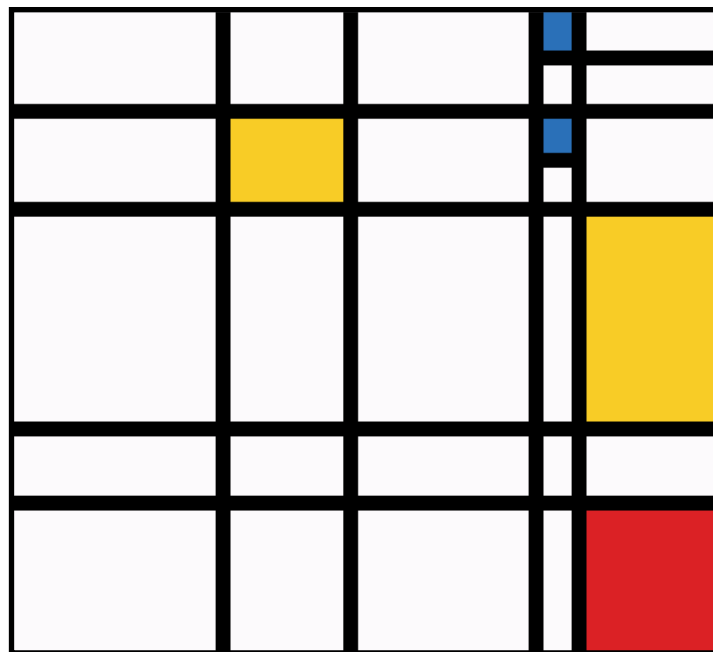


# Writings *About* Music

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ESSAYS, ARTICLES AND SCORES

VOL. I, ISSUE 1 – APRIL 2012



Writings  
*About*  
Music

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# *From the Editor*

EOGHAN DESMOND

Over the last few years, a number of student-run initiatives have sprung up within the music world of this college that afford us unique opportunities to present our still maturing musical selves to the world.

The Campanile Consort arose out of a desire to create, without the assistance of any external forces, choral music of the highest standard. The conductor is challenged to choose singers by audition, choose balanced and interesting programmes, and, over the course of a term, inspire the singers. Meanwhile, the singers are given often challenging programmes, and over the course of a year may well have to sing both medieval polyphony and futurist wails, along with everything in between.

The NODE ensemble was founded on a similar basis, with one significant difference: the ensemble exists solely to play the music of students of the music department. This leads to an open dialogue between director, players and composer, as unplayable lines are ironed out, unidiomatic phrases are swapped around, and sometimes, whole sections are re-written. Most recently, due to these recessionary times, the NODE ensemble was forced to become entirely self-sufficient, giving the director and committee yet another challenge to deal with: how to put on and advertise a concert with no funds whatsoever. In true NODE fashion, they rose to the challenge, bringing NODE to a wider audience than ever before.

There are a number of other student-run ensembles that enjoy wide success on campus, but here, with the launch of *Writings About Music*, we are delighted to present musicians with a forum for discussion about music. Originally launched in 2008, the first *Writings About Music* proved an unfortunate flop, as, despite the high quality of the (albeit small) content, entries were restricted to music students, and essays or scores only, and so, regrettably, no sustained existence was forthcoming. Here, with a slight relaxation of the 'academic' standard, (but no relaxation with regards to actual standard) we have a selection of subjects ranging from Restoration-period drinking songs to contemporary video game music, Berlioz, Shostakovich, Xenakis and more. We very much look forward to our next issue.

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# *Essays*

This section is for high-quality, scholarly writings on topics of musical importance and relevance to modern scholarship. Here we have a selection concerning two grossly divergent musical personalities, the effuse Hector Berlioz and the innovative Alois Hába. Margaret Bridge views the *Memoirs* of Berlioz in the light of contemporary critical techniques while Aonghus Ó Lochlainn presents, in synopsis, the novel (and perhaps unfamiliar to the reader) microtonal language of Hába.

# Hector Berlioz: The Man Behind *Memoirs*

Margaret Bridge is a Senior Sophister student of Music, majoring in Musicology. She is preparing a dissertation comparing the characterisations of Mozart's *Don Giovanni* and Berg's *Lulu*.

Margaret Bridge

As the debate rages over the value of biography, we may breathe a sigh of relief at a set of memoirs, with no barrier of author – with all their wretched inaccuracies and opinions – between subject and reader. Finally, we may think, a real insight into the mind of this great man, without having to extrapolate the part played by the biographer. However, as will become clear, autobiography is subject to many of the same controversies as biography; and a blind faith in the veracity of personal accounts makes them all the more dangerous. Even as a source of ‘data,’ the author of the memoirs – in this case Berlioz – is subject to the same lapses of memory as any human. This is understandable, and we must always be wary of taking for granted dates and facts reported in memoirs or diaries. More importantly, however, and perhaps less obviously, we must be careful not to take Berlioz’s portrayal of himself at face value. As Richard Holmes has pointed out:

Memoirs are inevitably biased [...] Even private diaries and intimate journals have to be recognised as literary forms of self-invention rather than an ‘ultimate’ truth of private fact or feeling.<sup>1</sup>

Even if Berlioz had been writing his memoirs for no-one’s eyes other than his own we would still have to consider that his descriptions of conflicts and of his own motivations might not always be entirely honest; but Berlioz wrote his memoirs with the express intention of having them published. In his preface to the *Memoirs*, he sets out his reasons for composing them; namely to correct mistakes appearing in other biographies

about him, so that people who do wish to know what he ‘thought or felt’ would be ‘given a true version [rather] than left to believe a false one’; and also ‘to give a clear idea of the difficulties confronting those who try to be composers.’<sup>2</sup> As a result, the writing is exceedingly self-conscious. He is aware of his audience, and many of his anecdotes seem to be deliberately projecting a persona he believes his audience would appreciate. At times, it is even explicitly defensive, and we can only imagine that he is aiming his comments at particular detractors. This is most notable, for example, in the passage where he discusses a quintet he claims to have written at the age of twelve:

As this happened when I was twelve and a half years old, the biographers who maintain that at the age of twenty I did not know the rudiments of music are strangely mistaken.<sup>3</sup>

The tone of this passage is unmistakable; Berlioz defending himself against what he feels to be the unfair representations of biographers—not to mention the fact that this particular passage in the memoirs is riddled with chronological inconsistencies.

On the subject of mistakes in Berlioz’s *Memoirs*, David Cairns footnotes them carefully in his edition and Pierre Citron has also pointed out numerous inconsistencies.<sup>4</sup> Given the *Memoirs*’ unreliability as a source of ‘data,’ what then are we meant to make of them? Even if we cannot always take the information in them at face value, it is many of the off-hand descriptions of



things that Berlioz takes for granted that provide the most valuable insight into the circumstances of his day-to-day life, and contemporaneous life generally.

While we may question his descriptions of his concert-going activities and expect them to have gained a golden, somewhat soft-focussed glow with time and memory, Berlioz would have had no reason to edit his descriptions of things that could not bear any reflection on him. His anger and emotion at hearing players taking liberties with orchestral scores might be exaggerated, but the idea that bass players would ‘simplify’ or that a flautist would get away with playing his line an octave higher, as Berlioz describes, are fascinating to the concert-goers of today—products as we are of the same reverence for the score that Berlioz espouses.<sup>5</sup>

The image of himself that he constructs also tells us a lot about the attitudes of his target audience. As already noted, Berlioz was writing with an audience in mind and this impacts greatly upon his writing style. Both Cairns and Citron have been, in my opinion, rather too defensive of Berlioz’s extravagant writing and shameless self-promotion. Although they are willing to admit hyperbole and exaggeration, they both maintain that Berlioz, the protagonist of the memoirs, is a reasonable representation of Berlioz, the writer of the memoirs.

The overtly florid nature of the writing may be excused on the basis on contemporaneous literary practices; what may seem excessive and self-indulgent to us is pretty much par for the course in mid nineteenth-century writings, and Citron has argued quite convincingly that the memoirs can be read as allowing ‘us to feel the rebellion and the liberty that permeate the spiritual climate of the nineteenth century as a whole.’<sup>6</sup> If Berlioz wishes to make himself look like a saint and hero, a rebel with a musical cause,

it is because that is the persona expected of him.

However, when it comes to accessing the actual character of Berlioz, we shall have to look below somewhat the surface. In *Literary Biography*, Michael Benton poses a series of questions that we must consider when we are reading biography, paraphrased as follows:

1. What is the relationship—is it an advantage for the biographer to know his subject?
2. What do we make of the selection and interpretation of “facts” by the biographer?
3. What does it reveal about the biographer?<sup>7</sup>

In essence, when reading biography, we cannot ignore the part played by the biographer in constructing a picture of the subject. Obviously, we are dealing here with a species of autobiography, not biography, but if we approach it from this angle, we can consider what it reveals about Berlioz as writer, rather than as subject. Let us then examine each of these questions in relation to Berlioz’s memoirs.

The first, whether or not it is an advantage for the biographer to know his subject may seem like a strange one when we’re discussing autobiography; it may seem obvious that of course Berlioz knows himself and would be able to give the most truthful account of his actions. However, even leaving to one side the obvious question of whether or not he actually chooses to tell the truth, it is not quite as straightforward as ‘Berlioz was Berlioz, therefore he knows Berlioz better than anyone else could know Berlioz.’ The Berlioz that began writing the memoirs in 1848 might have known the Berlioz of 1848 quite well but there is a huge distance between that individual and, say, the young boy who he claims had his first musical experience at his first communion. The ‘mystical, passionate unrest’ he reports having experienced as a first communicant

seems somewhat advanced for a young boy and although it is true that perhaps the adult Berlioz looks with such feelings upon the memory, the assignation of them to his younger self (the age is not actually specified) could be somewhat anachronistic.<sup>8</sup> Rather the story seems calculated to paint a certain picture of the infant Berlioz as the adult Berlioz would like to imagine him. In addition, we have all had the experience of believing we were acting for particular motivations, only to realise later that subconsciously, we were motivated by something else entirely. Frequently, it is our friends then who can see the reasons behind our actions more clearly than we could, and fixed ideas that we hold about ourselves can be potent tools for personal delusion. For example, as Citron discusses,<sup>9</sup> Berlioz frequently rants about the discourtesies of others and then recounts his own without the slightest trace of remorse or irony. As is set out in the first chapter, in his account of his first communion, he is an artistic saint – or a saintly artist – and it is impossible for him to imagine himself doing any wrong. Any behaviour that he recounts that might be considered untoward, he claims is in the service of music and therefore acceptable. He strives to maintain a particular image of himself as troubled artist, winning against all adverse conditions, even conferring a degree of saintliness upon himself for his endeavours—by claiming his first communion as the site for his first musical experience, he intimately connects the religious/spiritual and the musical from the very first page. It is not always clear to what extent this image building is conscious and to what extent he is actually overlooking large aspects of his character.

To the second of the questions then: how are we to interpret the selection of ‘facts’ that Berlioz chose to include in his memoirs, given that it has been shown that he left so much out? Much of what is included, or given emphasis, seems designed to perpetuate an image of himself as

suffering artist; he stresses the arguments and conflicts with his father, and skims over the passages where his father agrees to offer him fairly extensive financial support. When he finally marries Harriet Smithson, it seems the greatest point in her favour is that she was penniless, and highly disapproved of by his family.<sup>10</sup> Even his assertions of the undying love he felt for her upon first seeing her act are somewhat tainted by the brevity of his raptures compared to his descriptions of the effects of Shakespeare upon him.<sup>11</sup> We cannot help but question the true extent of his feelings for her.

A certain amount of discreet re-emphasising might be expected but of rather more concern to anyone hoping to find out about the “real” Berlioz from his *Memoirs*, Citron points out several things that Berlioz quite simply neglected to mention in the course of his writings. Unsurprisingly, these omissions are generally about things that would perhaps not reflect well on the composer’s character, or about which Berlioz might be understandably embarrassed—for example, his account of his dealings with Camille Moke neglect to mention the fact that far from being just a brief ‘violent distraction,’<sup>12</sup> Moke actually became engaged to Berlioz and then abandoned him, leaving him apparently quite heartbroken.<sup>13</sup> A case, perhaps, of wounded pride; it would not do to have Berlioz appear as the abandoned lover. To love for years from afar the woman of your dreams, it seems, was utterly romantic, but being unceremoniously dumped—well, that’s just humiliating. We must remember, of course, that Berlioz is recalling these events from the other end of a long, and by all accounts, unsatisfying marriage.

It is also possible that, as Estelle, his professed life-long love from the age of twelve, was to receive a copy of the *Memoirs*, Smithson was dead, and Moke had long since abandoned him, he toned down his raptures about other women in an at-

tempt to appeal all the more to Estelle. Berlioz's account of events is considerably compromised by our knowledge of what happened and we cannot avoid questioning his motivations not just in how he writes but also in what he chooses to write about.

And to the third: what does all of this say about the biographer? What insight do we gain into Berlioz, the man? It is clear that Berlioz feels he has something against which to defend himself, and given the repeated rejections from the Institute and the repeated attempts it took to win the Prix de Rome, this is perhaps unsurprising. An insecure Berlioz authoring the memoirs as a form of self-defence seems at odds with the blusteringly arrogant Berlioz who is the protagonist of the same memoirs, but how often have we experienced the close connection between arrogance and deep-seated insecurity? Berlioz felt not just threatened musically but also biographically by his predecessors; his encounter with the biographies of Gluck and Handel at a young age made a huge impression upon him and there is a sense in which he is trying to live up to these lives by painting an extraordinarily colourful picture of his own:

As I contemplated the glorious careers of these illustrious men, I told myself that nothing could be finer and that to be able to live for such an art must be a supreme happiness.<sup>14</sup>

That he mentions this at all is evidence that the idea of a "life story" made an impression upon Berlioz; he is writing his own to rival theirs. Being an artist is much more than just writing music; Berlioz really believes in an artistic temperament, a way of life, a vocation. As has been shown, he uses this on several occasions to justify behaviour that might otherwise have seemed unacceptable or just downright rude. However, he is also deliberately provocative throughout the text and very witty. (I especially delight in his description of Catholicism as 'such an attractive religion since it gave up

burning people.'<sup>15</sup>) Less through the character described in the text and more from the voice doing the describing, we form a picture of an insecure musician, covering up his insecurities with swaggering bravado, occasional bitchiness and frequent whimsy. If the character of Berlioz in the memoirs is a construction, one suspects it is a construction up to which Berlioz tried hard to live.

Although we must be wary of taking Berlioz's memoirs at face value, much can be gained by questioning not just what he wrote, but how and why he chose to write it. By considering the *Memoirs* as a work by Berlioz rather than a work about Berlioz, we can come to a much deeper understanding of his personality.

1. Richard Holmes, quoted by Michael Benton in *Literary Biography: An Introduction*, Michael Benton (ed.) (Chichester: Wiley-Blackwell, 2009) 30.

2. Berlioz, Hector, *Memoirs*, David Cairns (ed.) (London: Panther, 1969), 33.

3. *Ibid.*, 46.

4. See Berlioz, *Memoirs* and Pierre Citron, 'The Mémoires,' in *The Cambridge Companion to Berlioz* (Cambridge, Cambridge University Press, 2000), Peter Bloom (ed.), 127–145.

5. Berlioz, *Memoirs*, 95.

6. Peter Bloom, 'Introduction,' *The Cambridge Companion to Berlioz*, 5.

7. Benton, *Literary Biography*, 7.

8. Berlioz, *Memoirs*, 35–36.

9. Citron, 'The Mémoires,' 140.

10. Berlioz, *Memoirs*, 265.

11. *Ibid.*, 109.

12. Berlioz, *Memoirs*, 153.

13. Citron, 'The Mémoires,' 131.

14. Berlioz, *Memoirs*, 46.

15. *Ibid.*, 35.

# The Microtonal Language of Alois Hába (1893–1973)

Aonghus Ó Lochlainn is a Senior Sophister student of Music, majoring in composition.

Aonghus Ó Lochlainn

Alois Hába, the Czech composer, instrument builder and music theorist, was one of the foremost microtonalists of the twentieth century. Hailed as ‘the leading propagandist for the idea that music’s future lay somewhere between the notes,’<sup>1</sup> Hába also created several comprehensive microtonal harmonic systems, applicable to divisions of the semitone as diverse as four-fifths and sixth-tones. The purpose of this essay is to examine Hába’s harmonic system for quarter-tone music, and to consider its genesis structure, and application.

A note on terminology: I adhere in this paper to Skinner’s system of accidentals<sup>2</sup> and pitch nomenclature.<sup>3</sup> This system is an adaptation of the mod-12 pitch-class integer system common in musicology. ‘Pitch classes of the form “n.0” indicate conventional pitches, while pitch-classes of the form “n.5” indicates quarter-tone pitches.’<sup>4</sup> A similar system is used for quarter-tone intervals: ‘if the minor third (or augmented second) can be represented by  $\text{int } 3 \pmod{12}$ , then that same interval should be written as the quarter-tone interval  $\text{int } 3.0$ .’<sup>5</sup>

Hába’s system is essentially a synthesis between two strands of thought: firstly, that quarter-tonal harmony should be an extension of ‘standard’ tonality; secondly, that the system should not be contrived, but rooted in the physics of sound. Hába’s system is rigorously worked out from musical first principles, such as the nature of the overtone series, and the resultants of two (or more) combined pitches.<sup>6</sup> He also believed all

tone systems were built on the same principles but merely executed differently.<sup>7</sup> Hába sums up the goal of his system thus:

It is my concern to permeate the semitone system with more delicate nuances, not to abolish it [...] to extend the possibilities of expression already given by the older system.<sup>8</sup>

The influence of Czech folk music is also felt in his harmonies and compositions, particularly ‘microtonal usage in Moravian folk music, [in which] the major mode is stressed by quarter-tone and sixth-tone sharps, the minor by quarter-tone flats; in each case the result is to heighten the expressive effect.’<sup>9</sup> His father and brother also served as influences: they both had perfect pitch, and would make fun of Alois’ inability to discern quarter-tones, which spurred him on to develop microtonal music on a ‘classical’ scale.<sup>10</sup> Hába’s harmonic system draws heavily, however, on the underlying motives of the common practice, and Hába’s structures echo those found in the classical repertoire (e.g. ternary form in Movement V of the *Suite für Vier Posaunen*).<sup>11</sup> Hába occasionally uses microtones as embellishments or as analogues to non-microtonal functionality, which gives his music a familiarity to the ear that makes it suitable as an introduction to quarter-tonal music.

In his treatise *Harmonielehre des diatonischen-, chromatischen-, Viertel-, Drittel-, Sechstel-, und Zwölftel-Tonsystems*, Hába characterizes the quarter-tone gamut as separated into two fields, one half comprising the twelve conventional pitches and

the other half, the twelve quarter-tone pitches.<sup>12</sup> Not only does this allow for semitonal music in quarter-tone keys, it has the potential to create fascinating bitonalities, a technique which Hába fully exploits. The fourth movement of the *Suite für Vier Posaunen* uses alternation between the conventional and quarter-tone fields to 'create new voice leading connections inserted into what would otherwise be conventional chord progressions.'<sup>13</sup> Methodologies for this technique are also provided: Hába recommends contrary motion in the outer voices to smooth the transition from one field to the other.<sup>14</sup> Hába's microtonal opera, *Mátka*, also makes effective use of this concept, exemplified in the compelling 'bichromatically wailing funeral march' of the opening.<sup>15</sup>

In his vertical structures, Hába places great importance on the spacing of a chord, such that, for example, e-c' has a different nature to c'-e'. This, incidentally, also weakens the importance of octave equivalence in his system. It is further postulated, moreover, that the need to specify the registers of pitches should be vital from a theoretical and compositorial point of view.<sup>16</sup>

Alois Hába, photographed  
c. 1940. Public domain.



The possibilities of microtonal melody were as important to Hába as harmony. An example can be seen in his use of microtones as passing notes: the interval int 2.5 can be used as a passing note that divides the perfect fourth into two equal parts.<sup>17</sup> This symmetry also has the potential to lead to interesting inversional properties, and is a common feature of his microtone works.<sup>18</sup> Hába also makes use of the int 3.5 interval, which he calls the neutral *terz*, or 'neutral third',<sup>19</sup> so named because it lies exactly between an equal-tempered minor third and an equal-tempered major third<sup>20</sup>. Moreover, the neutral third can be used to create neutral triads, halfway between major and minor triads, which are symmetrical by dint of being composed of two stacked neutral thirds. 'Hába's neutral intervals possess an interesting property: the inversion of a neutral interval always produces another neutral interval, just as the inversion of a perfect interval always produces another perfect interval.'<sup>21</sup> Whether exploited melodically or harmonically, these properties add depth to Hába's system.

Hába's interest in microtonal melody as much as harmony is, in fact, a symptom of a larger aspect in his harmonic conception: namely, his theory of scales. Naturally, with the creation of new intervals, new structures for organising them arise, and Hába gives a near exhaustive account of them, along with various transpositional techniques.<sup>22</sup> Nor were these scales purely theoretical; Hába uses a symmetrical pentatonic scale generated by an interval cycle of 2.5 for the melody in the fifth movement of his trombone quartet.<sup>23</sup> Indeed, Hába's entire system is geared toward practicality, and the creative possibilities of expression it affords are considered throughout.<sup>24</sup>

Though Hába's system is rooted in the principles and practices of the tonal harmonic system, neither his music nor his quarter-tone structures can be defined as strictly tonal. Each note has its

own importance, with no hierarchy or subordination.<sup>25</sup> He even describes tones as ‘companies’ within a musical nation state.<sup>26</sup> Hába’s music sometimes mimics tonal idioms however, as Skinner demonstrates with an example from his *String Quartet No. 3* but ‘does not typically follow the norms of common-practice tonality such as harmonic syntax, voice-leading, or outer-voice counterpoint.’<sup>27</sup> Hába uses specific triadic configurations to create a sense of prolongations of tonic harmony.<sup>28</sup> Hába, like Blackwood, also uses traditional triads and seventh chords as his referential sonorities, unlike the new microtonal chords used by Ives et al., and often bases semitonal harmonies on quarter-tonal pitches.<sup>29</sup> Further to this, the Moravian style of exaggerating functionality with microtones can be seen in the use of what Hába calls sub-minor triads.<sup>30</sup>

While tone centrality does not itself suggest tonality, Hába often uses structures that serve a role similar to a traditional tonic, which Skinner refers to as ‘tonic analogues.’ Tonic analogues create a sense of repose, particularly when they appear in the bass voice in the final chord of a movement.<sup>31</sup> These tonic analogues are a significant

but not all-encompassing aspect of Hába’s harmonic system. ‘According to Tam, Hába was not interested in completely abandoning tonality.’<sup>32</sup> This sense of completion, is echoed in Hába’s concept of ‘tone centrality,’ which somewhat takes the place of tonality as a lynchpin for the system: a single tone forms a reference point for the harmony of an extended passage, appearing as a pedal, without implying the functionality of common practice harmony.<sup>33</sup> This leads to a certain familiar feel to music built of otherwise unprecedented sonorities. Hába’s understanding of microtonal harmony as an extension of common practice harmony clearly does not preclude creating new structures when the old do not prove sufficient.

We have seen, therefore, that Alois Hába’s quarter-tonal harmonic system is both valid and organic. Rather than creating a new form of tonality, it greatly expands it. It is flexible enough to allow creativity yet rigid enough to stand on its own merits. Arguably the most significant aspect of Hába’s quarter tone system is its parent-child relationship to common practice harmony; this relationship gives Hába’s quarter tone music

*Alois Hába, at the manuals of a quarter-tone harmonium.*





a reference point to ears unaccustomed to microtones, which – coupled with the rich seams of tonal colours it opens up – may well make Hába's harmonic system the key to establishing microtonal music's place in the tradition of Western art music.

1. Jeremy Nichols, 'Eccentrics and Visionaries,' *International Piano* 11/49 (January/February 2007): 32–34 (34).

2. Myles Lee Skinner, 'Toward a Quarter-Tone Syntax: Selected Analyses of Works by Blackwood, Hába, Ives, and Wyschnegradsky' (Ph.D. diss. University of Buffalo, 2006), 14

3. *Ibid.*, 20.

4. *Ibid.*, 20.

5. *Ibid.*, 22.

6. Alois Hába, *Harmonielehre des diatonischen-, chromatischen-, Viertel-, Drittel-, Sechstel-, und Zwölftel-Tonsystems* (Wien: Universal Edition, 1978), 137

7. *Ibid.*, 199.

8. Robin Stowell, *The Cambridge Companion to the String Quartet* (Cambridge: Cambridge University Press, 2003), 159.

9. Jirí Vysloužil, *Alois Hába* (unpublished, from Rich Duckworth), 2.

10. Hába, *Harmonielehre*, 135.

11. Skinner, 'Quarter-Tone Syntax.' 106.

12. Skinner, 'Quarter-Tone Syntax' 87

13. *Ibid.*, 101–102

14. *Ibid.*, 87

15. Andrew Thompson, 'Alois Hába: Mother ...,' *The Musical Times* 134/1809 (November 1993): 664 (664).

16. Hába, *Harmonielehre*, ii.

17. Skinner, 'Quarter-Tone Syntax' 41.

18. *Ibid.*, 85.

19. *Ibid.*, 23.

20. *Ibid.*, 24.

21. *Ibid.*, 26.

22. Hába, *Harmonielehre*, 186–195.

23. Skinner, 'Quarter-Tone Syntax' 36–37.

24. Hába, *Harmonielehre*, 138ff.

25. *Ibid.*, 138.

26. *Ibid.*, 137.

27. Skinner, 'Quarter-Tone Syntax' 38–42.

28. *Ibid.*, 83.

29. Skinner, 'Quarter-Tone Syntax' 39.

30. *Ibid.*, 90.

31. *Ibid.*, 88.

32. *Ibid.*, 112.

33. *Ibid.*, 87.





# *Articles*

This section is for non-scholarly writings on all aspects of music – its creation, direction, presentation and so on. – anything goes! We tried to foster a sense of seriousness without the restrictions of scholarly citation. A broad range of topics are covered here, spanning from writings on the nature of the study of early music right up until the most modern implementations of video game music in a popular 3D-platformer.

# *L'UPIC de Iannis Xenakis: In and of the 21st Century*

*Eamonn Bell is a Junior Sophister student of Music and Mathematics, specialising in musicology.*

Eamonn Bell

The invention of l'Unité Polyagogique Informatique de CEMAMu (l'UPIC) by Iannis Xenakis marked a watershed in the world of human interaction with music-making software, and was, in some sense, the extension of a logical argument premised on the composer's innovative synthesis of architecture and music first articulated in *Metastaseis* (1954). l'UPIC, though continually revised both in terms of software and hardware, can be described broadly as of three distinct elements: a digitising pen and tablet, the controller and a bank of computer-controlled oscillators hooked up to suitable amplification. A now-familiar representation of musical space with time on the x-axis and pitch on the y-axis was adopted, much as in the parabolic sketches for the characteristic multiple glissandi of *Metastaseis*. The user is invited to create musical structures using an electromagnetic pen on this surface, creating simultaneously both instructions for a series of musical events and a two-dimensional representation of those events.

Concieved as a pedagogic (or 'polyagogic' – Xenakis's neologism) tool, the installation in Paris saw visits by school children, most exploring computer music for the first time in their lives. It also served as a compositional aid for some the composer's later works, operating as a sketchpad for compositions from *Mycènes Alpha* (1978) to the esoteric *Voyage absolu des Unari vers Andromède* (1989).

As l'UPIC was revised, the capability of drawing the waveforms and the amplitude envelopes of

the sounds to be generated was introduced. This was achieved in practice by additive and, later, FM techniques. Furthermore, the possibility of sequencing 'frames' and tempo modification was introduced.

The core controller of l'UPIC, in its final incarnation, was programmed to run on an IBM-compatible PC running a Windows 3.X environment. This installation is in residence at the Centre de Compositions Musicale de Iannis Xenakis (CCMIX, previously Les Ateliers UPIC). l'UPIC did not enjoy a continuum of development and revision following the death of the composer in 2001, though the appeal of a graphic paradigm for computer music control persisted in the design of computer programmes since that date.

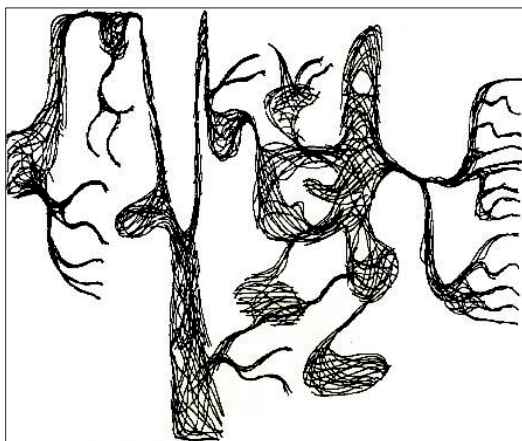
HighC (released in 2007) is a complete implementation of graphics based sequencer and synthesis package. Near-realtime synthesis of complex input frames improves the potential for reactive composition. Considering that originally, l'UPIC took many minutes to compute a single frame, HighC (and most any implementation of modern synthesis techniques) opens the door to a more spontaneous (and conversely, less reflective) mode of composing using the graphic metaphor. HighC is, however, incomplete and development appears to have ceased as of 2009.

IanniX is a standalone MIDI/OSC sequencer, the use of which would depend on external synthesis modules to approximate the user

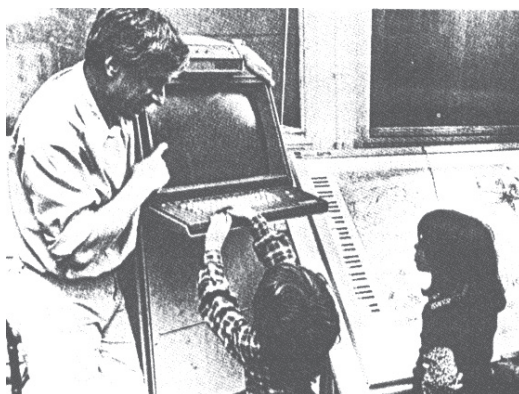
experience of l'UPIC. IanniX is undergoing continual development, and is touted as the official successor of the ideas of l'UPIC in that its development is sponsored by the French Ministry of Culture. IanniX does not inherit directly the immediacy of l'UPIC's creative process, requiring the creation of triggers and pre-ordained geometric tracks (including loops) and the explicit spatialisation of the sound-time plane as initialisation steps, which is prohibitive of immediate compositional experimentation, at least by the acolyte.

I suggest that a recreation of the basic tenets of the UPIC experience in educational institutions around the world is possible with the proliferation of interactive whiteboards and other smart-

*A UPIC-page from the sketch for Mycénes Alpha (1978). Note the characteristic textures of the electromagnetic pencil.*



*The composer with a visiting group of school children with very early incarnation of l'UPIC in the foreground, c. 1980.*



board technology. Since HighC approximates most elements of the last incarnation of the device, and is suitable for execution on the most common platforms available in institutions today (Windows and OS X), it is a sensible choice for an expedient establishment of a UPIC-like environment, with low cost and minimal configuration. While it is submitted that an essential part of the later UPIC experience was the simultaneous creation of a physical drawing of the work, I believe that the greatly decreased cost of large-format printing allows the composer to memorialise their graphic composition in similar fashion, with a reasonable delay to be allowed for in printing.

Given that component costs have dramatically decreased since 1991, and that there is a pre-existing proliferation of quality AV equipment and graphic human interaction devices in the school and university environment, it is an exciting time to embark on the re-implementation of Xenakis's 'polyagogic' interaction metaphors in the classroom and in the conservatory. In TCD, for example, the recent installation of interactive whiteboards in teaching rooms across campus, the newly-formed Centre for Music Composition and the ex-Provost's Creative Arts, Technology and Culture initiative make this institution (theoretically) a rich environment in which to study and execute such a project. The groundbreaking idea of l'UPIC may well be resuscitated in the next few years – an experiment, I believe, that is deserving of support.

# The Symphonic Scores of Dimitri Shostakovich

Alex Ryan, Sch. is a Junior Sophister student of Music, specialising in composition. His sophister dissertation is concerned with the late film music of Shostakovich

Alex Ryan

Dimitri Shostakovich provided music for over thirty Russian films during his lifetime, an output that established him as one of the most important composers to contribute to the Soviet film industry. Perhaps unsurprisingly, quite a number of Shostakovich scholars and chroniclers would have us believe this oeuvre of film music to be inferior to the composer's repertoire of concert music; some disregard it as 'bombast' or propaganda music, written solely to appeal to the masses and withholding little or no real worth.

These commentators believe that Shostakovich's interest in the new genre was minimal, that it was nothing more than a means to keep himself employed. While these notions are not unfounded, certainly – Shostakovich wrote music for a number of propaganda films, including *The Fall of Berlin* in 1949, and, given the times, having a relatively consistent and well-paying job must have been attractive – they may be misplaced. An examination of Shostakovich's own attitude toward his film and concert music will prove so.

Shostakovich's longstanding affair with cinema began in 1923, when he sat and passed an audition to accompany silent films on the piano in the Svetlaia lenta cinema in St. Petersburg. Following the death of his father in 1922, this line of work was turned to in order to provide some financial support for his remaining family; his mother and two sisters. At the same time, Shostakovich was studying in the St. Petersburg conservatory, leading a busy double life of musi-

cal academia and public performance.

While improvisatory pianistic accompaniment and specific, premeditated composition are two very different things, it may still be worth wondering how the two aspects of the composer's musical identity, the cinematic and the classical, initially appealed to him. Judging from a letter to his piano teacher Leonid Nikolaev from 1925, the latter seems to have taken precedence:

I'm in a fix because of my cinema work [...] when I come home the music rings in my ears and the hateful film characters keep me awake until four or five. [...] Ugly thoughts force themselves into my mind [...] hopefully this will soon be over and I'll be able to study serious piano playing again.

The sentiment expressed here is one in sync with that of the majority of Shostakovich scholars; the cinema, as a place of occupation, served only financial purposes and anything associated with it musically had no artistic value whatsoever. Indeed, Shostakovich often used his time in the cinema to experiment with his 'real' compositions, on one occasion rehearsing his *Piano Trio No. 1* with two fellow students in order to accompany the film being screened. To be sure, it's clear that, at this stage in his life, the classical side of his musical education was considerably more important to him than his cinematic ventures. When it came to actually composing for films, however, this preferential attitude did not persist.

Shostakovich's first film score was for *New Babylon* in 1929, directed by Leon Trauberg and Grigori Kozintsev, both of whom he would

return to later in his film composing career. As the development of technology in Russia was slightly behind that of the West – whose first film to contain inherent sound, *The Jazz Singer*, was created in 1927 – *New Babylon* was silent (it had no audible dialogue or sound effects).

This, of course, gave Shostakovich a considerable amount of creative freedom, as his music would be the only thing occupying audible space in the film. In light of this, and with the emergence of synchronized sound just around the corner, the score to *New Babylon* would soon become exceptional. In any case, an article written by the then twenty-two year-old composer a week before the film's release, in which he discusses both his own score and the general state of contemporary Soviet film music, is rather revealing:

It's time to take cinema music in hand, to eliminate the bungling and the inartistic and to thoroughly clean the Augean stable. The only way to do this is to write special music.

Any trace of the vehement contempt the composer previously held for cinematic accompaniment is absent from these lines. In its stead is an unprecedented sense of respect for the new genre, a recognition of its artistic potential and,

most strikingly, a resolve to single-handedly lead it to greater heights. Cinema is no longer serving the mere material role it once did.

A comment from the same article concerning the content of the *New Babylon* score is particularly pertinent: Shostakovich claims that the music 'maintains an unbroken symphonic tone throughout,' a notion echoed by a number of observers in relation to several of his later scores, particularly his last, *King Lear* (1970), which, 'in terms of its language, comes closest to his symphonic works.' What one may deem 'symphonic' in a musical work and whether the score to *New Babylon* or *King Lear* is in accordance with such preconceptions is immaterial. What is relevant here is the composer's approach to film music composition and how it compares with his approach to symphonic composition; the above quote suggests that the disparity between the two is minimal, and perhaps even non-existent.

It may be dangerous to speculate as to a composer's attitude toward a particular genre, especially when, according to that genre, music may often be rendered inaudible due to dialogue or sound effects or have its artistic integrity damaged by an unforgiving edit or an altered starting point. Certainly in the case of Shostakovich, there seems to be a single approach to orchestral composition present, not a separate one for each genre nor a preference for one or the other. Nevertheless, as this single approach is a consistently symphonic one, we can at least say that Shostakovich was a symphonist first and a film composer second.

Dimitri Shostakovich,  
photographed c. 1930.



# Open Form in *The Legend of Zelda: Ocarina of Time*

*Keith is a first year PhD student in the Department of Music, and would have gotten away with it if it wasn't for those damn kids.*

Keith Hennigan

Video game music differs from film music, concert music and almost any other type of music. Why? To put it simply, video game music has to take user interaction into account. Though it may often ape the styles, tropes and forms of other genres (especially those of film music), music and audio in video games must be designed in such a way as to link in with the gameplay, whatever that may constitute. In most cases, game audio designers will set the bar higher than simply linking-in with gameplay, and seek to enhance or enrich the gameplay through intelligent and interesting use of sound effects, music and dialogue.

While many games may use licensed music, or music which replicates popular styles, it is predominantly the domain of adventure and role-playing games (RPGs), either single-player or online multi-player versions, where game music is at its most accomplished. The nature of such games is often very tightly linked with their gameworlds; indeed, the theory has been put forward that much gameplay is designed around 'levels' or locations and their exploration. When composing music for them, and deciding how best to incorporate it, a similarly location-based method is by far the most prevalent.

With the non-linear nature of gameplay in mind, we accept that it is perfectly normal for a player to spend any indeterminate length of time in a given part of a game. Perhaps they are attempting to complete a task, or simply pestering some non-playable characters for their own extra-

narrative entertainment. Whatever the reason, the player may remain in a location for five minutes or a full hour – the game itself has no way of knowing how long it will be. Equally, the music has no way of knowing how long it will be required to play for.

Down the years, many different strategies to deal with this problem have been developed and applied. The most common, of course, and associated with video game music since its inception in the 1970s, is looping. If a level can last for any length of time, then why not simply write a piece of music which will loop continuously as long as the level is being played?

As anyone would (correctly) assume, an endless loop of the same piece(s) of music can get extremely tedious, to the point of frustration and irritation on the part of the player. To be punished with the same short piece of music looping ad infinitum while they struggle to progress through the game may result in a player giving up sooner, turning off and conceivably not returning to a game. Such a reaction may be a little extreme (unless the music is really awful), but it is true to say that annoying musical loops have detracted from gamers' enjoyment for many years, and are a negative cliché which the field of game audio has yet to shake off.

Looping is still prevalent in game audio design because, to put it simply, it works. It is one of the most effective tools a composer has to cope with non-linear game design. How, then, can



the tedium of looping be combatted? Numerous techniques and developments of looping have been tried, but I would like to present one famous example here.

The game in question is the well-known classic *Ocarina of Time* (OoT) from the *Legend of Zelda* series (1998). Unsurprisingly for a game titled with a musical instrument, music plays a fairly important part in the gameplay of OoT, necessitating an interesting and engaging soundtrack, rather than one with the potential to bore or irritate the player. In the location-based layout of the game, there is one large central area named Hyrule Field in which the player will inevitably spend a lot of time; simply traversing the field to get from one location to another can take a considerable length of time. With less engaging gameplay to be found while travelling between areas, the music will naturally receive more focus from the gamer. Using a simple looped piece of music in this instance is surely asking for trouble; no matter how accomplished the music may be, the inescapable numerous repetitions will most likely become irritating for anyone. So, to counter this, the audio designers created a piece of music for Hyrule Field in ‘open’ or ‘recombinatorial’ form.

Upon entering the field, or as day breaks while the player there (there is no music heard here

during night-time in the game), an introductory section is played to the Hyrule Field theme. The remainder of the piece, however, is structurally unfixed. The game’s audio engine contains a number of individual eight-bar music segments, which can be cued for playback one after another in any order at all. It is noteworthy that the music has been composed in such a way that any section can follow any other, while maintaining musical coherence and not audibly jarring at any point.

Any predilection on the player’s part to become irritated with repetitive music is, in this way, subtly and carefully avoided. Though a gamer will certainly recognise any of the component sections as belonging to the Hyrule Field theme, those who are unaware of the mechanics behind the composition and playback may be curious as to why they can’t recognise or recall the overall structure of the piece, as they probably can with other pieces from the same game.

While still using a reasonably small amount of musical material, the audio designers for OoT and the composer Koji Kondo created a workable solution to the problem of annoyingly repetitive, looping music, and implemented it in an area where a player of the game would necessarily spend considerable time. Though the same audio segments will be heard by the player a large number of times, it is the simple removal of linear progression – one segment always following another – which enables the piece to play for far longer without becoming annoying.

*The protagonist and player-character, Link, from Ocarina of Time reaches Hyrule Field.*

© 1998 Nintendo Co.



# Early Music, Contemporary Music and Blind Spiders

*Margaret Bridge, Sch. is a Senior Sophister student of Music.*

Margaret Bridge

For those of you that don't know, the Trinity music degree does something which at first glance seems a little nonsensical. History and Repertoire is compulsory throughout the four year course, but it begins in first year with Baroque music, seemingly "ends" in third year with contemporary music and then, in an alarming non sequitur, returns to Medieval and Renaissance music in final year. I can't vouch for our lecturers' logic (four years has definitely taught me the dangers of that, if nothing else!) but having nearly completed my final year, I'm beginning to see the sense in this structure. As we approach the end of fourth year, and start to rediscover the topics with which we began first year, there's a pleasing sense of having come full circle.

The significance of this is more than just the satisfaction of closure that comes with neatly wrapping up the box of one thousand years of history as opposed to finishing the course at the still-running tap of contemporary music, although it's not entirely unrelated. For me, the final year of study, in the very act of returning to the roots of our Western Music Tradition, has shaken some of one's strongest assumptions about the development of that same repertoire.

After the multiplicity of concepts, styles and ideas that drove 20th century music, it was very comforting to be told on our first day of fourth-year history that this year, we were going to be told what "music" actually was – something that had been increasingly escaping definition over the previous three years. I can't actually recall an answer to the question, except for something about composing by numbers, but I think that in general, we were supposed to work it out over the coming year, and if I'm still no closer to a satisfying definition, I have at least come to question most of the ones previously handed to me.

Studying early music stridently dispels any notions one may be harbouring about the sanctity of composer intentions, and the importance of authenticity. Given the debates that have raged over the years about historically informed performance practice and "authentic" performances of early music, it's deeply smugly pleasing to study early music and realise that such concepts would have held very little truck with many composers of the fourteenth and fifteenth centu-

*Score of Baude Cordier's canon "Tout par compas suy composés" from the Chantilly Codex. (c. 1350–1400)*





ries. It seems that instruments would frequently supply parts where there were not voices enough and pieces could be re-arranged to a certain degree, as the situation demanded.

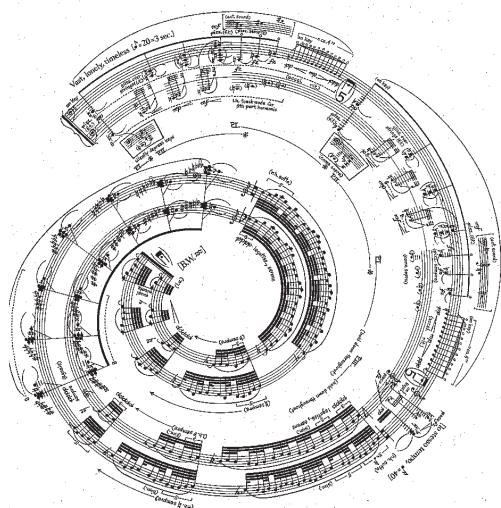
Conducting a set of canticles by Nathaniel Patrick recently, I noticed several alternative bars for the alto line; the alternative bars had come from one source out of five but were so distinct in character that they couldn't have been a "mistake." Much of the work done in producing editions of early music is in ironing out differences between sources and trying to work out the "true" "authentic" version yet these bars were clearly just changed to liven up the otherwise admittedly boring few bars.

As to the sanctity of compositional originality, theft was rife among early music composers, whether it be a short motive around which to construct an entire mass, an entire vocal line to act as a cantus firmus for a new piece, or even the re-appropriation of an entire chanson for a mass movement. It's hard to imagine cases like that today not ending up in court. If we consider cover versions in pop music, it's probably

the closest thing we get to the sort of practices that were par for the course – and indeed, that's not the only way in which the ideology of pop music is much closer to early music than that of contemporary "art" music; in both cases, the importance of a paying audience, be it a wealthy papal patron or teenagers with too much pocket money, had to be considered.

It is these sorts of ideological underpinnings that offer the greatest challenge to the commonly construed narrative of western music history; that it has progressed, developed towards a perfect end. The activities of the twentieth century have one a long way toward dispelling that myth, but still, there are some who would insist that actually, music achieved that end, shortly before Schoenberg *et al* came on board and ruined everything with their highfalutin notions. Let us, however, go back to the "beginning," and study modes and the emergence of tonality, look at how seemingly a-musical events like the reformation and the counter-reformation changed the course of music for good, listen and realise how much contemporary composers have adapted medieval music to their own compositional ends. If we do all of that, we realise rapidly that all music is, was and ever has been, is a matter of taste. Art and expression enter the arena at different times, but only as a matter of taste. Schoenberg's philosophy of music is different to that of the Romantics, to that of Mozart, and it certainly doesn't appear on closer examination to be anything like as close to that of the Flemish School as he would have liked to think – but then, the principles guiding the composition of them all were different, radically so. As the blind spider in the cave will tell you, evolution is about adaption, not necessarily progression.

Score of George Crumb's  
"Spiral Galaxy (Aquarius)" from *Makrokosmos*  
(1979).



# An English Composer?

*Eoghan Desmond is a Senior Sophister composition major. When he's not agonising over the editorial, he can be found huddled under his desk trying not to panic over the fact that he has to finish college soon.*

## Eoghan Desmond

I recently had to present on the rather obscure composer Kaikhosru Shapjuri Sorabji. While reading one of his manifestos, *Mi Contra Fa*, I came across a pretty fiery refutation of the title given to him by the reigning monarch of 'British' composer. Sorabji was born to a Parsi father, and a Spanish-Sicilian mother, and always firmly identified with his paternal heritage. In his early thirties he travelled to India and underwent a Zoroastrian baptism, legally changing his name from Leon Dudley Sorabji to Kaikhosru Shapjuri Sorabji. He had been calling himself Dudley Sorabji Shapurji from at least 1913, when he met Peter Warlock, who had a profound impact on his life.

Having analysed a piece or two by Sorabji (including the gargantuan *Opus Clavicembalisticum* – hereafter OC) I can confidently state that Sorabji's music certainly features enough characteristics of contemporaneous English music that he can be labelled an English composer, despite his protestations. His polyphony is predominantly conjunct (that is, it moves by step), a feature of English music noted as early as Purcell's time, by Roger North. Purcell and Elgar scholar Dr. Martin Adams was able to spot Jackson's *O Sacrum Convivium* as the work of an English composer after having seen it for about 3 seconds because of the preponderance of stepwise movement. Most damning, however, is the profusion of English Cadence figures scattered throughout his music. It occurs 25 or so times in the first hour of OC, and in a number of places throughout his other work, notably in the song for baritone, 'La

Fidélité' at a point of textual significance: the end of intimacy with an old friend. Interestingly, this song was written at a time when the friendship between Sorabji and Warlock was under terrible strain, due to artistic disagreements on the content of their journal, *The Sackbutt*.

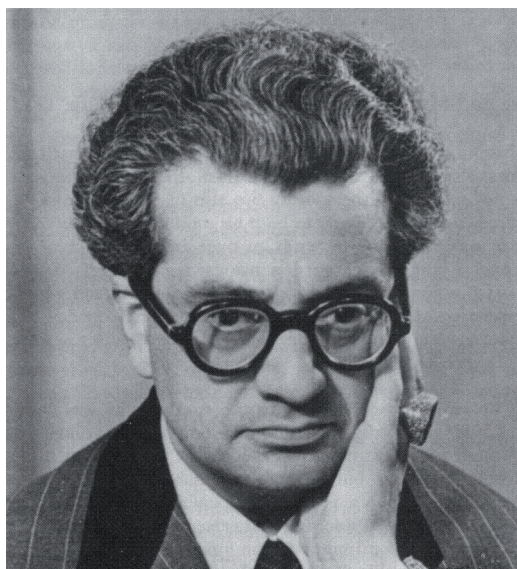
Of course, the music of composers of other nationalities contains stepwise movement and English Cadence figures, and they couldn't be said to be English in the slightest. Notably, the end of Durufle's *Requiem* outlines an English cadence. However, Sorabji's music is almost exclusively conjunct, across his oeuvre, and while the cadential figures in, for example, the Durufle, come about as a result of interesting voice leading, in Sorabji, they are key melodic figures, as they are in Vaughan Williams, Leighton, Holst, Howells, Finzi, and a number of other contemporaneous composers, particularly the music of Warlock. The *Capriol Suite*, possibly Warlock's most famous work, is heavily laden with them.

Of course, the question of his heritage must also be addressed: How can a composer born of non-English parents be considered English? The following short (and by no means exhaustive) list of Sorabji's peers should easily resolve this:

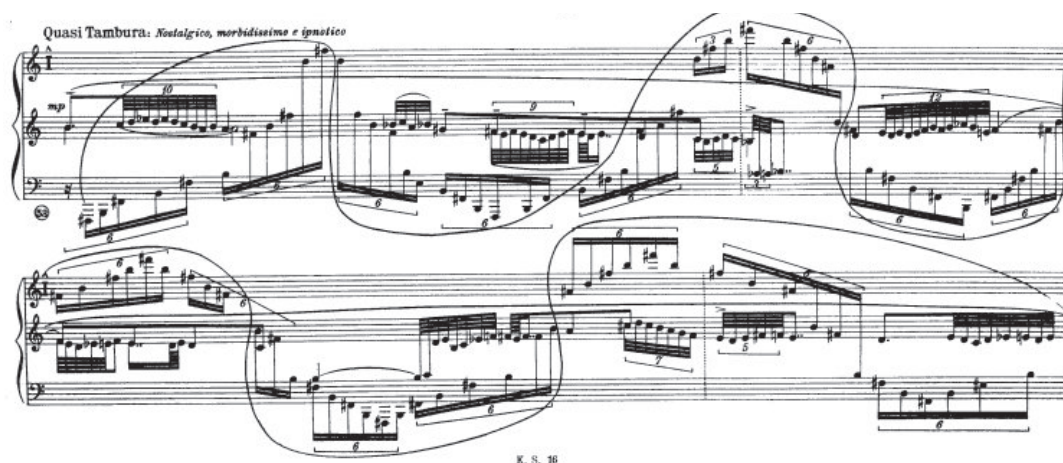
Holst – Scandinavian  
Vaughan Williams – Welsh  
Finzi – Italian/Jewish  
Warlock – Welsh  
Delius – German  
Van Dieren – Dutch

No one would dare to call any of these composers anything other than quintessentially English nowadays, and yet there is still a reluctance to describe Sorabji as such. Perhaps it is because his music is heavily influenced by Persian culture and history (the vast length and detail are both derived from his heritage), but this can be said of others too. Holst has Germanic flavouring.

*Kaikhosru Shapurji Sorabji photographed in 1945 by Joan Muspratt.*



*An excerpt from Sorabji's piano transcription of 'Feria' from Ravel's Rhapsodie Espagnole, demonstrating notably idiosyncratic slurring conventions.*



Ravel's influence is clear in Vaughan Williams, and by extension, Howells and Finzi. Delius could well be American! What all of these composers, along with Sorabji, have in common is a sense of the pastoral, a romantic ideal that fights against the circular masturbation that had become Victorian musicology, and most importantly, a striving for a unique, personal voice that is independent of Wagner. Vaughan Williams found this in his study with Ravel and passed it onto what essentially became a whole, loosely bound school of New English Romantics.

So, I think it was really the word 'British' that Sorabji was railing against in his essay in *Mi Contra Fa*. British meant Stanford, Bairstow, Brewer, Dyson, a whole crowd of bombastic, imperial composers, whose music, while superb in its own right, cannot be said to be anything but derivative of the European 19th century, particularly Wagnerism. To Sorabji and his contemporaries, English may have meant the same thing, but in this 21st Century, several decades after the last of these passed on, we can look back and confidently put Sorabji in his rightful place with his pastoral contemporaries, as an English composer.

# On Orchestral Conducting

*Matt Rafter is a Junior Sophister student of Music, and ex-committee member of the DU Orchestral Society.*

Matt Rafter

Of all of the performers onstage, who makes the least sound?

It's them at the front, waving their arms about and seemingly running the show. It's a position many musicians aspire to at some point: a position which embodies the highest levels of musical knowledge and interpretation; a position which carries great responsibility; a position which, at the highest level, often takes precedence over the orchestra itself when naming a recording. It is a discipline that has always produced, since its nineteenth-century inception, superstars of the western symphonic tradition. Still they come, too, as the iconic hairstyle of Gustavo Dudamel spreads across YouTube.

As musicians, however, we shall always arrive back at the same old quarrel: what is the role of the person standing in front of this great mass of talented musicians? I approach this question with very meagre experience holding the baton, though somewhat more playing under it. I claim no specialist knowledge in the field, but as the practice is highly subjective I have a number of views on what makes a good conductor.

Whether you noticed it or not, one of the main preconceptions lies in the above paragraph: that the orchestra plays 'under' the conductor. This is not just a figure of speech, or a reference to the fact that one is standing while most others are seated. In the lay man's eyes, it must seem as though it could not be any other way; the music follows every gesture of the conductor, from the

very small to the (often unfortunately) large. This is how great music is made, through precision and a unified interpretation. Therefore we can understand the under-ness when describing the relationship between conductor and orchestra.

In reality the relationship is far more complex. Let us take for granted that the conductor is not just there to beat time, and focus on the side of interpretation. Consider the typical process: The conductor has a conception in his or her head of what the music should sound like; they will be able to convey this to the musicians with varying degrees of success, based on their ability in the position; the musicians receive this message from the conductor, and how they receive it is first and foremost coloured by their impression of the conductor; the musician, each with their own ego and level of technical ability, then adds the conductor's message to the notes on the page in front of them. Only then do we get the sound, and the conductor must then react to this sound to keep the interpretation moving forward.

To say that this procedure is collaborative is an understatement. Good communication is only the beginning; what is equally important is a mutual respect. Just as the conductor must not get carried away in self-indulgence, the musician need not feel constrained to being humble in service. Eye contact is preached to perhaps be the conductor's most important tool, but this should not be just to let the player feel what the conductor wants. The wonderful power of human empathy allows us to tell a huge amount

from the shortest of shared glances, and so the conductor must know how their musicians are feeling, what they are prepared to say. A great conductor is always a great leader: a great leader is not one who listens only to their own voice.

In short, an orchestral performance is made up of on average 50–80 people, and the very same number of egos. Respect must work both ways

for a successful interpretation. While great, powerful conductors appear to loom down over orchestra and audience alike, the musicians on-stage do not ever operate under their leader; they make music with them. What a bizarre system it is, that they who make the least sound take the longest bow!

*From top to bottom: Leonard Bernstein, Gustavo Dudamel, Igor Stravinsky.*







# *Scores*

It should come as no surprise that Trinity College, Dublin plays host to a coven of aspiring and aspired composers. Here are selections from the choral output of two Sophister students: a teaser from Éna Brennan's setting for SATB chorus of Baudelaire's *L'Étranger* and Eoghan Desmond's cheeky catches, for vocal consort.

*Writings About Music* will continue to provide, in the future, this outlet for practical new music – written for and by students of the university.

**L'Étranger**  
(The Stranger)

Poem by Charles Baudelaire  
Music by ~~Albert Camus~~  
Éna Brennan

Floating, like whispers in the summer sun (♩ = c.80)

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

SOPRANO

ALTO

TENOR

BASS

8 **A** Calm ♩=90

Qui aimes\_\_\_\_\_ tu le mieux, homme én - ig - ma - tique, dis?

Qui aimes\_\_\_\_\_ tu le mieux, homme én - ig - ma - tique, dis?

Qui aimes\_\_\_\_\_ tu le mieux, homme én - ig - ma - tique, dis?

Qui aimes\_\_\_\_\_ tu le mieux, homme én - ig - ma - tique, dis?

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The above is an excerpt from a longer choral work by Éna Brennan. For further information, a recording and to obtain the full score, visit <http://writingsaboutmusic.wordpress.com>



2

16

*mf* Je n'ai ni père, ni mère, ni soeur, ni frère

*mf* Je n'ai ni père, ni mère, ni soeur, ni frère

*pp* ton père? A

*pp* ton père? ta mère?

*pp* ton père? ta soeur?

*p* ton frère?

=

27

*mf* Vous vous ser-viez la d'une pa-rolé dont le sens m'est res-té jus-qu'a ce jour in-con - nu

*p* tes a - mis? *pp* Mm

*p* tes a - mis? *pp* Mm

*p* tes a - mis? *pp* Mm

*p* A *pp* Mm

*Faithfully dedicated to the staff, fellows, scholars, students and alumni of Trinity College, Dublin.*

# The University Catch

Music/Text by Eoghan Desmond

Primus

A toast to our fair Tri - ni - ty, Hi - ber - nia's Un - i - ver - si - ty, be -

Secundus

Our chief - est plea - sure is the bar, the Pav - i - lion bar, is the bar, with

Tertius

Foun - ded by a mon - arch of such ver - tue she re -

Quartus

If Os - car Wilde were here, he'd fill us full of beer, 'tis

5

Prim.

side us there's no real de - gree, much less in U - C - D!

Sec.

such a place to stay a show'r of rain shall ne ver us dis - may.

Tert.

mains in our hearts, there all to stay 'til wine our brains de - cay.

Quart.

al - um - ni like he that make our count - ry of us proud.

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# The Christmas Catch

## Ceremonies for Christmas

Robert Herrick, 1591-1674

Eoghan Desmond

Primus

8 Come, bring with noise, My mer - ry, mer - ry boys, The

Secundus

8 With the last years brand, Light the new block, and For

Tertius

8 Drink now the strong beer, Cut the white loaf

Prim.

8 3 Christ - mas Log to the fi - ring; While my good

Sec.

8 good suc - cess in his spen - ding, On your Psal - tries

Tert.

8 here, The while the meat is a - shred - ding, For the rare mince -

Prim.

8 6 Dame, she Bids ye all be free; And drink to your heart's de - si - ring.

Sec.

8 play, That sweet luck may Come while the log is a tin - ding.

Tert.

8 pie And the plums stand by To fill the paste that's a knea - ding.

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## *The TCD Association and Trust*

For further information visit:

*[www.tcd.ie/alumni/](http://www.tcd.ie/alumni/)*

The Trinity College Dublin (TCD) Association and Trust provide grant support for a wide variety of College projects where funding is not available from mainstream resources. Its committee, with administrative support from Trinity Foundation, is made up of Trinity graduates who operate on a volunteer basis.

One of the main sources of funding for the TCD Association and Trust comes from the TCD Affinity Credit Card. With over 10,000 cardholders to date, a percentage of the annual turnover on these cards is donated back to College by Bank of Ireland.

TCD Association and Trust also hosts annual social events on campus that maintain and strengthen links between alumni and the College community. These social events are self-funding and often generate a surplus which contributes to funding College projects.

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