

TU Dublin Conservatoire

# RESEARCH SYMPOSIUM

Friday 9 February 2024

East Quad, Grangegorman, Dublin



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**DUBLIN**  
OLLSCOIL TEICNEOLAÍOCHTA  
BHAILE ÁTHA CLIATH  
TECHNOLOGICAL  
UNIVERSITY DUBLIN

Guest Speaker  
**Dr Nicole Grimes**

*Admission free, registration on Eventbrite*

# TU Dublin Conservatoire Research Symposium

## Friday 9 February 2024

East Quad, Grangegorman, Dublin 7

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

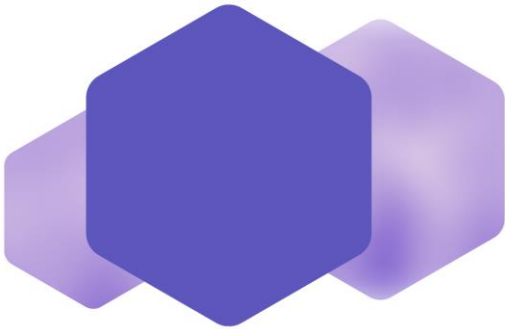
We are delighted to welcome **Dr Nicole Grimes, University of California, Irvine**, as our guest speaker. The symposium also features papers presented by research students on our Master of Philosophy (MPhil), Doctor of Philosophy (PhD) and Doctor of Music in Performance (DMus) degree programmes.

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, Clóna Doris, Jimmy Goeijenbier, Maeve Kelly, Maria McHale, Marco Ramelli





It's my great pleasure to welcome you to the Conservatoire's Research Symposium, the first of two this academic year. With over ninety members of staff specialising in a wide range of instrumental, compositional and academic disciplines, TU Dublin Conservatoire has one of the most active and diverse postgraduate communities on the island of Ireland. We pride ourselves on the personal touch, whereby prospective students have an opportunity to discuss in detail a research proposal in advance of

formally applying. Evident in the presentations today is the prevalence of practice-based research, which a Conservatoire is best placed to supervise. I'd like to acknowledge the dedication of our supervision teams, Dr Kerry Houston (recipient of an inaugural Research Award at TU Dublin for his support of students) and Professor Cliona Doris, who manages our postgraduate programmes and whose vision launched this series. I'd also like to thank Dr Conor McGarrigle (Head of Research in the Faculty of Arts and Humanities) for his steadfast support of the research activities in the Conservatoire. I extend a very warm welcome to Dr Nicole Grimes and look forward to hearing her keynote address at 2.00pm.

If you are visiting us today and are considering postgraduate studies in any area of music, do say hello!

Finally, a big thanks in advance to our postgraduate students who are presenting their research today. They will welcome robust observations and questions in the spirit of congeniality – it's all part of the journey – so, do get involved!

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Dr Paul McNulty  
Head of Conservatoire

# SCHEDULE

<b>09:30am-11.00am</b>	<b>Session 1 (EQ-118)</b> Chair: Maeve Kelly
<b>Jimmy Goeijenbier</b>	Contemporary Irish Music in the Dublin International Piano Competition: Exploring the Artistic Processes of Preparing for Performance
<b>Fiona Gryson</b>	<i>Tutor for the Irish Harp</i> and <i>27 Studies</i> by Mother Attracta Coffey (M. A. C.) as Sources and Pedagogical Texts for <i>The Irish Harp Book: a Tutor and Companion</i> by Sheila Larchet Cuthbert
<b>Marta Siermantowska</b>	The Development of Jazz Accordion in France

11:00am Tea/Coffee Break

<b>11:30am-12.30pm</b>	<b>Session 2 (EQ-119)</b> Chair: Jimmy Goeijenbier
<b>Enrica Savigni</b>	Mid-Nineteenth Century Repertoire for Guitar and Piano: Original compositions and new transcriptions
<b>Ella Fallon</b>	Chaminade's Performances of <i>Élévation</i> and their Reception in England, 1893- 1930
<b>12:30pm-13:15pm</b>	<b>Research Students' Panel Discussion</b>

13:15pm Lunch Break

<b>2:00pm</b>	<b>Keynote Address (Concert Hall)</b> Chair   Dr Maria McHale
	Resonant Revelations: Surmounting Challenges in the Recovery and Discovery of the Music of Emilie Mayer (1812-1883) <b>Dr Nicole Grimes, University of California, Irvine</b>

<b>3:30pm-4:30pm</b>	<b>Session 3 (EQ-015)</b> Chair: Enrica Savigni
<b>Áine Cassidy</b>	Who Wears the Pants? Casting Practices for the Operatic Pageboy
<b>Stephen Kelly</b>	Critics and Mahler's Timpani

# KEYNOTE ADDRESS

**Dr Nicole Grimes**

## **Resonant Revelations: Surmounting Challenges in the Recovery and Discovery of the Music of Emilie Mayer (1812-1883)**

In her lifetime, the music of the German composer Emilie Mayer (1812–1883) was frequently performed and publicly lauded. She had an extensive output in a wide variety of musical genres ranging from art song to chamber music to large-scale orchestral works including eight symphonies. This output defied the societal norms in the nineteenth century according to which the work of women composers was in smaller forms. During the 1850s, Mayer’s symphonies were performed in Berlin’s most prominent concert halls, and they met great critical acclaim in prestigious music journals. Her high esteem is evident in the many awards and official recognitions bestowed upon her: she was elected an honorary member of the Munich Philharmonic Association (1855), appointed co-director of the *Opernvereins Berlin* (Berlin Opera Association); and awarded a large gold medal by the Queen of Prussia (c. 1850).

Despite these accomplishments, Mayer was quickly forgotten after her death. There have been attempts to rehabilitate her reputation since the 1980s in the work of scholars such as Claudia Breiffeld, Martina Sichardt, Eva Rieger, Heinz-Matthias Neuwirth, and Arnut Runge-Woll, amongst others. This effort has been enhanced by the publishing house, Furore Verlag, issuing recent editions of her scores. The 200th anniversary of her birth brought a further flurry of artistic and scholarly activity. With Barbara Beuy’s biography—*Emilie Mayer: Europas größte Komponistin—Ein Spurensuche*—having been published in 2022, her star seems to be in the ascendant.

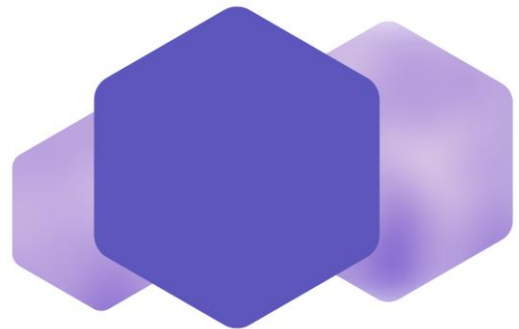
Even with this promising trajectory, research on Mayer presents challenges. This is a result of the scarcity of sources (both primary and secondary), and the lack of published scores and recordings by comparison with male composers of this era. Perhaps the greatest challenge this music faces is the lack of critical interrogation of the music itself. Mayer has a reputation as the ‘feminine’ Beethoven, largely because she studied with A. B. Marx in Berlin. While this descriptor may seem like a clever way to draw attention to Mayer’s musical prowess, it occludes a critical engagement with her music on its own terms. Certainly, Mayer was influenced by the Viennese classicists, and her studies with Marx would undoubtedly have included critical engagement with Beethoven. Yet, in her compositional output she developed her own musical voice with which we have yet to come to critical terms.

This presentation considers the music of Emilie Mayer on its own terms in a way that will be informative for composers, performers, and musicologists alike. It will outline the challenges that face those wishing to engage with her music, and offer a number of productive pathways for the study of underrepresented composers. Particular attention will be given to two compositions in E minor written almost two decades apart from one another: The Symphony No. 2 (composed in 1847, following a year of study with Loewe), and the ‘Great’ Piano Trio, Op. 12 (composed c. 1863).



**Nicole Grimes** is Associate Professor of Music at the University of California, Irvine. Her research is focused at the intersection between German music criticism, music analysis and music aesthetics from the late-eighteenth century to the present day. She has published four books and numerous articles. Her monograph *Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture* (Cambridge University Press, 2019) was awarded an Honourable Mention in the 2022 Danijela Kulezic-Wilson Book Prize

of the Society for Musicology in Ireland, and was one of nine Notable Music Books of 2019 by Alex Ross of the *New Yorker*. Her current work is concerned with women composers in the nineteenth century, particularly Emilie Mayer (1812–1883) and Clara Schumann (1819–1896).





## ABSTRACTS

### Áine Cassidy

#### Who Wears the Pants? Casting Practices for the Operatic Pageboy

This research addresses differences in vocal and visual aesthetics between presentations of the operatic pageboy in modern and historical operatic productions. A database of trouser roles from the operatic output of prominent composers was created, and an analysis of the designated voice type and the original singers was undertaken. This analysis revealed that while trouser roles are today thought of as almost exclusively mezzo-soprano roles, there is very little evidence to support this vocal allocation. The majority of these roles are listed in the score as 'soprano', if a voice type is given at all (often only the original singer is listed). Moreover, other roles undertaken during the original singers' careers often suggest that they were light sopranos. This opens further questions about the legitimacy of the 'lyric mezzo soprano' voice classification, given that many of the fach's canonic roles are written for soprano. Recent operatic productions have tended towards gender realism in their presentations of pageboys, and the results from the survey conducted as part of this research indicate that singers feel a more androgynous body shape is advantageous when auditioning for trouser roles. This modern visual aesthetic is contrasted with historical photographs and costume sketches which demonstrate that traditionally, singers' femininity was emphasised rather than concealed by costuming. The perceived brazenness of nineteenth-century singers who revealed their legs informed portrayals of these characters, who are often mischievous and theatrical. The musical tropes established to signal this mischief are also discussed.



**Áine Cassidy** is a graduate of the MMus degree with first class honours from TU Dublin. She is now continuing her studies at the Conservatoire, while preparing for opera studio auditions next year. This year, she will also perform the title role in Puccini's *Suor Angelica* with TU Dublin. Although she began her career as an evolutionary biologist, Áine quickly developed her musicological research skills during her MMus degree. Her dissertation on 'French Operatic Pageboys as Lesbian Representation', supervised by Dr Rachel Talbot, was awarded the highest

grade possible and received a special commendation in the Society for Musicology in Ireland's Alison Dunlop Graduate Prize 2023.

### Ella Fallon

#### Chaminade's Performances of *Élévation* and their Reception in England, 1893–1930

Cécile Chaminade (1857–1944) was a prolific French composer and pianist who published approximately four hundred works. Half of her oeuvre consisted of solo piano compositions that were popularised through publication, but also through performances and recordings. The first woman composer to be awarded the Légion d'Honneur, she enjoyed an international career as a concert pianist for five decades, during which she toured throughout Europe and America performing her own compositions.

*Élévation*, published in 1893 as the second of *Six Romances Sans Paroles* Op. 76, was frequently performed as part of her concert repertoire. Within a year of its publication, she performed the work for Queen Victoria, which signalled the growing appeal of her works in England. The continued popularity of *Élévation* is further confirmed by Chaminade's piano roll of the work released decades later, sometime around 1930. It was also recorded by other notable pianists of the period including Clarence Adler (1886–1969) and Yolanda Mero (1887–1963).

This paper examines *Élévation* and its rise to popularity from initial publication to Chaminade's own later recording of the work. In addition to discussing some of Chaminade's performance approaches, I discuss the reception of the work over a forty-year period through various sources including scores, newspapers reviews of her performances in England, along with her own writings and recordings. Furthermore, her recorded interpretation will be explored through Sonic Visualiser. Investigating this particular work illustrates aspects of Chaminade's pianistic style and her transnational appeal in the early decades of the twentieth century.



**Ella Fallon** is a third-year PhD 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 a Bachelor of Music at the Conservatoire specialising 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 at 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.

### **Jimmy Goeijenbier**

#### **Contemporary Irish Music in the Dublin International Piano Competition: Exploring the Artistic Processes of Preparing for Performance**

This presentation focuses on research undertaken on the piano works commissioned by the Dublin International Piano Competition (DIPC), exploring the artistic processes of preparing these contemporary Irish pieces for performance.

Between 1988 and 2022, the DIPC commissioned forty-one works by composers living on the island of Ireland. Established as a triennial event in 1987, the DIPC aimed to promote the cultural identity of Ireland abroad and to generate a more widespread interest and awareness of the work of Irish composers by commissioning works which are performed in the semi-final round of the competition. This significant body of repertoire, commissioned as a joint effort between the DIPC, the Contemporary Music Centre, and RTÉ Lyric FM, represents a snapshot of Irish piano music and pianism in Ireland over the last three and a half decades.



Investigating the processes involved in preparing all forty-one piano pieces for performance, the research focuses on artistic practises and performance issues, including rehearsal strategies, decision making, pianistic techniques, style, and interpretation. Adopting an autoethnographic approach, self-reflexivity is captured through regular journalling, recording, and documenting of practice sessions. The artistic process is further enhanced by collaborating with the composers of some of the commissioned works in preparing the pieces for performance. Interviews with composers on issues including style and interpretation not only capture insight into their individual perspectives but also provide an opportunity to perform the piece for them and receive feedback.

In this presentation, I will discuss my approach to practising and preparing the commissioned works from the early Dublin International Piano Competitions (1988-97) for performance. With a focus on findings from autoethnographic data, I examine these works from a performer's perspective and propose a new model for investigating the stages of performance preparation in a contemporary context.



**Jimmy Goeijenbier** is an artistic researcher, pianist, and teacher who has performed as soloist in Ireland, The Netherlands, Romania, and the United States. He is a Government of Ireland Postgraduate Scholar, funded by the Irish Research Council, currently undertaking a DMus at the Conservatoire supervised by Dr Mary Lennon and Dr Maria McHale. This research project examines the artistic processes involved in preparing contemporary Irish piano works for performance in addition to composers' perspectives on issues of style and

interpretation. His research has taken him to several conferences including the British Forum for Ethnomusicology and Royal Musical Association Research Students' Conference (Cardiff, January 2024) and the Society for Musicology in Ireland and International Council for Traditional Music Postgraduate Students' Conference (Maynooth, January 2024).

## **Fiona Gryson**

### ***Tutor for the Irish Harp by Mother Attracta Coffey (M. A. C.) as a Source and Pedagogical Text for The Irish Harp Book: a Tutor and Companion by Sheila Larchet Cuthbert***

*The Irish Harp Book: a Tutor and Companion* by Sheila Larchet Cuthbert, first published in 1975, is a seminal pedagogical resource for harping in Ireland. This publication includes repertoire from the historical harping tradition and contemporary works for harp, as well as studies, technical exercises and instruction. This paper is a detailed study of *Tutor for the Irish Harp* by distinguished harp teacher, Mother Attracta Coffey, published in 1903, which is incorporated into *The Irish Harp Book*. Beginning with information about the harp as an instrument and moving to instruction on how to play the harp with fundamental and progressive technical exercises, the tutor assists students with finger placement, rhythm, harmony, dynamics, articulation, ornamentation and harp-specific techniques such as lever changes and harmonics. This paper

assesses the pedagogical outcomes, and impact of the tutor, and examines the background and context for its inclusion in the *Irish Harp Book*.



A recipient of a Government of Ireland Postgraduate Scholarship awarded by the Irish Research Council, **Fiona Gryson** is pursuing PhD research with Prof. Clíona Doris and Dr Helen Lawlor at TU Dublin Conservatoire. Fiona completed postgraduate studies in harp at the Civica Scuola di Musica Claudio Abbado, Milan with Dr Irina Zingg. She graduated with MMus and BMus degrees and the Nuala Levins Perpetual Award for Pedagogy from the DIT Conservatory of Music and Drama as a student of Denise Kelly-McDonnell. As a freelance harpist, Fiona

performs as a soloist and ensemble player nationally and internationally. She runs a harp studio in Dublin, is director of Fingal and co-director of TU Dublin harp ensembles and is a member of the Advisory Group for Cruit Éireann | Harp Ireland.

## **Stephen Kelly**

### **Critics and Mahler's Timpani**

Gustav Mahler (1860–1911) did not live long enough to be able to record on disc his interpretations of his own works, or the compositions of others, apart from the piano rolls that he made in Leipzig in November 1905 for the Welte & Söhne company. Therefore, to have an idea of how his timpanists might have performed when he conducted, a close look at the contemporary accounts of his concerts and rehearsals reveals both Mahler's preferences, as well as, of course, the musical prejudices of the writers who attended his performances. Mahler's relationship with music critics was fraught at best, with Mahler's personality, musical conceptions and religious background all being used against him by certain sections of the musical press in the late nineteenth and early twentieth century – subjects that have inspired scholarly debate for over a hundred years. The reviews that critics of Mahler's time have left behind can inform today's timpanist about Mahler's preferences in performance, both in his own music and the compositions of others. In many ways, the consistency of references to the timpani in reviews of Mahler's concerts is quite revealing. While the critics often mention timpani in a negative light, particularly in terms of volume, this presentation will explore convincing proof of Mahler's predilection for strong timpani in performance. With use of contemporary reviews, anecdotal evidence from performers, friends, and colleagues of Mahler, as well as evidence from his scores, we can develop an understanding of Mahler's performance ideals regarding timpani.



**Stephen Kelly** is sub-Principal Percussion and Timpani with the RTÉ 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, under the supervision

of Prof. Una Hunt and Dr Helen Lawlor, 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 RTÉ 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 current performing trends in orchestral music for timpani and percussion, the development of Big Band jazz drumming, and the influence of Latin American percussion in popular music.

## **Enrica Savigni**

### **Mid-Nineteenth Century Repertoire for Guitar and Piano: Original Compositions and New Transcriptions**

This paper focuses on repertoire for guitar and fortepiano duo from the mid-nineteenth century performed on historical instruments, presenting period compositions alongside new transcriptions inspired by that period.

While working on transcribing a set of new compositions for the guitar and fortepiano duo, I drew inspiration from the work of guitarist Johann Kaspar Mertz (1806-1856) and pianist Josephine Plantin (1819-1903), who were one of the last important duos active in central Europe in the mid-nineteenth century. Among their fifteen works for this duo (composed between 1842 and 1856), four compositions profoundly influenced my transcription process: *Barcarole* Op. 41, *Mazurka* Op. 40, *Wasserfahrt am Traunsee* and *Einsiedlers Waldglöcklein*.

In this presentation, I will briefly outline the context and the repertoire of these years, reflecting on the reasons for the decline of the guitar and piano formation. I will then discuss the critical aspects of my transcription process, such as the choice of instruments, and the repertoire selected. This presentation will include audio/video recordings of the repertoire examined, showing both the period compositions and new transcriptions: *Barcarole* Op. 41 by Mertz and Plantin for guitar and piano, followed by two of my transcriptions, *Tarantelle* and *Unruhe*.

Through this work, I aim to reflect on a period little explored for this formation, expand the repertoire for fortepiano and guitar, and disseminate it through the inspiring voices of historical instruments.



**Enrica Savigni** is a second-year DMus research student at the TU Dublin Conservatoire supervised by Prof. Cliona Doris and Dr Maria McHale. She is a classical guitarist specialising in historical instruments and plays in a duo with fortepianist Laura Savigni, performing nineteenth-century repertoire for piano and guitar and exploring the duo formation through transcription and contemporary compositions. She is a freelance performer and a guitar tutor at Maynooth University.

**Marta Siermantowska**

## **The Development of Jazz Accordion in France**

This paper aims to present an analysis of the development of the jazz accordion in Europe while focusing on the tradition in France. This paper revisits the development of musette since the 1870s and explains how it gave ground to developing the individual style of the modern composer-performer Richard Galliano. This talk underpins the historical and musical background of this admirable musician. From this point of view, what makes a musician is not their virtuosity or 'genius' but their personal voice in the universal dialogue of music, their place in space and time, their existence within the music network and their response to the surroundings, and both, the distant and the immediate.

The presentation partially delineates the contours of jazz accordion tradition in the United States for the purpose of showing a contrast in musical directions on the two continents. While performing the works of Gershwin, ragtime, and American standards, American accordionists omitted to draw from their original music tradition. Therefore, they were not able to develop their original expression, especially if judging through the lens and recommendations of the renowned Paris-based teacher, Nadia Boulanger. In the search of individual musical language, she originally proposed to always look for one's own traditional identity, like Astor Piazzolla and consequently Richard Galliano have done. Therefore, this presentation will focus on the musical developments in accordion jazz styles in Europe while focusing at the situation in France, a home to Richard Galliano whose musical expression remains at the heart of my research project.



Born in Poland, **Marta Siermantowska** moved to Ireland in 2004. She first studied accordion performance at F. Chopin Academy of Music in Warsaw and continued at the DIT Conservatory of Music and Drama with Dermot Dunne. She received a Bachelor of Music Honours degree in 2006 and Master's degree in accordion performance in 2008. She has performed with the RTÉ Concert Orchestra, appeared in Janette Byrne's musette group and in Derby Brown's French show playing accordion parts. In the years 2010–2020,

Marta worked with jazz guitarist Mike Nielsen, arranging and performing original music for accordion and guitar. Together they created Musette Club, a duet performing the Parisian valse of the jazz age and tango and collaborated with the Dublin Tango School of Dance. The duet featured during Alchemy Music series numerous times. She received Arts Council support towards professional development, which led to obtaining funding from TU Dublin towards postgraduate research in jazz accordion under the supervision of Dr Helen Lawlor and Dr Mike Nielsen.

# CALL FOR PAPERS

**Research Symposium | Thursday 11 April 2024**

We are delighted to announce that the Conservatoire's next Research Symposium will take place on Thursday 11 April 2024, with guest speaker Prof. Jennifer Walshe.

Please note that the deadline for abstracts is on or before Tuesday 19 March 2024.

