

TU Dublin Conservatoire

RESEARCH SYMPOSIUM

Thursday 9th February 2023

from 9:00am to 6:30pm

East Quad, Grangegorman, Dublin



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TECHNOLOGICAL
UNIVERSITY DUBLIN

OLLSCOIL TEICNEOLAÍOCHTA
BHAILE ÁTHA CLIATH

Guest Speaker
Prof. Christopher Fox

Admission free, registration on Eventbrite

TU Dublin Conservatoire Research Symposium

Thursday 9 February 2023

East Quad, Grangegorman, Dublin 7
9.00am-6.30pm

TU Dublin Conservatoire's Research Symposium series celebrates and highlights the research activities at TU Dublin Conservatoire, and provide an opportunity for staff, students, graduates, and visiting scholars and performers to share their research and practice.

Today we look forward to papers and performances by research students on our Master of Philosophy (MPhil), Doctor of Philosophy (PhD) and Doctor of Music in Performance (DMus) degree programmes. We are delighted to welcome the classical guitarist Andrea De Vitis for the lunchtime recital, and Prof. Christopher Fox as our guest speaker. Christopher is Emeritus Professor of Music at Brunel University and Honorary Professor of Music at the University of York. His writings on music have been published widely in: *Contact*, *Contemporary Music Review*, *Musical Times*, *TEMPO* (which he has edited since 2015) and *The Guardian* and deal principally with new music. In 2021 he was elected to the Music Section of the Akademie der Künste, Berlin.

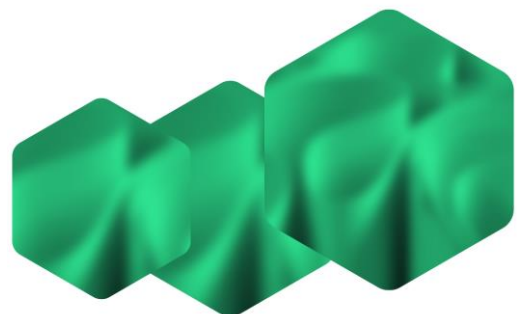
TU Dublin Conservatoire has developed an active research profile in the areas of musicology, performance, music education and composition. The Conservatoire is also home to the Research Foundation for Music in Ireland. Our staff and students produce a wealth of research outputs that make a significant contribution to our understanding and knowledge of the creative and performing arts.

ACKNOWLEDGEMENTS

Organising Committee:

David Bremner, Aileen Cahill, Clíona Doris, Maeve Kelly, Maria McHale, Marco Ramelli

Events Manager: Lisa O'Brien





I'd like to warmly welcome you all to today's Research Symposium, our second in our new facilities in Grangegorman. The breadth of today's programme showcases the wide range of research opportunities that are available at TU Dublin Conservatoire. We have composers, musicologists and performers on our staff who have considerable experience in supervising doctoral studies. Of particular note, is the growth in synergy between what were previously discrete disciplines in addition to emerging themes in EDI and

Sustainability. We recently had our first candidate complete the DMus programme, which was a major milestone in the development of the Conservatoire's research profile, and we now have a growing number of people on this programme in addition to our MPhil and PhD programmes.

For the first time in our long history, we are in a shared building (the East Quad) and are looking forward to collaborative research between schools. To quote TU Dublin's motto: there are *Infinite possibilities!*

The Conservatoire prides itself on collaborating with prospective researchers by working on proposals before formal applications are submitted and helping with funding applications. The University has three points of entry per year (September, January and May) so, if you have a research idea, you are most welcome to contact us at any point.

I'd like to thank the organising committee, those chairing sessions, and our postgraduate students for their work in preparation for today's symposium. I also look forward to Professor Christopher Fox's keynote address and Andrea De Vitis's Guitar Recital at lunchtime. Many thanks to them in advance.

I'm sure this will be a stimulating (and social) day and that the papers presented and the ensuing discussion will invigorate aspiring researchers.

A handwritten signature in black ink that reads "Paul McNulty". The signature is fluid and cursive, with a long horizontal stroke extending from the end of the name.

Dr Paul McNulty

Head of Conservatoire

SCHEDULE

9:00am-10.30am	Session 1 Chair Dr Adrian Smith
Yue Song	<i>Senses</i> : the delicate qualities of strings
Ian Cecil Scott	Pitch Class Set: redundancies and vector integrity issues
Kevin Free	<i>Rockwell Automations Retro Encabulator</i> : a look into speech melody

10:30am Tea/Coffee Break

11.00am	Keynote Address Professor Christopher Fox Innovation and sustainability in new music Chair Prof. Gráinne Mulvey
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12:00pm Lunch Break

1:10pm-2:00pm	Lunchtime Concert: Andrea De Vitis (classical guitar) Music by Murail, Ramelli, Gilardino and Bach
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2:15pm-4:15pm	Session 2 Chairs Dr Mary Lennon and Dr Helen Lawlor
Aileen Cahill	<i>Mille-feuille</i> : an exploration of the layering processes that occur in mental practice in music performance preparation
Sandra Oman-Farren	Puccini's <i>Manon Lescaut</i> : an examination of the dramatic challenges of the role through the lens of the lived experience of nine international interpreters of the opera
Helen Doyle	An exploration of choral activity in the Dublin Feis Ceoil, 1897-1932
Roddy O'Keeffe	The Guinness Choir: the foundation years, 1951-1963

4:15pm Tea/Coffee Break

4:45pm-6:15pm	Session 3 Chair Prof. Una Hunt
Stefano Moccetti	Alfred Heinrich Loreti: an unknown Swiss composer
Enrica Savigni	J. K. Mertz and J. Plantin's repertoire for piano and guitar: context, performance and transcription
Ella Fallon	<i>Automne</i> : an examination of Cécile Chaminade's approach to recorded performance

6:30pm Closing Remarks



KEYNOTE ADDRESS

Christopher Fox

Innovation and Sustainability in New Music

What do we mean when we use the term 'new music'? Is there a difference, for example, between music that is literally new, because it has only recently been created, and music that is new because it is progressive? This latter sense is enshrined in Adorno's *Philosophy of New Music* (1949), in which he suggests that the most important new music has 'historic priority' and is thus distinct from music that, although created now, is content to conserve a cultural status quo. I want to consider how this concept of newness might be applied in an era in which the most useful societal and technological innovations are those that counter the catastrophic effects of previous developments. Is it possible to conceive a new music that in some way embraces sustainability, whether that be through its form or its realisation? What might be the criteria by which we assess the success of such a project?



Christopher Fox is a composer and writer on new music. He studied composition with Hugh Wood, Jonathan Harvey and Richard Orton at Liverpool, Southampton and York Universities and was awarded the degree of DPhil in composition from York University in 1984. Between 1984 and 1994 he taught at the Darmstädter Ferienkurse für neue Musik and returned to the courses to teach again in 2014. During 1987 he lived in West Berlin as a guest of the DAAD Berlin Artists Programme. In 1994 he joined the Music Department at the University of Huddersfield, eventually becoming

Professor in Composition. From 2006 until 2021 he was Professor of Music at Brunel University London and is now Emeritus Professor of Music. In 2021 he was elected to the Music Section of the Akademie der Künste, Berlin and became an Honorary Professor of Music at the University of York. His writings on music have also been published widely, in the journals *Contact*, *Contemporary Music Review*, *Musical Times*, *TEMPO* (which he has edited since 2015) and *The Guardian* and deal principally with new music. He was co-editor of *Von Kranichstein zur Gegenwart* (1996, DACO Verlag, Stuttgart), a history of 50 years of the Darmstädter Ferienkurse, and of *Uncommon Ground*, a book on the music of Michael Finnissy (1998, Ashgate Press, London). *Perspectives on the music of Christopher Fox: Straight lines in broken times* (edited by Rose Dodd) was published in 2017 by Routledge. Scores of his music are available through his own publishing company, The Fox Edition, and through Composers' Edition; albums of his music have been released on the Ergodos, Hat Hut, Kairos, Metier and NMC labels.

LUNCHTIME RECITAL

Andrea De Vitis (classical guitar)

Tristan Murail (1947)	Tellur
Marco Ramelli (1984)	Dida's reminescence (<i>Irish premiere</i>)
Angelo Gilardino (1941-2022)	Into the rose-garden (in memory of Julian Bream) (<i>Irish premiere</i>)
Johann Sebastian Bach (1685-1750)	Preludio BWV 999 Suite BWV 823 (Prelude, Sarabande, Gigue) Ciaccona (from II Partita BWV 1004 per violino)



Andrea De Vitis is acclaimed for 'the infinitely varied color palette he creates' (*American Record Guide*), the 'absolute control over the details of the performance' (*Silesia prezentuje*) and for his 'mature interpretations' (*Musica*) with 'profound musicality' (*Guitart*). His intense concert activity has led to invitations to perform as a soloist in prestigious concert halls (including Liszt Academy in Budapest, Grand Theatre in Shanghai, Krakow Academy of Music, The Sheen Theatre in New

York). Andrea frequently plays with orchestras: recent highlights include Aukso Kameralna (Poland), Anima Musicae (Hungary), Saint Petersburg State Orchestra (Russia), Orchestra del Conservatorio Santa Cecilia and Orchestra Internazionale di Roma.

De Vitis is in high demand to teach masterclasses in prestigious festivals, academies, and conservatoires (Maastricht Conservatorium, California State University - Fullerton, Copenhagen Royal Academy, Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart, Krakow Academy of Music, Koblenz International Guitar Festival and Italian Conservatoires). In 2019 Naxos Records released his double CD, *Tansman: Complete Works for Solo Guitar* which includes the world premiere of newly discovered pieces and urtext versions of the other published compositions. He also released two albums for DotGuitar label: *Colloquio Con Andrés Segovia* [A conversation with Andrés Segovia], (2015) and *Ponce and Villa-Lobos* (2020). In 2023 Naxos will release his new project about Mario Castelnuovo-Tedesco *Greeting Cards* for guitar. De Vitis has won more than 40 prizes in various international competitions, including Guitar Masters (Poland), Forum Gitarre Wien (Austria), Iserlohn International Guitar Competition (Germany) and Guitar Foundation of America (USA); he also received three Golden Guitar awards at the International Guitar Convention in Milan and Alessandria, and a special artistic medal from Senate of Italian Republic. A supporter of new repertoire for the guitar, De Vitis performed the world premiere of numerous pieces dedicated to him. He is currently undertaking a DMus at the TU Dublin Conservatoire, under the supervision of Prof. Clóna Doris and Dr Marco Ramelli, which focuses on the transcription process. In the last year, he has published his versions of pieces such as the Ciaccona from Partita BWV 1004, Suite BWV 823 and Fantasia BWV 917 by Johann Sebastian Bach (Les Productions d'OZ).

ABSTRACTS

Aileen Cahill

Mille-feuille: an exploration of the layering processes that occur in mental practice in music performance preparation

This lecture-recital will explore the role that mental practice has to play in within a collaborative pianist's artistic practice and the preparation of repertoire for performance. The layering processes that occur in mental practice visualisation, and the factors that affect them, will be discussed and supported by live examples. The interconnection of these layering processes with physical practice, and how they might develop over time, will also be considered. This paper will focus on the preparation of solo repertoire, with examples taken from Schubert's Sonata in G major for Piano, D. 894.



Originally from Sligo, pianist Aileen Cahill is best known for her extensive collaborative work across instrumental and vocal genres. A Masters graduate in Solo Piano (Dr John O'Connor, Royal Irish Academy of Music) and Piano Accompaniment (Catherina Lemoni-O'Doherty, TU Dublin Conservatoire), Aileen has been awarded many prizes and bursaries for solo piano, piano concerto, instrumental and vocal chamber music.

In concert, she has appeared with multiple times with Budweis Philharmonic Orchestra (Switzerland) and Viarmes Chamber Orchestra (France), as well as with Greystones Symphony Orchestra and the Irish Youth Wind Ensemble. She is a frequent conductor-soloist with Sligo Baroque Orchestra, with whom she has performed five Mozart piano concerti.

Previously repetiteur at Dundalk IT, Maynooth University, and Lecturer in Piano and Piano Accompaniment at TU Dublin Conservatoire, she is now a doctoral candidate at the Conservatoire under the supervision of Dr Paul McNulty and Ms Catherina Lemoni-O'Doherty, where she is a Research Scholar, and Scholar-in-Residence at the Contemporary Music Centre.

Helen Doyle

An Exploration of Choral Activity in the Dublin Feis Ceoil, 1897-1932

Choral activity in Dublin's music festival, the Feis Ceoil, represented the festival's principal and most well-subscribed mass participation element. Despite choral competitions bringing groups of participants into the Feis Ceoil sphere, connections which bound such groups to the Association were borne out of highly individualised links to the festival with the relationships of choral groups typically being tied to individuals, most frequently their conductors, rather than constituent members of the group in question. This paper seeks to uncover some of those decidedly individualised relationships forged by conductors who involved themselves with the

Feis Ceoil; all were dedicated to the pursuit of choral excellence but with distinctly unique underlying circumstances and motivations.

Furthermore, examination of trends of participation in this period reveals peaks and troughs of activity, including vibrant periods for commercial choirs in the first decade of the twentieth century, a paucity of choral entries generally during the 1920s and a veritable explosion of activity from 1928 when the Feis Ceoil Association included competitions for Plainsong for the first time. The degree to which societal trends and issues of identity inextricably linked to Gaelic revivalism and Roman Catholicism in Ireland shaped the Association's competitive platform will be explored along with the experiences of its competitors in an overview of choral activity in the Feis Ceoil in the period 1897–1932.



Helen Doyle is a Research Scholar on the Research Foundation for Music in Ireland project, 'Feis Ceoil: impacting and reflecting Irish musical life, 1897–the present'. Helen is under the supervision of Dr Maria McHale and Dr David Mooney and her specific focus is on choral music in the Feis Ceoil since its inception. She has presented papers at conferences of the Society for Musicology in Ireland, the International Council for Traditional Music, Ireland, the Royal Musical Association UK, and the North American British Music Studies

Association. Helen is on the staff of Trinity College, Dublin's School of Education where she lectures in music pedagogy and works as a Teaching Placement Mentor. Helen is in the final phase of her doctoral research journey.

Ella Fallon

Automne: an examination of Cécile Chaminade's approach to recorded performance

Cécile Chaminade (1857–1944) was a prolific French composer and pianist who published approximately four hundred works and undertook several successful concert tours in Europe and America. Furthermore, as an exponent of the developing recording technology from the end of the nineteenth century, Chaminade was one of the earliest recording artists. In spite of this, there has been no scholarly examination of her recordings.

Between 1901 and 1914, Chaminade recorded twenty-two of her compositions on disc records and reproducing piano rolls. Among the piano rolls recorded was her popular concert étude, *Automne* (published in 1886) which was recorded for the Aeolian Company's Duo-Art instrument. According to Charles David Smith's Duo-Art catalogue, the roll was still available by September 1923, highlighting the work's continuing popularity into the twentieth century.

Through a combination of close listening and the use of Sonic Visualiser, it is possible to explore Chaminade's own interpretation of her music. This paper will examine this recording of *Automne*, focussing on Chaminade's approach to tempo flexibility, pedalling and dislocation. These aspects will be further examined against the published score and Chaminade's writings on the work, most notably, in an article published in *The Etude* (1930). This examination of written and recorded sources aims to provide an insight into how Chaminade performed one of her

most popular works, along with further considerations of her performance style more generally.



Ella is a second year MPhil student at TU Dublin Conservatoire, conducting research on the recorded performance style of Cécile Chaminade under the supervision of Dr Maria McHale. In 2020, she completed her Bachelor of Music at the Conservatoire with a specialisation in Musicology for which she wrote dissertations on Mozart's cadenzas and the concept of late style, respectively.

Alongside her studies, Ella is a pianist and the organist for St Brigid's Cathedral Kildare. Her doctoral project combines her passions for research and performance. Performance highlights include the John Field Room of the National Concert Hall and the Orgelpark in Amsterdam. She was awarded first prize in the Sidney Grieg Memorial Organ competition at TU Dublin Conservatoire and received commendations in the Esposito Cup and the Senior Organ competition in the Feis Ceoil.

Kevin Free

Rockwell Automations Retro Encabulator: a look into speech melody

Rockwell Automations Retro Encabulator is a piece for bass clarinet, dancer and mixed-media, composed by Kevin Free and performed by Paul Roe and Laura Sarah Dowdall. It was performed at Unit 44 as part of the ICC Salon. This piece takes a commercial based on a fictitious machine that promises to streamline, improve, and enhance your automotive's standards.

What I was most interested in while creating was how the initial recording attempts to be coherent as possible and was trying to communicate something that is inherently nonsensical. Other issues included: constant striving to make sense to reach out to an audience that isn't there, and obviously making fun of salespeople who are given elaborate spec sheets by engineers and trying to decipher the jargon.

In this talk I intend to explain some of the devices used to create the textures of this piece, how they were conceived, and the artistic aesthetic of this piece of music.



Kevin Free is a Dublin-born composer based in Athlone. Recently, he has been interested in using recordings of human speech to create music and finding innovative ways to use these recordings. He is currently doing postgraduate studies in composition at TU Dublin, Conservatoire with Prof. Gráinne Mulvey.

Kevin has had music performed by Sandbox Percussion, the RTÉ ConTempo String Quartet, Chatham Saxophone Quartet, Kate Ellis, and Adam Cicchillitti. In 2021 he won

the Walter Beckett Cup for original song for voice and piano for a second time with a setting of a poem by G.M. Hopkins, *Trees by their Yield*.

Stefano Moccetti

Alfred Heinrich Loreti: an unknown Swiss composer

During the 1850s, classical guitar was in decline. After the golden decades of Fernando Sor (1778-1839), Mauro Giuliani (1781-1829), Luigi Legnani (1790-1877) and many other prominent guitarists and composers who marked the success and popularity of the instrument, the guitar disappeared from the mainstream musical environment and from the concert halls.

The main context in which the instrument survived and kept being cultivated were in *Gitarrenklubs* [guitar clubs]. In the German-speaking area of Switzerland during the last decades of the nineteenth century, many *Gitarrenklubs* made their appearance.

In the German part of Switzerland, the context was similar to Austria and Germany, with guitar activity largely limited to these clubs. Among these, the Zürcher Mandolinisten und Gitarristen klub, 'Orfeo' is probably the most interesting. This club was directed by Alfred Heinrich Loreti, who composed and arranged pieces for the club's activity. Little is known about Loreti except that he wrote a large number of pieces (c300 which included chamber music compositions, orchestral arrangements and solo guitar pieces), and that he was in contact with prominent figures of the guitar world of his time.

The main focus of this lecture-recital is to present the largely unknown context of the classical guitar in Switzerland at the beginning of the last century and the music of this little known yet prolific composer. The presentation includes a performance of Loreti's 'Segoviana', a Suite for solo guitar in four movements dedicated to Andrés Segovia.



Stefano Moccetti was born in Lugano (Switzerland) in 1995, where he still resides.

He studied at the Conservatorio della Svizzera Italiana (Lugano) where he undertook a Master in Music Performance (2019) under the guidance of Lorenzo Micheli. He has won the first prize in several competitions, including the Swiss Youth Music Competition and the Concorso Rovere d'Oro. He is currently a DMus student under the supervision of Dr Marco Ramelli and Dr Maria McHale at TU Dublin Conservatoire.

Roddy O'Keeffe

The Guinness Choir: the foundation years, 1951 to 1963

The Guinness Choir was founded in 1951 and was initially known as the St James' Gate Musical Society. The Society was founded established by Victor Leeson, a Guinness employee, and was

just one of many societies that were part of a rich tapestry of ‘extra-curricular’ activities in the brewery (Leeson himself was also a member of the St James’s Gate Drama Group). From humble beginnings, the Musical Society (and later the Choir) would quickly go on to noteworthy success at the Cork International Choral Festival and make an important contribution to the musical landscape of Ireland in general and Dublin in particular.

The aim of this paper is to examine the early years of the society when its repertoire was dominated by the operettas of Gilbert & Sullivan and chart the rapid development of the society as its repertoire changed and it became a significant part of the Irish musical landscape. This development will be traced through the rich collection of primary source materials from the Guinness Choir archive, which includes administrative and performance records, press cuttings and more. This research sheds light on the importance of a choir that is still in existence but has had little scholarly attention to date. The particular emphasis on the early years will focus much of the discussion on Leeson, who has been overlooked despite having made an important contribution to Dublin’s musical life in the second half of the twentieth century.



Roddy O’Keeffe is a Lecturer at Munster Technological University Cork School of Music, where he delivers modules in Repertory Studies, Orchestration Foundations and Creativity, Innovation & Teamwork. As a professional trombonist, Roddy has played with numerous ensembles throughout Ireland and abroad, most notably with Crash Ensemble, Ireland’s leading contemporary music group. He is currently engaged on a part-time PhD under the supervision of Dr Maria McHale and Dr Kerry Houston. The PhD is partly funded by The

Guinness Choir and was initiated following the acquisition of the Choir archives by TU Dublin. The research focus is on the history of the Choir, and how the Choir fits into the broader musical landscape of Dublin and Ireland. There is a particular focus on the founding conductor of the choir, Victor Leeson.

Sandra Oman-Farren

Puccini’s *Manon Lescaut*: an examination of the dramatic challenges of the role through the lens of the lived experience of nine international interpreters of the opera

This paper is an examination of the dramatic challenges which sopranos face in undertaking the complex and divisive role of *Manon Lescaut*, as portrayed by the composer Giacomo Puccini in his 1893 opera. The lived experience of preparing and executing the role is analysed through interviews, instigated by the researcher, with sixteen internationally renowned artists who have performed, conducted, or directed the role/opera: seven sopranos, five conductors, and four directors. Eight of the participating interviewees are female and eight are male. Presented as part of an investigation into an holistic approach to operatic role preparation, this paper will contribute to the emerging field of practice-based research.

The striking differences of opinion between these sixteen interpreters of ‘*Manon Lescaut*’ demonstrate the inherent difficulties for singers approaching a characterisation, with the diversity of viewpoints providing rich data for potential interpreters. Simultaneously described

as ‘oppressed’ and ‘ebullient’, ‘quixotic’ and ‘vulnerable’, ‘manipulated’ and ‘manipulative’, ‘fabulously flawed’ and ‘tremendously complex’, it is clear that the contentious character of *Manon* requires in-depth planning and contemplation, far in advance of the rehearsal process.

This paper provides valuable dramatic insights and advice from nine industry professionals who have explored the role at venues including the Wiener Staatsoper, Glyndebourne Festival Opera, Rome Opera, Deutsche Oper Berlin, Torre del Lago Festival Puccini, Opera Australia, Bayerische Staatsoper Munich, Florida Grand Opera, Singapore Opera, Norwegian Opera, and Scottish Opera.



Soprano Sandra Oman is a 2022 Irish Research Council/Government of Ireland Scholarship awardee for PhD research on Giacomo Puccini’s 1893 opera *Manon Lescaut*, under the supervision of Dr Rachel Talbot and Prof. Una Hunt. A first-class honours Master’s graduate from TU Dublin Conservatoire, she was awarded the Student Academic Excellence Award for 2020. She was appointed Research Assistant/Administrator of the PERFORM_LIVE Festival 2022 (the first music performance research festival in Ireland). Sandra has performed extensively in opera and concert in Ireland, UK, USA, Italy, Germany, Latvia, and Poland, interpreting principal roles in over 40 operas. A frequent broadcaster on television and radio, she has performed with the NSO, the RTÉCO, and is an experienced recitalist. Sandra has two solo Number One albums on iTunes Vocal Charts and has curated and produced multiple sold-out concerts at the National Concert Hall, and nationwide. She was the 2004 recipient of the Margaret Burke Sheridan Memorial Award for excellence in opera.

Enrica Savigni

J. K. Mertz and J. Plantin’s repertoire for piano and guitar: context, performance and transcription

Guitarist Johann Kaspar Mertz (1806-1856) and pianist Josephine Plantin (1819-1903) were one of the last important guitar and piano duos active in central Europe in the second part of the nineteenth century. What makes the duo even more interesting is the professional participation of Josephine Plantin as both composer and performer. Some of their compositions for piano and guitar also exist in versions for two guitars by Mertz, revealing their use of the same musical material for different instrument combinations.

Inspired by this transcription process, this presentation will illustrate how I have both performed and expanded the repertoire for my ensemble by transcribing *Deutsche Weise* by Mertz, originally for two guitars, for piano and guitar. I will analyse four notable compositions by Mertz and Plantin, which exist in two versions for two guitars, and for piano and guitar, respectively: *Barcarole* op.40, *Mazurka* op.41, *Wasserfahrt am Traunsee*, and *Einsiedlers Waldglöcklein*. I will examine Plantin's technical and musical approaches in drafting the piano part, showing how these elements inform my transcription. In addition, I will illustrate how the

use of historical instruments in my work with Laura Savigni, combined with my personal performing approach, play an essential role in the transcription process.



Enrica Savigni is a classical guitarist who has been deeply interested in historical instruments since 2012. She graduated in nineteenth-century guitar at Civica Scuola di Musica in Milan in 2013, and in 2021 she obtained her Master of Arts in music performance in the Early Music department of the Koninklijk Conservatorium of Brussels. She plays in a duo with her sister, fortepianist Laura Savigni, performing the original repertoire written in the nineteenth century for piano and guitar and exploring the duo formation through transcription and

contemporary compositions. In addition, she collaborates with luthier Gabriele Lodi and guitarist Marco Ramelli in the organisation TouchTheSound Project, a project that shares research in performance practice, ancient instruments, and historical repertoire. She is currently a first-year DMus research student under the supervision of Prof. Clóna Doris and Dr Maria McHale, a freelance performer and a guitar tutor at Maynooth University.

Ian Cecil Scott

Pitch Class Set: redundancies and vector integrity issues

In the last century music has been characterised by the transition from tonal to atonal music, many composers of the Avant-Garde scene tried to apply different approaches to find new ways to create music. One of the most successful approaches involved categorising musical elements into objects and listing their relationship across multiple factors. The most fascinating one for me is the Pitch Class Set theory, and working with it during the last year I have found multiple redundancies that are not supposed to appear in a technique where a mathematical approach is applied. Another problem I found in this system is the maintenance of the integrity of the 'Vector', the list of every interval that characterises a chosen set of pitches. Specifically, this happens in compositions where multiple musical elements are involved. For example, as long as there is a single phrase playing, the succession of pitches is quite simple and free to construct, but when there are two or more phrases overlapping it is easy to find problems from a counterpoint perspective, since quite often the intervals that characterise the vector are not respected. I have developed an easy and practical tool that can help the composer to visually keep an overall control of the chosen vector with all their variations and possibilities. A 'matrix' that can guarantee the integrity of the chosen class content throughout the whole creating process.



Ian Cecil Scott is a PhD candidate in Music Composition under the supervision of Prof. Gráinne Mulvey at TU Dublin Conservatoire. His academic work and research, funded by the IRC Postgraduate Scholarship Programme (2020 scheme), focuses on exploring sound spatialization and experimenting with stochastic music techniques by introducing natural events as parameters for the algorithms. He graduated in Music Composition at Florence Conservatory 'Luigi Cherubini' and completed a Master's degree in Contemporary

Orchestration. Outside of the academy, he has ten-years' experience in working with cinematographic and television productions, scoring soundtracks for films and documentaries, as well as jingles for TV commercials and corporate videos. The main project of his PhD main project, '3D Orchestration', aims to deconstruct the traditional way of writing and performing music moving away from the stereophonic approach and towards a full immersive experience.

Yue Song

Senses: the delicate qualities of strings

This series of pieces is based on the text 'When you hear the birds in the dark, you know you will see the dawn; when you feel the rushing wind under the sun, you can smell and taste the coming rain..... we perceive the world through our senses; they are the most direct and purest connection to the world.' This series of pieces was started in 2022 and it contains three different combinations of string instruments. In these works, I used many harmonics to give the works their character and utilise the delicate qualities of the strings. Meanwhile, techniques such as col legno, crini batutto and jeté lend an extra dimension to the harmonies and describe the cyclical status of the changes in nature.

The paper will discuss the process of creating these pieces from a duet of violin and cello to a trio of strings, and then developing into a string quartet. Meanwhile, I will talk about the techniques that I used, and the feasibility of these techniques in rehearsals. The compositional process in each of the three works will be outlined with analysis, and the process of creating and rehearsing will also be discussed with examples and performers' feedback.

Moreover, I will talk about the advanced techniques that the strings can produce that I have learned during the rehearsals, and the way that using different playing techniques combine with my individual approach to pitch materials throughout the composition aspect.



Yue Song is a Chinese composer and pianist currently based in Dublin, Ireland. She is a member of the ICC and is completing her PhD in Music Composition at TU Dublin Conservatoire under the supervision of Prof. Gráinne Mulvey. She is supported by the Chinese Government Scholarship and TU Dublin Fiosraigh Fees and Material Expenses award.

She has composed works in various genres, including opera, orchestra, Chinese orchestra, various chamber music ensembles, solo pieces, and electronic music. Her works have been performed by various ensembles in Estonia, Italy, Ireland, and China. She is currently focusing on collaborative approaches to composition; her aim is to discover each performer's unique characteristics, integrate them into the work, and maximize the individuality of the compositions and performances.