alone: this approach allows for significantly higher relaxation of the right hand.

**Biography**

Born in 1985, **Giuseppe Chiaramonte** made his concert debut at the age of 15. Since then he has conducted an intense concert schedule which has brought him to perform as soloist in prestigious venues across Europe, consistently achieving a remarkably favourable response both from the public and from the critics. Winner of international guitar competitions, he has also performed various concerts live on radio programmes dedicated to him and he recently recorded a concert-documentary broadcasted by SKY Television.

In May 2017, the Japanese label Da Vinci Classics released his solo guitar album "Soul of Strings", containing pieces from baroque period to contemporary music; in March 2019, the Dutch label Brilliant Classics released his CD “Mertz: Fantasias for solo guitar”, which collects the most important and technically demanding Johann Kaspar Mertz's fantasias. His research into the guitar technique of progressive inertial preparation, subject of many of his seminars and master classes in Italy and abroad, has converged into these works.

Giuseppe earned a Guitar Diploma (M.A.) from "Luca Marenzio" Conservatory of Music in Brescia (Italy), a Bachelor Degree in Biomedical Engineering, focused on Biomechanics, and a Master Degree in Electronic Engineering, both from Politecnico di Milano (Italy). [www.giuseppechiaramonte.it](http://www.giuseppechiaramonte.it)