

GARETH COX AND JULIAN HORTON (EDS), *IRISH MUSICAL ANALYSIS*, IRISH MUSICAL STUDIES, 11 (Dublin: Four Courts Press, 2014). ISBN 978-1-84682-368-8, 320pp, €49.50.

In September 1995, the Maynooth International Musicological Conference¹ celebrated a flourishing of interest in the serious study of music that had arisen in Ireland, one whose energy would lead to the formation of the Society for Musicology in Ireland in 2003 and the founding of this journal two years later. From that scholarly groundswell emerged a distinct enthusiasm for musical analysis which was confirmed by the Dublin International Conference on Music Analysis held at University College Dublin in June 2005, sustained by the Fifteenth Biennial International Conference on Nineteenth-Century Music held there in 2008 and strengthened by the international conference 'Thanatos as Muse? Schubert and Concepts of Late Style', held at National University of Ireland, Maynooth in 2011. More recently, the wonderful international bilingual conference held at Maynooth University in October 2015, 'The European Salon: Nineteenth-Century Salonmusik', offered a warm welcome to analytical approaches. This vibrant spirit of inquiry has been captured and cultivated within the present anthology edited by Gareth Cox and Julian Horton.

Irish Musical Analysis comprises fifteen chapters organized into two parts. Part I, 'From Schubert to Bartók', features seven essays devoted to continental European music, while Part II, 'Twentieth-Century Irish Composition', offers eight vignettes on music from composers in Ireland.² In his Preface, Harry White, one of the general editors of the Irish Musical Studies series, notes:

It is indeed striking how many of the essays in this volume implicitly address each other "across the divide" (as it were) between music in Ireland and music in continental Europe. One of the reasons why this happens is that art music in Ireland is located (almost by definition) between a domestic environment in which it is decisively eclipsed by the lustre and prestige of the traditional repertory, and a European modernism to which it constantly aspires. (11)

White adds, 'I would also suggest that the essays in Part One create a context for the Irish musical works analysed here which is all the more meaningful on that account' (12). The convergent forces within this multi-polar artistic milieu surely find

¹ For more on this milestone, see Harry White, 'Conference Report: Maynooth International Musicological Conference, St Patrick's College, Maynooth, Co. Kildare (Ireland), 21–24 September, 1995', *Journal of Musicology*, 14/4 (1996), 579–89. See also Patrick F. Devine and Harry White (eds), *The Maynooth International Musicological Conference 1995: Selected Proceedings*, 2 parts, Irish Musical Studies 4, 5 (Dublin: Four Courts Press, 1996).

² The majority of Irish compositions discussed in Part II belongs to the twentieth century, save for the more recent subject of Hazel Farrell's chapter, 'Irish Folk Tunes and Minimalist Techniques in Eric Sweeney's *Concerto for Guitar* (2004)', 247–58.

expression in the energy and enthusiasm of this book's arguments, which reveal considerable imagination and innovation.

Its inaugural instalment, Anne Hyland's 'The "tightened bow": Analysing the Juxtaposition of Drama and Lyricism in Schubert's Paratactic Sonata-form Movements', addresses what the author describes as 'the bi-polar nature of Schubert and his music' (18). More specifically, Hyland focuses on Schubert's practice of interpolating sharply contrasting and sometimes even violent material within his sonata-form expositions, surprisingly disrupting the lyrical spans for which he is so well known. Beginning with a survey of the first movements of ten string quartets, plus that of the String Quintet in C major (D956, 1828), she demonstrates that divergent and disruptive episodes have characterized the composer's sonata-form style from the very beginning of his career, and that instead of manifesting strongly end-focused structures, his first movements often present additive schemes driven by the tension arising from contrasting yet complementary thematic material heard in close sequence. Drawing upon a wide variety of theoretical principles and analytical practices from Heinrich Schenker, Edward T. Cone and William Caplin, as well as James Hepokoski and Warren Darcy, Hyland reveals that a distinctive sort of structuring often subsists in Schubert's chamber music, one very different from that of Beethoven, that exploits unexpected disjunction as a premise, producing a thoroughly Romantic sensibility. Close studies of the first movements of the String Quartet in B-flat major (D36, 1813), the String Quartet in E major (D353, 1816) and the String Quartet in A minor (D804, 1824) suggest that Schubert's music demands a different sort of listening, one less focused on the future and more attentive to the present as experienced through memory of the past. Hyland's voice thus blends into the chorus of Schubertians who have averred for over a quarter of a century that the composer's music needs to be assessed according to his own artistic and aesthetic principles. Exhaustively documented by fifty-six generous footnotes, Hyland's essay is also extensively illustrated by tables bearing detailed formal diagrams, as well as examples with Schenkerian sketches and annotated excerpts, thus offering emerging scholars plenty of ideas and persuasive techniques for their own research.

The next two chapters examine music by Fryderyk Chopin. Antonio Cascelli's 'Schenkerian *Ursatz* and Temporal Meaning in Chopin's Prelude Op. 28, No. 5' begins by reconsidering analyses of Chopin's D-major prelude (1839) by John Rink and Carl Schachter,³ among others, before drawing inspiration from an early unpublished

³ John Rink, 'Authentic Chopin: History, Analysis and Intuition in Performance', in John Rink and Jim Samson (eds), *Chopin Studies 2* (Cambridge: Cambridge University Press, 1994), 214–44; Carl

sketch by Heinrich Schenker,⁴ in order to offer original observations. In his essay, Cascelli aims to illuminate the work's essential ambiguity which he attributes to an intersecting mix of formal, tonal, rhythmic, articulative and motivic forces. Central to this ambiguity is the prelude's treatment of the dominant harmony, which unfolds in bars 1–4, generating expectation in the form of an expanded upbeat as it introduces the tonic.⁵ Absent for another twelve bars, the dominant next appears in the thematic reprise of bars 17–20, but then remains suppressed even longer until bar 38, the penultimate measure, where it participates in the prelude's seemingly perfunctory final cadence. Cascelli argues:

My hypothesis here is that the status of the dominant challenges the temporal meaning of the segments of the Prelude and of the steps of the *Urlinie* ... If we were not aware that the usual and stereotyped temporal place-context of the dominant harmony is the middle-towards-the-end-section, we would not notice a conflict deriving from placing that harmony at the beginning. (45–6)

His evidence suggests that multiple interpretations of the work's opening bars, its primary tone and the formal implications of the internal sections are encouraged and sustained as the prelude unfolds, only gaining clarity in retrospect via the abrupt ending: 'It is as if the various structural elements are chasing each other without meeting, giving shape to a circular continuity. Only in the last three bars do they manage to come to an agreement' (59). Cascelli's primary analytical evidence, his Figure 2, consists of a reproduction of Chopin's prelude spread generously over two pages (54–5), which conveys his perspective via analytical overlay. A summarizing Schenkerian sketch might have been a welcome supplement here, but this approach communicates in an immediate and intuitive manner accessible to anyone who plays from this score at the piano. In any event, Cascelli's argument is convincing, demonstrating assured familiarity with relevant literature as well as the confidence that

Schachter, 'Chopin's Prelude in D Major, Op. 28, No. 5: Analysis and Performance', *Journal of Music Theory Pedagogy*, 8 (1994), 27–47.

⁴ Heinrich Schenker, unpublished sketch of Chopin's Prelude in D Major, Op. 28 No. 5, dated 1 February 1916; File 32, item 99 recto, Oster Collection, JOB 89–25, Music Division, New York Public Library.

⁵ I have described such prefixial spans as 'precursive prolongations'; see James William Sobaskie, 'Precursive Prolongation in the *Préludes* of Chopin', *Journal of the Society for Musicology in Ireland*, 3 (2007–8), 25–61, <http://www.music.ucc.ie/JSMI/index.php/jsmi/article/view/21>, an essay originally read at the Dublin International Conference on Music Analysis on 24 June 2005.

comes with considerable reflection, and it admirably continues a scholarly conversation that still is far from concluded.⁶

Alison Hood's 'Shared Compositional Strategies in Chopin's Nocturnes Op. 48' explores ties that bind the two character pieces, including concealed motivic repetitions and developments, tonal and metric processes, metric contrasts, and the pitch-class C-sharp/D-flat, which plays a prominent role in each piece.⁷ Hood's approach, like that of Cascelli, is founded on the musical theories of Schenker, but it also draws upon an adaptation of Schenkerian graphic technique: the 'strict use' method of analytical notation developed by Steve Larson, which can be especially effective at revealing certain kinds of hidden motivic connections within the domains of pitch and rhythm.⁸ Her reductive graphs, which present multiple levels on a single page, feature hierarchically superimposed grand staves that stress outer-voice gestures and bear implications for performance. While 'strict use' analytical illustration takes a little getting used to, even for those well versed in Schenkerian theory, its ability to render rhythmic relationships, its relative ease in production via notational applications like Finale and its pedagogical practicality do much to commend it, so today's analysts will want to investigate its advantages for their own research and teaching.⁹ Beyond providing a helpful demonstration of her analytical approach, Hood, like Cascelli, also engages earlier commentators regarding these nocturnes, including John Rothgeb and William Rothstein,¹⁰ demonstrating how very 'conversational' the art of music analysis really is today.

The next two chapters assay the music of Johannes Brahms, albeit in rather different ways. In 'Brahms, Bruckner and the Concept of Thematic Process', by the book's co-editor Julian Horton, the two *fin-de-siècle* Viennese symphonists, long regarded as dialectical artistic personalities—and reaffirmed thus late in the twentieth

⁶ For a recent examination of these masterpieces in miniature, see Anatole Leikin, *The Mystery of Chopin's Préludes* (Farnham: Ashgate, 2015).

⁷ The essential content of this essay corresponds to Chapter 12 (pp. 129–61) of Alison Hood's recent book, *Interpreting Chopin: Analysis and Performance* (Farnham: Ashgate, 2014).

⁸ Steve Larson, 'Strict use of Analytic Notation', *Journal of Music Theory Pedagogy*, 10 (1996), 37–77.

⁹ For more on the technique of 'strict use', see Steve Larson, 'Expressive Meaning and Musical Structure, Chapter 1 of *Schenkerian Analysis: Pattern, Form, and Expressive Meaning*', *Music Theory Online*, 18/3 (2012), <http://www.mtosmt.org/issues/mto.12.18.3/mto.12.18.3.larson.html>

¹⁰ John Rothgeb, 'Chopin's C-Minor Nocturne, Op. 48, No. 1, First Part: Voice Leading and Motivic Content', *Theory and Practice*, 5/2 (1980), 26–31; William Rothstein, 'Phrase Rhythm in Chopin's Nocturnes and Mazurkas', in Jim Samson (ed.), *Chopin Studies* (Cambridge: Cambridge University Press, 1988), 115–41; William Rothstein, *Phrase Rhythm in Tonal Music* (New York: Schirmer, 1989).

century by Carl Dahlhaus, who regarded the former's thematic technique to be founded on pitch-based premises and the latter's on rhythm-based premises¹¹—are portrayed instead as 'facets of a broader practice' (82) with more in common than one might think. Analyses of the first movements of Brahms's Symphony No. 1 (completed in 1876) and Bruckner's Symphony No. 6 (completed in 1881) provide readily comparable evidence. Regarding the first of these, Horton concludes:

... there is no Rétian unification around a single cell, but rather a constant interplay, which evolves as the contrapuntal properties of the material are revealed. As a result, it seems more appropriate to speak of two parallel dimensions of thematic action: on the one hand, each motif pursues its own course, and undergoes a distinct process of variation and development; on the other hand, the total symphonic process is the sum of interactions between these developmental threads. (95)

With respect to Bruckner, Horton finds motivic development that is not nearly so continuous but often interrupted and then later resumed, producing what he calls 'a two-dimensional stratification of texture and form' (103). Both composers create powerful teleological impressions within these first movements, in Horton's view, but via different means. Here, as elsewhere in this book, analysis serves ends well beyond itself, clarifying musicological concerns while illuminating art.

'The Sense of an Ending: Adorno, Brahms and Music's Return to the Land of Childhood', by Nicole Grimes, proceeds from a little-known, three-page essay by Theodor Adorno called 'Brahms aktuell',¹² written one year after Arnold Schoenberg's 1933 radio lecture that addressed progressive tendencies in the music of Brahms.¹³ For Adorno, Brahms represents the crucial link between Beethoven and the twentieth century, and Grimes offers close readings of three chamber-music movements in which Adorno saw Brahms 'returning to the land of childhood' (111), aspiring toward the kind of completeness and satisfaction in their conclusions seldom encountered since the music of Beethoven. These are the finales of the sonatas for violin and piano in G major, Op. 78 (1878–79) and A major, Op. 100 (1886) and the Piano Trio in C minor,

¹¹ Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), 272.

¹² Grimes does not offer an English equivalent for Adorno's title in her text, or in her translation within the appendix to her chapter. However, it might be rendered rather literally as 'Brahms today' or 'Brahms now', and more poetically as 'Brahms's legacy'.

¹³ See Thomas McGeary, 'Schoenberg's Brahms Lecture', *Journal of the Arnold Schoenberg Institute*, 15/2 (1992), 5–99. The ideas presented in this broadcast became the basis of the well-known essay, 'Brahms the Progressive', which appears in Arnold Schoenberg, *Style and Idea*, ed. Leonard Stein, trans. Leo Black (Berkeley and Los Angeles: University of California Press, 1975), 398–441.

Op. 101 (1886). Grimes suggests that in these three works Brahms ‘continuously manipulates the form by deferring and destabilizing cadential structures, thereby frustrating the expectations put in place by earlier material’ (112–13), resulting in what she describes as a ‘probing or searching quality’ (120) that Adorno regarded as ‘splendid resignation’ (111) when the ending finally comes. Her chapter features concise formal analyses in tabular form as well as annotated musical excerpts, and includes an appendix (123–6) that offers the first English translation of Adorno’s essay.

Providing a complement to Julian Horton’s earlier examination of Brahms and Bruckner is Úna-Frances Clarke’s essay, ‘Nielsen and Sibelius “Between Temperament and Tradition”’, which seeks to illuminate the continuation of the symphonic tradition into the twentieth century within a Scandinavian cultural context. Combining principles of Schenkerian theory and its graphic technique, notions from Eero Tarasti’s theory of musical semiotics¹⁴ and elements of James Hepokoski’s and Warren Darcy’s sonata deformation theory,¹⁵ Clarke offers analyses of passages from Nielsen’s Fourth Symphony (1914–16) and Sibelius’s Fifth Symphony (1915–19) that show how the two Nordic composers—one from Denmark and the other from Finland—responded to their complex central-European symphonic heritage, the emergent aesthetics of modernism and the still-potent pull of nationalism in these successful large-scale works. She finds that while Sibelius seems to have developed ‘a new Scandinavian type’ of symphony, Nielsen ‘created another type ... that foreshadowed Shostakovich’ (148). As in the chapter on Brahms and Bruckner, this ‘compare and contrast’ study raises intriguing new questions even as it answers those that prompted it, while it draws attention to deserving repertoire—hallmarks of thoughtful scholarship.

Completing Part I is Michael Russ’s essay, ‘Formal Structure in the Finale of Bartók’s Sonata for Two Pianos and Percussion’. Like Schubert, Brahms, Bruckner, Nielsen, Sibelius and so many more, Béla Bartók was moved to respond to Beethoven, and here Russ deepens his own investigation of connections and parallels between Bartók’s sonata (1937) and Beethoven’s *Waldstein* sonata, Op. 53 (1804),¹⁶ while exploring its relationships with Beethoven’s first *Contredanse*, WoO 14 No. 1 (1802).¹⁷

¹⁴ Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: University of Indiana Press, 1994).

¹⁵ James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types and Deformations in the Late-Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006).

¹⁶ See Michael Russ, ‘Bartók, Beethoven and the Sonata for Two Pianos and Percussion’, *Journal of the Royal Musical Association*, 137/2 (2012), 307–49.

¹⁷ The relationship with the *Contredanse* was initially noted by Halsey Stevens. See Halsey Stevens, *The Life and Music of Béla Bartók*, 3rd edition (Oxford: Oxford University Press, 1993), 216.

And like several other contributors to this volume, Russ marshals recent contributions to sonata theory by William Caplin,¹⁸ as well as Hepokoski and Darcy, to demonstrate how Bartók's finale combines sonata and rondo principles in a unique and engaging way. Also crucial to his exegesis is Harold Bloom's notion of the 'anxiety of influence',¹⁹ so convincingly applied to the musical domain by Joseph Straus,²⁰ which leads Russ to assert that, as we listen to this music, we should be mindful of Bartók's conscious or unconscious misreading of the classical formal heritage, quintessentially represented by the works of Beethoven, to clear space for himself. Clearly, we still have a lot more to learn about Bartók, and eclectic approaches like this one should help.

The notion of the 'anxiety of influence' resonates within most of the essays in Part II, where, as White suggested in the preface, Irish composers have found themselves situated between the firmly established canon of European art music and the emergent European modernism of the twentieth century—an artistic position certainly shared by their American contemporaries through much of this period. And like their transatlantic colleagues, Irish musicians have found unique solutions to the problem (and the challenge!) of artistic originality by drawing upon their own rich cultural legacy.²¹

Part II starts with a chapter by Fabian Huss called 'Technical Focus and "Stylistic Cleansing" in E. J. Moeran's Sonata for Two Violins and String Trio'. We learn that Ernest John Moeran (1894–1950), born of an Irish father but educated in England, sought to escape the harmonic and chromatic influences of Debussy, Ravel, Delius and Ireland that had characterized his earlier works by introducing contrapuntal technicalities, modal melody and greater formal clarity (169). Huss focuses primarily on the three movements of Moeran's Sonata for Two Violins (1930), plus selected excerpts from the composer's String Trio (1931), Cello Concerto (1945) and Cello Sonata (1947), all of which have a decided focus on string timbre, interactive instrumental conversation of independent and equal voices, bitonality and bimodality, and energetic rhythmic drive, plus the occasional harmonic or textural surprise. Prominent references to procedures of centuries past, including passacaglia and fugue, position

¹⁸ William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford: Oxford University Press, 2006).

¹⁹ Harold Bloom, *The Anxiety of Influence: A Theory of Poetry* (Oxford and New York: Oxford University Press, 1973).

²⁰ Joseph N. Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge, MA: Harvard University Press, 1990).

²¹ More information regarding the composers and music profiled in this section is available from The Contemporary Music Centre via its website, <http://www.cmc.ie>.

Moeran within the neoclassical aesthetic of the 1920s and 1930s, along with Hindemith, Poulenc and Stravinsky, and suggest that we have more to learn about this composer and his aesthetic influences.

Three chapters concerned with Irish serialism appear next. An essay by the volume's co-editor, Gareth Cox, entitled 'The Bar of Legitimacy? Serialism in Ireland', offers a survey of prominent Irish composers who turned to serial techniques in the second half of the twentieth century, including Seóirse Bodley,²² Gerard Victory (whose String Quartet, written in 1963, comes in for close scrutiny here), Eric Sweeney and John Kinsella. Like their American counterparts in the 1950s, 60s and 70s, Irish composers initially were drawn to serialism through intellectual curiosity, revelling in the timbral, textural and temporal freedoms it conferred, yet also may have felt a significant degree of peer pressure to conform, as Cox hints: 'For some, serialism seems therefore to have been almost a necessary rite of passage, an aesthetic principle that was almost required of composers at the time' (201). The ways that Irish composers sought to meet their audiences half way included the incorporation of readily recognized triads and tetrads within their rows, *à la* the tonal-sounding triads of Alban Berg's Violin Concerto (1935), ostinati and other engaging rhythmic ideas, as well as extra-musical elements and evocative titles. Yet, to me, what seems most remarkable here is just how much of this diverse music appears to have been heard in concert, on radio and on LP in Ireland in those days, gaining earnest champions and supportive audiences.

Patrick Zuk's 'The "Serial" Works of A. J. Potter' provides an interesting case study of one twentieth-century Irish artist who negotiated a personal compromise between the creative demands then perceived by contemporary composers and his desire to maintain contact with the listening public. In Zuk's view, 'He was manifestly reluctant to employ dodecaphonic procedures in a thorough-going manner, and although he consistently referred to a number of his works from the 1960s as serial, they can scarcely be considered so in any orthodox sense' (202). Once a student of Ralph Vaughan Williams, Potter (1918–80) cultivated an increasingly more dissonant idiom by incorporating serial techniques within what was to remain an accessible style, as Zuk explains: 'Clearly, Potter was trying to satisfy conflicting imperatives. On the one hand, he hoped to achieve critical validation by writing works in a modernist style; on the other, he also wished to reach out to a wider audience for whom works of this

²² Gareth Cox's *Seóirse Bodley* (Dublin: Field Day Publications, 2010) traces the composer's gradual assimilation of serial techniques and the subsequent evolution of his already personal style in its second chapter, 'Embracing Modernism', 38–71.

nature would have had little appeal' (221). Analyses of Potter's little-known ballet *Gamble, No Gamble* (1961), which Zuk describes as 'undoubtedly one of his finest compositions' (208), and the *Sinfonia de Profundis* (1968), a critical and popular success that drew upon the seventeenth-century Christmas carol 'Remember, O Thou Man' and a hymn known to many as the 'Old 124th', provide *entrée* to Potter's pragmatic stylistic solution.

'Serial Procedures in the Early Symphonies of John Kinsella', by Séamas de Barra, profiles a rather different approach to the challenge of meeting modernism head-on while maintaining a close connection with one's audience. In the pair of four-movement works probed here, Kinsella's Symphony No. 1 (1980–4) and Symphony No. 2 (1986–8), traditional Classical and Romantic-era designs—including sonata, scherzo and trio, and rondo forms—serve as familiar structural schemes and readily followed sequences of events for deploying an accessible serial language, as de Barra explains:

He avoids the high degree of chromatic dissonance, angularity of melodic line, systematic elimination of all tonal references and, despite the conceptual rigour of the system, the apparent disconnectedness or fragmentation of musical events that one might think of as characteristic of a true serial composition. What he seeks instead is the direct expressiveness and continuity of a diatonic tonal idiom within the conventions—however loosely and idiosyncratically applied—of serial procedures. (224)

While some might see this as a form of concession, given the tenor of a time when so many aspired to the integral serialism of Pierre Boulez and Milton Babbitt, Kinsella's rejection of certain Schoenbergian structural principles and stylistic precepts also could be recognized as an expression of independence, even rebellion, against that then-prevailing philosophy, and thus admirable indeed.

The last four chapters explore a range of topics that demonstrate some of the variety of analytical inquiry among Irish analysts today, as well as some of the creative diversity among Ireland's composers. Hazel Farrell's 'Irish Folk Tunes and Minimalist Techniques in Eric Sweeney's *Concerto for Guitar* (2004)' teases apart the tangle of influences that characterize this twenty-one-minute work for guitar and string quartet, which include American minimalism, European neoclassicism and Irish folk melodies. Within a tonal-centric context, the traditional sources are exploited via 'additive and subtractive processes to develop the material within a constantly changing metric framework', as Farrell explains (248). Rhythm, metre and string sonority thus assume pride of place in this music, which is described as 'a unique "Hiberno-minimalism"' (258).

Adrian Smith's 'Music as Image: The Impact of Visual Stimuli on the Music of Kevin Volans' details how the composer drew inspiration from patterns in African textiles, whose intricate designs could be suddenly disrupted by spontaneous irregu-

larities, as well as from American abstract expressionist artists, whose richly textured canvases and sharply contrasting colours suggested corresponding innovations in rhythm and sonority. Close attention is paid to Volans's *Cicada* (1994) for two pianos, which reflects certain paintings of Jasper Johns and the *Skyspaces* of James Turrell—roofless rooms that invite contemplation of the sky and of time. Smith discusses how Volans translates various visual aspects of dynamism, stasis, rhythm, tone, colour and interruptions into his aural art.

'Multiplicities of Musical Language and Select Compositional Devices in Roger Doyle's *Babel* (1989–99)', by Barbara Jillian Dignam, delves into the sprawling electro-acoustic work released on five CDs in 1999.²³ Proceeding from the Biblical story that accounted for the differentiation and dispersal of human languages, Doyle sought to bring analogous musical diversity together in aggregate, as Dignam elucidates:

Babel focuses on the celebration of language, in particular the multiplicity of musical languages and the exploitation of technologies to create a multifarious work. This expansive, labyrinthine sonic architecture contains many distinctive pieces, which are brought together into a coherent whole through hundreds of interwoven musical and extra-musical connections. (277)

Aspects of western art music, minimalism, popular music, world music and electro-acoustic music meld to form what would appear to be a truly original sound world that John Cage hardly could have imagined.

Finally, 'On Constructing a Sonic Gangbang: System and Subversion in Gerald Barry's *Chevaux-de-frise*',²⁴ contributed by Mark Fitzgerald, examines the twenty-minute orchestral work that was commissioned for performance by the Ulster Orchestra at the 1988 BBC Henry Wood Promenade Concerts in London to mark the defeat of the Spanish Armada by the English navy four centuries earlier (299). After a decisive battle off the coast of France in the late summer of 1588, the Spanish retreated around Scotland, encountering particularly heavy weather along the Irish coast, where 5,000 men were lost or captured when their galleons came upon the shallows. Barry's music communicates a mixture of energy, turbulence, conflict and even brutality, as Fitzgerald explains. Complex counterpoint, canon and an Elizabethan consort song, *Like as the Day*, plus obsessive repetition and permutative exploitation of thematic material with respect to pitch organization, timbral presentation and textural transformation, combine to produce an aural experience equivalent to overwhelming inundation, lacking, in Fitzgerald's words, 'any significant moment of stillness' (313).

²³ Roger Doyle, *Babel* (Silverdoor SIDO 003–007, 1999).

²⁴ *Chevaux-de-frise*—'Frisian horses'—were easily moved medieval defensive barriers designed to repel cavalry, whose spears would impale both beasts and combatants.

It would seem, perhaps, that the essence of serialism, with its cerebral systematization and intense introspection, might yet survive in new vessels such as *Chevaux-de-frise*.

Irish Musical Analysis offers a welcome representation of the discipline as practiced in Ireland today, where it has, quite rightfully, assumed a place of respect. An admirable eleventh addition to the Irish Musical Studies series,²⁵ now in its twenty-fifth year, this anthology seems sure to attract new adherents to the scholarly specialty, as well as elicit a sequel. However, within the vigorously eclectic character of contemporary musicology, it also may encourage non-specialists to draw upon analytical evidence more and more for support of their arguments. Bearing eloquent witness to the creative vitality of Ireland's musical community in multiple ways, *Irish Musical Analysis* merits wide circulation and serious attention.

James William Sobaskie

Mississippi State University

²⁵ See <http://www.musicologyireland.com/?q=irish-musical-studies>.