

# *Music Preferred*

Essays in Musicology, Cultural History  
and Analysis in Honour of Harry White

Edited by Lorraine Byrne Bodley



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Professional Photo: Professor Harry White, DMus (NUI) PhD (Dubl) FRIAM MRIA MAE,  
UCD School of Music

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*Lorraine Byrne Bodley*

Dublin, April 2018

## CONTENTS

NOTES ON CONTRIBUTORS	1
FOREWORD by Gerard Gillen (Maynooth University and Titular Organist, St. Mary's Pro-Cathedral)	15
INTRODUCTION by Lorraine Byrne Bodley (Maynooth University) and Robin Elliot (University of Toronto)	19
PART ONE: THE MUSICAL BAROQUE	
Julian HORTON (Durham University): J. S. Bach's Fugue in C sharp minor, <i>Well-Tempered Clavier</i> , Book I and the Autonomy of the Musical Work	41
Lorenz WELKER (Ludwig-Maximilians-Universität, Munich): Johann Joseph Fux's <i>Sonata à 4</i> in G (K. 347): Further Considerations on its Source, Style, Context and Authorship	67
Tassilo ERHARDT (Liverpool Hope University): Johann Joseph Fux' Church Music in its Spiritual and Liturgical Contexts	85
Jen-yen CHEN (National Taiwan University): The Musical Baroque in China: Interactions and Conflicts	107
Denis COLLINS (The University of Queensland, Australia): Canon in Baroque Italy: Paolo Agostini's Collections of Masses, Motets and Counterpoints from 1627	117
PART TWO: MUSIC IN IRELAND	
Kerry HOUSTON (DIT Conservatory of Music and Drama): John Mathews: A Specimen of Georgian Ignorance?	143
Ita BEAUSANG (DIT Conservatory of Music and Drama): <i>There is a calm for those who weep</i> : William Shore's New Edition of a Chorale by John [sic] Sebastian Bach	159
Axel KLEIN (Frankfurt): "No, Sir, the Irish are not musical": Some Historic (?) Debates on Irish Musicality	167



Adrian SCAHILL (Maynooth University): “That vulgar strummer”: The Piano and Traditional Music in the Gaelic Revival	183
Maria McHALE (DIT Conservatory of Music and Drama): “Hopes for regeneration”: Opera in Revivalist Dublin, 1900–1916	203
Karol MULLANEY-DIGNAM (University of Limerick): “What do we mean by Irish music?” The Politics of State-Sponsored Music Publication in Independent Ireland	217
Ruth STANLEY (Cork Institute of Technology): “Jazzing the soul of the Nation away”: The Hidden History of Jazz in Ireland and Northern Ireland During the Interwar Years	231
Gearóid Ó HALLMHURÁIN (Concordia University Montreal): Sonic Icon, Music Pilgrimage: Creating an Irish World Music Capital	251
Méabh Ní FHUARTHÁIN (NUI Galway): “In the mood for dancing”: Emigrant, Pop and Female	263
Gareth COX (Mary Immaculate College, University of Limerick): Aloys Fleischmann’s <i>Games</i> (1990)	281
Denise NEARY (Royal Irish Academy of Music): The Development of Music Performance as Artistic Research in Ireland	293
Michael MURPHY (Mary Immaculate College, University of Limerick): “Irish” Musicology and Musicology in Ireland: Grattan Flood, Bewerunge, Harrison, White	307
PART THREE: MUSIC AND LITERATURE	
Declan KIBERD (University of Notre Dame): The New Policeman	325
Gerry SMYTH (Liverpool John Moores University): Moore, Wagner, Joyce: <i>Evelyn Innes</i> and the Irish Wagnerian Novel	335
John O’FLYNN (Dublin City University): Alex North, James Joyce, and John Huston’s <i>The Dead</i> (1987)	351
Patrick ZUK (Durham University): <i>L’ami inconnu</i> : Nataliya Esposito and Ivan Bunin	373

#### PART FOUR: AUSTRO-GERMANIC TRADITIONS

- Michael HÜTTLER (Don Juan Archiv, Vienna): Hof- and Domkapellmeister Johann Joseph Frieber (1724–1799) and his Singspiele 393
- Anne HYLAND (University of Manchester): Tautology or Teleology? Reconsidering Repetition and Difference in Two Schubertian Symphonic First Movements 409
- Susan YOUENS (University of Notre Dame): Of Anthropophagy, the Abolitionist Movement, and Brahms: An unlikely Conjunction 431
- Shane McMAHON (UCD Humanities Institute): The Moth-Eaten Musical Brocade: Narrative and the Limits of the Musical Imagination 471
- David COOPER (University of Leeds): *Die zweite Heimat*: Musical Personae in a Second Home 489
- Glenn STANLEY (University of Connecticut): Brechtian *Fidelio* Performances in West Germany: 1968 to the New Millennium 505
- Nicole GRIMES (University of California, Irvine): Brahms as a Vanishing Point in the music of Wolfgang Rihm: Reflections on *Klavierstück Nr. 6* 523

#### PART FIVE: MUSIC IN BRITAIN

- Pauline GRAHAM (Griffith College): Intimations of Eternity in the Creeds from William Byrd's Five-Voice Mass and Great Service 553
- John CUNNINGHAM (Bangor University): "An Irishman in an opera!": Music and Nationalism on the London Stage in the Mid-1770s 573
- Jeremy DIBBLE (Durham University): Canon Thomas Hudson, Clergyman Musician, Cambridge Don and the Hovingham 'Experiment' 597
- William A. EVERETT (University of Missouri – Kansas City): The Great War, Propaganda, and Orientalist Musical Theatre: The Twin Histories of *Katinka* and *Chu Chin Chow* 615
- Richard ALDOUS (Bard College): "Flash Harry": Sir Malcolm Sargent and the Progress of Music in England 631

PART SIX: MUSIC HISTORIES WORLDWIDE

- Philip V. BOHLMAN (University of Chicago): Worlds Apart: Resounding Selves and Others on Islands of Music History 645
- Ivano CAVALLINI (University of Palermo): A Counter-Reformation Reaction to Slovenian and Croatian Protestantism: The Symbol of St. Athanasius in a Creed of 1624 661
- Stanislav TUKSAR (University of Zagreb): Musical Prints from c.1750–1815 in the Dubrovnik Franciscan Music Collection (HR-Dsmb) 685
- Vjera KATALINIC (Croatian Academy of Sciences and Arts, Zagreb): Routes of Travels and Points of Encounters Observed Through Musical Borrowings: The Case of Giovanni Giornovich/Ivan Jarnović, an 18<sup>th</sup>-Century Itinerant Violin Virtuoso 701
- Jan SMACZNY (Queen's University Belfast): Antonín Dvořák in the Salon: A Composer Emerges from the Shadows 717
- Jaime JONES (University College Dublin): Singing the Way: Music as Pilgrimage in Maharashtra 727

PART SEVEN: MUSIC AND POETRY

- John BUCKLEY (Dublin City University): A Setting of Harry White's Sonnet *Bardolino* from *Polite Forms* (2012) for Baritone and Piano 749
- AFTERWORD by Iain FENLON (King's College Cambridge) 757
- HARRY WHITE: LIST OF PUBLICATIONS 761

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**Denis Collins** studied Music at University College Dublin where he had the privilege in his final year to take lectures with Harry White who had just started as a Junior Lecturer in the Department (as it was then) of Music. Harry's warmth and brilliance as an educator and his unstinting support and mentorship were invaluable to an aspiring scholar, while Harry's research trajectory inspired vigorous and inquisitive musicological enquiry amongst all who came into contact with him. Denis Collins completed a PhD in Musicology at Stanford University and is currently a Senior Lecturer at the University of Queensland, Australia. His research interests are in canon and related contrapuntal procedures in Western music before 1800. He has been an Associate Investigator with the Australian Research Council's Centre of Excellence for the History of Emotions in Europe, 1100–1800, and he is a Chief Investigator in an Australian Research Council Discovery Grant that is examining canonic techniques and musical change, c.1330–c.1530. Recent and forthcoming articles are in *Music Analysis*, *Musicology Australia*, *BACH*, and *Musica Disciplina*. He is the author of the article on Counterpoint in *Oxford Bibliographies Online*, and he has contributed to the chapter on music and dance in the *Bloomsbury Cultural History of Emotions*, volume 3, 1300–1600.

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on the theological contexts of Handel's *Messiah* received several international awards, including the prestigious Erasmus Research Prize. His current research focuses on sacred music at the imperial court chapel in Vienna, in particular the work of chapel master Antonio Bertali (c.1605–1669), research which was initially funded by a major research grant from the Dutch Research Council. Erhardt came to Liverpool from Utrecht University's Roosevelt Academy and the Royal Conservatoire in The Hague, where he taught for eight years. Previously, he studied baroque violin in The Hague and London, Theology at Oxford University's St Benet's Hall, and musicology at the University of Utrecht where he gained his PhD with the highest distinction.

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Dublin Professor Gillen has overseen the expansion of the Music Department in undergraduate and postgraduate programmes, for example, new diplomas in Musicology Technology and Church Music. He also directed the University Choral Society from October 1985 until April 2007. Gillen is a first-class honours graduate of University College Dublin and Oxford. Professor Gillen's interest lie in the areas of Catholic church music, organ building and performance practice. He was honoured as the John Betts Fellow in 1992 at the University of Oxford and since 1993 he has been chair of the Irish Episcopal Commission's Advisory Committee on Church Music. He is also the general editor (with Harry White of UCD) of the bi-annual Irish Musical Studies.

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ern India. Recent publications include a chapter in the *Cambridge History of World Music*, and a 2016 article on pilgrimage for the *Yale Journal of Music and Religion*. She is currently working on the monograph *Music and Devotion in India* for the Routledge Focus series. In addition to her work on Hinduism, Jaime also works with punk and underground rock communities in Dublin, investigating issues of place, network, and self-curation. She served as Chair of the International Council for Traditional Music, Ireland, and she is the co-founder of the National Concert Hall Gamelan Orchestra in Dublin.

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**Declan Kiberd** is Keough Professor of Irish Studies at University of Notre Dame. Among his books are *Synge and the Irish Language* (1979), *Men and Feminism in Modern Literature* (1985), *Idir Dhá Chultúr* (1991), *Inventing Ireland* (1995), *Irish Classics* (2000), *The Irish Writer and the World* (2005), *Ulysses and Us* (2009), and *After Ireland* (2017). He co-edited (with PJ Mathews) *Handbook of the Irish Revival 1891–1922* (2015). He was Professor of Anglo-Irish literature for many years at University College Dublin.

**Axel Klein** is an independent scholar based in Frankfurt am Main, Germany, and a Research Associate of the Research Foundation for Music in Ireland (RFMI). He studied at Universität Hildesheim and Trinity College Dublin (1984–90) and received a PhD in musicology from Hildesheim in 1995. Specialising in Irish art music of the 19th and 20th centuries, he has published three monographs and co-edited two further publications, besides numerous contributions to symposia and academic journals. He was an advisor to the multi-volume German encyclopaedia *Die Musik in Geschichte und Gegenwart* (1996–2008) and an Advisory Editor of the *Encyclopaedia of Music in Ireland* (Dublin, 2013) and has contributed to the *New Grove Dictionary of Music and Musicians* (London, 2001) and the *Dictionary of Irish Biography* (Cambridge, 2009). In 2015, he was elected Corresponding Member of the Society for Musicology in Ireland (SMI).

**Maria McHale** was an IRCHSS Postdoctoral Fellow in Music at University College Dublin between 2007 and 2009, before moving to the DIT Conservatory of Music and Drama, where she is now Lecturer in Musicology. Her research interests lie in late-nineteenth and early-twentieth-century Irish and British musical culture. She was joint executive editor of the *Encyclopaedia of Music in Ireland* (UCD Press, 2013) and has received funding from the Irish Research Council for the projects ‘Music at the Abbey Theatre’ and ‘Music in Ireland: 1916 and Beyond’. With Michael Murphy and Kerry Houston, she is co-editor of *Irish Musical Studies 12* (Four Courts Press, 2018), an essay collection on documents of Irish music history in the long nineteenth century.

**Shane McMahon** is a musicologist and historian. He received his PhD from University College Dublin, with a dissertation titled ‘The Fabric of Time: Richard Wagner and the Antinomies of Modernity’, which was supervised by Harry White and funded by the Irish Research Council. He is a Research Associate of the UCD Humanities Institute, where his work, drawing on the perspectives and methodologies of the anthropology and sociology of religion, explores the sacred paradigms and religious narratives underpinning secular 19th-century music.

**Michael Murphy** has lectured in the Department of Music, Mary Immaculate College, Limerick since 2001. He co-edited *Musical Constructions of Nationalism* with Harry White (Cork University Press, 2001), *Music in Nineteenth-Century Ireland* (Irish Musical Studies vol. 9) with Jan Smaczny (Four Courts Press, 2007), and *Documents of Irish Music History* (Irish Musical Studies vol. 12) with Maria McHale and Kerry Houston (Four Courts Press, 2018). He was involved in editing and contributing to the *Encyclopaedia of Music in Ireland* (ed. Harry White and Barra Boydell (UCD Press, 2013)). Since its inception in 2003, he has been a member of the Council of the Society for Musicology in Ireland, and has acted as its Hon. Treasurer and Membership Secretary (2003–2006), and Hon Secretary (2006–2009). He is a member of the editorial board of the *Journal of the Society for Musicology in Ireland*, and has broadcast many music documentaries on RTÉ lyric fm.

**Karol Mullaney-Dignam**, PhD, is a cultural historian and Lecturer in History at the University of Limerick, Ireland. Her interdisciplinary research encompasses social, economic and political explorations of Irish music history across the long nineteenth century. She has been the recipient of an Irish Research Council Postdoctoral Fellowship (2010–12), a Royal Irish Academy Charlemont Award (2015) and an Irish Research Council New Foundations Award (2016). Her publications

include *Music and dancing at Castletown, Co. Kildare, 1759–1821* (2011), *William Despard Hemphill, Irish Victorian Photographer* (2014) and *Aspects of Irish Aristocratic Life: essays on the FitzGerald and Carton House* (2014). Karol’s research on historic properties also includes public history and heritage interpretation projects, most notably with the Irish Office of Public Works.

**Denise Neary** is Director of Academic Studies for the Doctor in Music Performance programme at the Royal Irish Academy of Music. Denise has been a council member of the Society for Musicology in Ireland since 2009 and is currently Honorary Treasurer of the Society. She is also a member of the RILM National Committee of Ireland. Denise was a member of the organising committee for the joint SMI/RMA annual conference at the RIAM in July 2009 and chair of the organising committee for the 9th annual SMI conference at the RIAM in June 2011. Most recently she organised the “Doctors in Performance” festival conference of music performance and artistic research at the RIAM in September 2016. Denise’s research has concentrated on music in late seventeenth- and eighteenth-century Dublin churches and cathedral music in England in the eighteenth and early nineteenth centuries. She is also centrally involved in the development of artistic research in Ireland, collaborating with European partners.

**Méabh Ní Fhuartháin** is Lecturer/Researcher at the Centre for Irish Studies, NUI Galway, specializing in Irish Music and Dance Studies. Dr. Ní Fhuartháin has contributed articles and reviews to a variety of journals such as *Ethnomusicology*, *Journal of Music in Ireland*, *Journal of the Society of Musicology in Ireland* and *New York Irish History Roundtable* and was also Popular Music subject editor of the landmark two-volume *Encyclopedia of Music in Ireland* (UCD Press, 2013). Co-editor with Dr David Doyle of *Ordinary Life and Popular Culture in Ireland* (IAP, 2013), Méabh is particularly interested in the institutionalization of musical revival in Ireland during the twentieth century, and Irish popular music studies. Recent published articles include work on pop music and emigration; masculinities and Irish popular music; and the interface between organisational culture and traditional music scholarship.

**Gearóid Ó hAllmhuráin**, MA (UCC), HDE (Trinity College Dublin), MBA (IUA), PhD (QUB) is an anthropologist and ethnomusicologist who specializes in the study in Irish traditional music and folklife. Author of *Flowing Tides: History and Memory in an Irish Soundscape* (Oxford: Oxford University Press, 2016), *A Short History of Irish Traditional Music* (Dublin: O’Brien Press, 2017), *A Pocket History of Irish Traditional Music* (Dublin: O’Brien Press, 1998/2003), as well as chapters, articles and academic papers on Irish music and cultural history, his work has

been featured on PBS, CBC, RTÉ, BBC and TF1. Formerly Jefferson Smurfit Professor of Irish Studies and Professor of Music at the University of Missouri-St. Louis, he is the inaugural holder of the bilingual Johnson Chair in Quebec and Canadian Irish Studies at Concordia University, Montreal. Funded by the Quebec government, his research focuses on Irish cultural memory and soundscape studies. An award winning professional musician, his recordings include: *Traditional Music from Clare and Beyond* (1996), *Tracin': Traditional Music from the West of Ireland* (1999) and *The Independence Suite: Traditional Music from Ireland, Scotland and Cape Breton* (2004).

**John O'Flynn** is Associate Professor of Music at Dublin City University. He previously lectured at Mary Immaculate College, University of Limerick and at St Patrick's College, Drumcondra where he was Head of Music, 2008–2016. He is recipient of research fellowships from The Irish Research Council (2008), *An Foras Feasa* (2011) and St Patrick's College (2015). A Council Member of the Society for Musicology in Ireland, he is also founding chair of the Society for Music Education in Ireland. Publications include *The Irishness of Irish Music* (Ashgate, 2009), *Music and Identity in Ireland and Beyond* (Ashgate, 2014, co-edited with Dr. Mark Fitzgerald) and numerous journal articles, book chapters and encyclopaedia entries. In 2015–16 he was principal investigator for *Mapping Popular Music in Dublin*, an applied research project externally funded by Fáilte Ireland (Irish Tourism). He is currently completing the monograph *Music, the moving image, and Ireland* for publication by Routledge.

**Adrian Scahill** is a lecturer in Irish traditional music and ethnomusicology in the Department of Music, Maynooth University. A graduate of Maynooth, he undertook doctoral research with Professor Harry White at University College Dublin, and after receiving his doctorate returned to Maynooth as a lecturer. He was subject editor for traditional music for *The Encyclopaedia of Music in Ireland* (2013), and has published on a broad range of topics within traditional music.

**Jan Smaczny** recently retired as the Sir Hamilton Harty Professor of Music at Queen's University, Belfast, and is now Emeritus Professor of Music. He has published widely on many aspects of Czech music and his books include studies of the repertoire of the Prague Provisional Theatre and Dvořák's B-minor Cello Concerto; jointly edited volumes comprise *Music in Nineteenth-Century Ireland* and *Exploring the B-minor Mass*. He was a founding member of the committee that established the Society for Musicology in Ireland of which he was also a two-term president. More recently he has served as a vice-president of the Royal Musical Association.

**Gerry Smyth** is Professor of Irish Cultural History at Liverpool John Moores University. Several of his books focus on aspects of Irish musical history, including *Noisy Island* (2005), *Music and Irish Cultural History* (2009), and *Celtic Tiger Blues* (2015). At the time of writing Professor Smyth is researching a study of music in the life and literature of James Joyce, and recording an album of settings of the lyrics of W. B. Yeats.

**Glenn Stanley**, Professor of Music at the University of Connecticut, has published extensively on German music, musical life, and thought from the eighteenth through the twentieth century with special emphasis on Beethoven. He has also written extensively on Mozart, Mendelssohn, and Wagner. He contributed articles on historiography and German music criticism to the *New Grove Dictionary* and edited the *Cambridge Companion to Beethoven*. Recent publications include essays on the performance and reception history of *Fidelio*, Schubert's "Unfinished" Symphony, and Wagner's Faust Overture and Wagner's engagement with Goethe's literary work. He is a co-editor of *Beethoven in Context* for Cambridge University Press (forthcoming 2019). Stanley has written program notes and lectured for Carnegie Hall and Lincoln Center. Stanley organized international conferences on Beethoven at UConn (1993) and at Carnegie Hall (1996). In 1997 he was Fulbright Senior Scholar at the Humboldt University in Berlin and in 2010–2011 he was a guest professor at the Free University, Berlin.

**Ruth Stanley** is a BMus graduate of CIT Cork School of Music (2000). She was awarded an MA from Mary Immaculate College, Limerick (2003) and a PhD from Queen's University Belfast (2011). Ruth's research is concerned with musical culture in twentieth-century Ireland and Northern Ireland, especially pertaining to broadcasting and issues of identity. Her publications include contributions to *The Encyclopedia of Music in Ireland*, edited by Harry White and Barra Boydell, and *Music and Identity in Ireland and Beyond*, edited by Mark Fitzgerald and John O'Flynn. She was a recipient of funding from the Irish Research Council's New Foundations Scheme (2016). A member of the Society for Musicology in Ireland, she currently serves as Honorary Membership Secretary on the SMI Council. Ruth lectures in piano at CIT Cork School of Music and is a Grade Examiner with the Associated Board of the Royal Schools of Music.

**Stanislav Tuksar** is a Professor Emeritus of the University of Zagreb. He was awarded a BA in philosophy, English and violoncello, MA and PhD in musicology, all at the University of Zagreb where he taught musicology since 1993. He also made advanced studies at the Université de Paris IV-Sorbonne (1974–76) and was Research Fellow at Staatliches Institut für Musikforschung in West

Berlin (1986–88). He has participated in c. 130 scholarly symposia in Croatia and abroad, and lectured at 24 universities worldwide. As author, editor and translator, he has published 26 books and authored c. 230 articles. Since 2000 he has been Editor-in-Chief of the *International Review of the Aesthetics and Sociology of Music*; he is member (past and present) of the editorial boards of the journals: *Acta musicologica* (Basle), *Current Musicology* (New York), *South African Journal of Musicology* (Durban); *Arti musices* (Zagreb); *De musica disserenda* (Ljubljana); *Kroatologija* (Zagreb). He was co-founder (1992), Secretary (1992–1997) and President (2001–2006, 2013–2018) of the Croatian Musicological Society in Zagreb, and he is full member of the Croatian Academy of Sciences and Arts (since 2012). His main research areas are musico-cultural aspects and aesthetics of music in the 16th–19th century period. His main works are *Hrvatski renesansni teoretičari glazbe* (1978; English translation: *Croatian Renaissance Music Theorists*, 1980); *Hrvatska glazbena terminologija u razdoblju baroka* (Croatian Music Terminology of the Baroque Era, 1992) and *Kratka povijest hrvatske glazbe* (Short History of Croatian Music, 2000).

**Lorenz Welker** was born 1953 in Munich. After completing a degree in medicine in Munich he studied musicology at the universities of Basle and Zürich. After working for two years at the MPI of Psychiatry, he was an assistant teacher at the Schola Cantorum of Basle and at Basle University while completing his M.D. at Zürich (1988). In 1990 he joined the department of musicology at Heidelberg and took the doctorate in musicology at Basle in 1992, with a dissertation on Renaissance performing practice, and the Habilitation in 1993 with a study on late medieval music. He was appointed professor at the University of Erlangen in 1994 and became professor at Munich University in 1996. His main areas of expertise are the late Middle Ages; performing practice and instrumental music of the Renaissance and Baroque periods. He was awarded the Henry E. Sigerist prize in 1988 and the Dent Medal in 1994.

**Susan Youens**, who received her PhD from Harvard University in 1976, is the J. W. Van Gorkom Professor of Music at the University of Notre Dame. She is the author of eight books on German song, including *Schubert, Müller, and Die schöne Müllerin*; *Hugo Wolf and his Mörike Songs*; *Schubert's Late Lieder*; and *Heinrich Heine and the Lied* (all from Cambridge University Press), as well as over-60 scholarly articles and chapters. She is the recipient of four fellowships from the National Endowment for the Humanities, as well as additional fellowships from the Guggenheim Foundation, the Institute for Advanced Study at Princeton, and the National Humanities Center, and has lectured widely on the music of Schubert, Hugo Wolf, and other songcomposers.



**Patrick Zuk** is Associate Professor of Music at the University of Durham and a specialist in Russian music and cultural history. He is co-editor (with Marina Frolova-Walker) of a volume of essays *Russian Music Since 1917: Reappraisal and Rediscovery*, published in 2017 by Oxford University Press in conjunction with the British Academy. He is currently working on a study of the Soviet composer Nikolay Myaskovsky, and has recently been awarded funding by the Wellcome Trust for a research project examining the role played by personal and collective traumatic experience in shaping the styles and aesthetic outlooks of musical modernism.

## FOREWORD

GERARD GILLEN

My connections with Harry White go back to his pre-birth, as it were, as in my early teenage years I was organist for the boy's choir directed by his late father, Frank, at the Oblate Church in Inchicore in south-west Dublin. I remember well his father announcing to me that their firstborn were soon to arrive in the form of twins, thus heralding the birth of Harry and his brother John in July, 1958. About a dozen years later I noted with pleasure that the twins had been awarded music scholarships to the newly founded Schola Cantorum of St Finian's College, Mullingar, where they came under the benign and sensitive tutelage of Father Frank MacNamara, whom Harry generously acknowledges as a prime influence on his future development, musically and intellectually.

While it is hardly necessary to do so, it is worth reciting Harry White's formidable litany of academic honours and achievements, and concomitant list of publications. Suffice to say that in the subjects he covers with magisterial authority, ranging from music in Imperial Austria, through a history of Anglo-American musicology since 1945, to authoritative monographs on the cultural history of music in Ireland, he has richly earned the description of him in the *New Grove Dictionary of Music and Musicians* (2001) as "the leading Irish musicologist of his generation". But Harry White is not just a most distinguished musicologist, he is in the fullest sense of the term, the "complete" man of letters, as he is also a dramatist, a novelist and a poet of no mean accomplishment. While a graduate student at the University of Toronto in 1984 he won the University's gold medal for poetry, and in 2012 he published his first collection of poetry, entitled *Polite Forms*. Thus in Harry White we have a formidable combination of first-rate, widely-encompassing musical scholarship mediated to us through the prism of a highly creative imagination, which gives to Harry's scholarly writings a literary patina which makes him a delight to read and to experience in "live performance".

However (to return to musicology), there are three very important achievements of Harry White which I would like to draw attention to at this seminal moment in his stellar career: (i) his founding of the musicological journal series *Irish Musical Studies*; (ii) his establishment of the Society for Musicology in Ireland (of which he was the founding president); and (iii) his crucial input into the gestation, birth, and delivery of the *Encyclopaedia of Music in Ireland*, which was published in October 2013; thus was born the largest research project in music to be undertaken in Ireland to date. Readers can be assured that without Harry's

drive, persistence and initiative, and the input of his own considerable intellectual and critical vigour and rigour, none of these three enormously important developments for Irish musical scholarship and its reputation both at home and abroad, would have happened.

In a curious way Harry White brings to mind one of his predecessors as Professor of Music at UCD over a century ago, and one of my predecessors as Professor at Maynooth, the German priest and scholar, Heinrich Beverunge (1862–1923), who in his day was a mover and shaker of formidable influence and achievement, just as Harry is today. White is a gifted pedagogue, a forceful, illuminating and prolific writer on many of the musical educational issues of the day, and an internationally acknowledged authoritative scholar. And so I think it is no accident, as it were, that Harry White has had a long-term fascination with Beverunge and his work, and gave expression to this in a very thoughtful essay on the writings of Beverunge written in collaboration with Frank Lawrence some 25 years ago in the second volume of *Irish Musical Studies* (*Music and the Church*, 1993).

Harry White, like Beverunge 100 years ago, is passionately concerned with music education in Ireland. In Beverunge's case he was particularly exercised by the lack of opportunities for the training of church musicians in Ireland which resulted in the importation of a number of German and Belgian organists to fill the various new cathedral *Kantor* positions as they became vacant. He felt that the only remedy, if Irish musicians were to fill these positions with professional competence, was for the church to set up a special school in Ireland dedicated to their training. However, it was not to be until 1970, some 47 years after the death of Beverunge, that that proposal received partial implementation with the establishment of the Schola Cantorum at St Finian's College, Mullingar. And among the first cohort of students admitted to the new Schola was a young 13-year-old Harry White. So this 1970 establishment, founded in a sense at the historical instigation of Beverunge, was to give Harry White his crucially important early musical education.

It's a great personal and professional pleasure and honour to pay tribute to my distinguished colleague, close friend, and former student, Professor Harry White, on the presentation to him of this *Festschrift* volume to mark his 60<sup>th</sup> birthday. *Ad multos annos!*

INTRODUCTION:  
*LIBER AMICORUM*



Robin Elliott and Harry White, Dublin, May 2016



*LIBER AMICORUM*  
ESSAYS DEDICATED TO HARRY WHITE ON  
THE OCCASION OF HIS 60<sup>th</sup> BIRTHDAY

LORRAINE BYRNE BODLEY (MAYNOOTH UNIVERSITY)  
AND ROBIN ELLIOT (UNIVERSITY OF TORONTO)

A birthday, and reaching the age of sixty, make an appropriate time to celebrate one of Ireland's most distinguished musicologists. The title of this book, "Music Preferred", is from White's very first publication, a poem written to announce his intention to privilege music as a preoccupation rather than take a purely literary path.<sup>1</sup> Since then White has actively built a stellar reputation as an eminent scholar of international stature. His establishment of Irish Musical Studies, The society for musicology in Ireland and general editorship of *The Encyclopedia of Music in Ireland* not only bear testimony to the kind of goals that he has set himself, but his ability to bring others with him. It is a measure of his gifts and of his energy that in the past three decades he has remained an exceptionally productive scholar, whose work has been transformative. His monographs and edited volumes have been reviewed as being major works of scholarship. The original quality of these publications has led to White's widespread international acceptance as a leading musicologist specializing in the cultural history of music in Ireland, the music of Johann Joseph Fux and the history of Anglo-American musicology since 1945. The vitality and creativity of his scholarly career is indicated by the fact that he continues to work in all of his fields of interest, cross-fertilizing each of them with questions and insights drawn from the others. As a scholar he represents the tradition of musicology in Ireland at its very best: original, insightful, expansive and yet responsive to public interest, a superb communicator and industrious to a remarkable degree. Aside from honouring to his lifelong commitment to musicology, this book celebrates his extensive European connections and his distinguished record as an inspirational teacher.

Born in Dublin in 1958, Harry White was at the earliest age exposed to music at home and at St Finian's College, Mullingar where he was a Member of the Schola Cantorum from 1971–76. Educated at University College Dublin (1976–81), the University of Toronto (1981–84) and Trinity College Dublin (1984–86), White took degrees in English (BA), Music (BMUS) and Modern English and American Literature (MA) at University College Dublin, after which he took an MA in Mu-

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1 Harry White, "Music Preferred", *Acta Victoriana* 106/2 (1982), p. 33.