Marc Tweedie and Nathan Surgenor (doctoral composers, Queen’s University Belfast)

Our seminar series opens with presentations on recent work and research interests by two composers from within the School.

Traditional Concert- Shauna Mullin with Kieran Munnelly and Ryan Molloy

All-Ireland singing champion and award winner (Newcomer of the Year, LiveIreland, 2008), Shauna Mullin has been singing from an early age and attributes much of her style and repertoire to her family, namely her granduncle, the great Paddy Tunney. Having studied under the tuition of Prof. Michael O’ Suilleabháin in the University of Limerick for five years where she was awarded a BA and MA in Traditional Irish Music. She joined the ‘David Munnelly Band’ in 2007 and sang with them professionally as lead singer for three years. Last year, she released her debut solo album entitled ‘Wishing Tree’ to widespread critical acclaim.
Nicola Dibben (University of Sheffield)

The musical artefact in the digital age. A case study of Björk’s ‘Biophilia’.

Digitalisation has brought profound changes to the way people make, use and acquire music. In this paper I examine the future of the musical artefact through a case study of Björk’s 2011 album and app suite “Biophilia” – one of the first music albums to be released as a set of interactive iPad/iPhone apps, and a project I contributed to. Biophilia illustrates some of the consequences and opportunities of digitalisation for music: the creation of new formats and their implications for modes of listening, stratification of the market for physical artefacts, an enhanced role for extramusical materials, implications for the expression of a unified artistic vision, unification of digital and material copy, and new opportunities for musical learning.

Nicola Dibben is Senior Lecturer in Music at the University of Sheffield and joint co-ordinating editor of Popular Music (CUP). She is author of Björk (Equinox Press, 2009) and the multi-authored Music and Mind in Everyday Life (OUP 2010). She also collaborated on Björk’s multi-media app album Biophilia (2011).

The Spatial Music Collective

The Spatial Music Collective is a group of like-minded Dublin-based composers working in the field of spatial contemporary music. Since 2006 they have presented numerous performances of new musical works with a dynamic and novel spatial component, incorporating both electronic and acoustic forces. The collective seeks to foster an awareness of contemporary and experimental music through the creation of new work, developing themed concerts in collaboration with ensembles, and through the programming of works by established international figures.

In recent years the Spatial Music Collective has presented concerts, events and workshops in collaboration with organisations and festivals including the Contemporary Music Centre, the Dublin Fringe Festival and the International Symposium on Electronic Art (ISEA2009—University of Ulster). In an exciting new development, in February 2011 it established a studio residency at the Royal Irish Academy of Music, providing a permanent workspace and home for the collective’s newly purchased loudspeaker array.
Spatial Music from SARC

The Sonic Laboratory is a world-class multichannel music performance environment. The unique sonic and musical possibilities afforded by this space have inspired composers working at SARC to create works in which the spatial properties of sound are central to the musical experience. This concert will present some of the most exciting and innovative spatial music created at SARC in recent years. This concert complements a concert of spatial music presented at SARC earlier in the day by the Dublin-based Spatial Music Collective. With these two concerts we aim to delight the audience, and to stimulate ongoing conversations about the technical and aesthetic possibilities of spatial music.

Wednesday 15 February, 1-2pm, Old McMordie Hall

Professor Jan Smaczny
(Queen’s University Belfast)

‘One-armed tenors and one-legged ballet dancers: the ebb and flow of fashion in the Provisional and National theatres in Prague (1862-1904)’

Thursday 16 February, 1.10pm, Harty Room

Carol McGonnell clarinet
Argento Ensemble

We are delighted to welcome back to Queen’s Carol McGonnell, a rising star of contemporary clarinet; Carol was herself a student in the school before pursuing a solo career in America that has seen collaborations with many leading composers. Carol will be joined by other members of Argento – New York’s virtuoso ensemble dedicated to innovative musical performance and discovery of daring artistic paths. Championing cutting-edge contemporary composers, as well as framing classical repertoire in new contexts, Argento inspires musical inquiry through education, mentorship, technology and dialogue. This programme will include works by Alexandre Lunsqui and Elliott Carter.
Sonora: New Mexican Noise, Growth and Sound

Sonora (Casa sociacusia + Laboratorio Sensorial) presents the latest music from Mexican composers and sound artists. A curated concert that displays a wide variety of current tendencies by Mexican composers.

Casa Sociacusia Tonalá is a physical space, wandering lab, production and documentation association dedicated to sonic experimentation. During 2010 and 2011 it has organised workshops, seminars, expositions, residencies, concerts and various other activities to promote new musical expressions in the greater Guadalajara area.
With the recent improvements in computer and multichannel-audio equipment, numerous spatialization libraries and toolboxes have been created by artists and researchers. However these tools are often dedicated to a given reproduction method (such as VBAP, Higher Order Ambisonic or Wave Field Synthesis) and their control interfaces are mostly limited to low-level / device-oriented parameters, which may not guarantee a consistent and efficient workflow for the composers or sound engineers. Thanks to its internal format for spatial sound scene description, Ircam Spatialisateur makes it possible for the user to specify and automate the spatialization parameters independently of the speakers’ setup. It furthermore relies on a perceptual approach in order to intuitively specify the characteristics of the desired effect. In this talk we will outline the key features of this software and discuss the latest technological improvements.

Thibaut Carpentier studied acoustics at the Ecole Centrale and digital audio signal processing at the ENST in Paris, France. He holds a Mechanical Engineering degree and a M.Sc in Acoustics. In 2008 he joined CNRS and the Acoustic And Cognitive Spaces team at IRCAM. His work focuses on the analysis / synthesis of spatial sound environments. Thibaut developed the latest version of the Ircam Spat software which was awarded best plugin of 2011 by Resolution Magazine. He collaborated on Saâdane Afif’s In Search Of Melodies (Marcel Duchamp Prize in 2009).
Lauren Sarah Hayes and Christos Michalakos

Lauren Sarah Hayes is a composer and performer from Glasgow who primarily works with combinations of acoustic instruments and live electronics. Her background is in piano, mathematics and philosophy, all of which inform her solo performance work and current research towards a PhD in Creative Music Practice. She is also a regular improviser, her instruments of choice including prepared piano, analogue synthesizer, laptop and Cracklebox.

She has performed her music at festivals around the world. She will be guest composer in residence at the Elektronmusikstudion, Stockholm in late 2011, and a featured artist at Bangor University’s Symposium on Interactive Electronic Music in 2012.

www.laurensarahhayes.com

Christos Michalakos was born in 1983 in Greece and studied mathematics, acoustics and music technology. Working predominantly with live electronics in recent years, his music explores the relationship between the acoustic and electronic sound worlds. Aside from working as a composer and solo percussionist, he often performs on projects ranging from small laptop outfits, to large-scale free jazz and improvisation ensembles such as Edimpro. In 2007 he was awarded an EPSRC scholarship for postgraduate study at the University of Edinburgh, where he continues his research pursuing a PhD in Creative Music Practice. His works have been presented at several international festivals.

www.christosmichalakos.com
cmichalakos.bandcamp.com/
Friday 24 February, 5pm, Sonic Lab, Sonic Arts Research Centre

Film at the Lab

A showcase of recent audiovisual work associated with the School of Creative Arts including the premier of The Benson Brother’s “Tosser” (Northern Ireland Screen/De Novo Pictures Ltd) with sound by SARC’s Pedro Rebelo and Felipe Hickmann and “We are Not Afraid”, a documentary on Sarajevo by Declan Keeney. Keeney’s film explores first hand accounts of life during the siege and reflects on the notion that post-conflict societies in the rebuilding of lives, space and a sense of place, cannot ignore the legacy of the past, however difficult.
Dublin’s Operatic Life: Joseph Holloway and the Gaiety Theatre, 1880-1922

Dublin’s Gaiety Theatre was the source of much of the city’s musical and, more specifically, operatic life in the late nineteenth and early twentieth centuries. Numerous travelling opera companies made frequent and lengthy trips to the theatre in which a substantial number of operas were staged in the years between 1880 and 1922. In addition to contemporary press reports and theatre programmes, the unpublished diaries and notebooks of avid theatre goer, Joseph Holloway, reveal an operatic life in Dublin that has been barely acknowledged, let alone thoroughly examined. Indeed, while theatre historians have made use of the Holloway Collection (NLI), musicologists have not, and it has been entirely absent from discussions of Ireland’s musical life.

This paper provides an overview of The Gaiety in Dublin’s musical past gleaned largely from Holloway’s papers. It addresses issues of audience, repertory and reception, as well as assessing the value of diaries and other personal writings as a reliable source for examining musical culture.
Rebekah Coffey (soprano) and David Quigley (piano)

Programme:

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<tr>
<th>Benjamin Britten</th>
<th>On This Island</th>
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<tr>
<td>Philip Martin</td>
<td>Three Jazz Pieces</td>
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<tr>
<td>Hamilton Harty</td>
<td>Ode to a Nightingale</td>
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Winner of the 2004-2006 Young Artist Platform Scheme, Rebekah Coffey’s career is developing on both the operatic stage and the concert platform.

Rebekah graduated from Queen’s University Belfast with a Bachelor of Music (First Class) and from the Royal Northern College of Music in June 2003 with a Postgraduate Vocal Diploma. Rebekah’s musicality has won her a number of prizes including awards from the Countess of Munster Musical Trust, the Peter Moores Foundation, the D’Oyly Carte Opera and the Lawrence Atwell Charity.

In September 2009 Rebekah appeared in the Proms in the Park Celebrations with the Ulster Orchestra at Hillsborough Castle. This concert was broadcast live on BBC 4. Recent debuts also include her appearance on the BBC Radio 2’s Friday Night is Music Night.

Award-winning pianist David Quigley rose to international attention in 2002 by representing the UK in the highly acclaimed ‘Rising Stars’ series. He has performed as soloist in many of the world’s greatest concert halls. As a concerto soloist he has appeared with the National Symphony Orchestra of Ireland, the Ulster Orchestra, Northern Sinfonia, RTE Concert Orchestra, Camerata Ireland and Cairo Symphony Orchestra. He has collaborated with distinguished conductors such as Barry Wordsworth, Barry Douglas, Takuo Yuasa, Sachio Fujioka and David Porcelijn.
Elizabeth Hoffman (Faculty of Arts and Science, New York University)

Semblance, make-believe, and narrative structures: toward a theory of listener embeddedness in electroacoustic soundscapes

This is a paper about the roles of the bodies on both sides of the divide. “If a tree falls in a forest but no one hears it...” it makes neither a sound nor an aesthetic impact. Music that is inherently sound rather than also score or action configures the listener in the music’s very conception in ways that are unique. Electroacoustic music that alludes to the environment engages with this practice or phenomenon even more directly.

Elizabeth Hoffman has lived in NYC since joining the NYU Faculty of Arts and Science in 1999. Initially a classical pianist, she later studied with Bülent Arel and worked in Stony Brook’s analog studio, then pursued computer music at the University of Washington. Hoffman now writes for acoustic, fixed, and live electronic media, inclined to a sonic focus on timbre and texture. Additional interests are instrument design, spatialization, and technology’s impact on creative thought. Recognition from Bourges and Prix Ars competitions. Ongoing computer projects with Uillean piper Ivan Goff, (SARC M.A.). Hoffman is Associate Professor in NYU’s Department of Music.
SARC Composers Concert

This concert is a showcase of new electroacoustic works by PhD composers currently working at the Sonic Arts Research Centre.
Wednesday 14 March, 1-2pm, Old McMordie Hall

Professor David Charlton (Royal Holloway, University of London)

‘The Bouffons in Paris: What Rousseau (and the others) heard and saw’

Thursday 15 March, 1.10pm, Harty Room

PSAPPHA

Richard Casey piano and Tim Williams percussion

A coruscating programme of contemporary work: piano meets percussion in an encounter electric with rhythmic energy and colour. Both the main pieces in the programme are homages: Harrison Birtwistle wrote (and titled) The Axe Manual for the versatile and adventurous American pianist Emanuel Ax, the result being one of his most exciting - and mysterious - sound dramas, a big thing trembling with life; in Tombeau in Memoriam Gerard Grisey, meanwhile, Philippe Hurel spins a glittering memorial for his great forebear, Gérard Grisey. The piano is a kind of percussion instrument itself, making sounds when objects bump up against one another - felt-covered wooden hammers striking lengths of wire; Birtwistle has the percussionist focused on sounds from wood (marimba) and skin (drums), while Hurel prefers the ringing, metallic sounds of vibraphone, glockenspiel and bells.

Manchester-based ensemble Psappha have made many acclaimed visits to the School over recent years, most recently for Henze’s El Cimarron in 2006; Richard Casey is himself a regular visitor to this series both as virtuoso soloist and in duo partnership with pianist Ian Buckle.
R. Luke DuBois is a composer, artist, and performer who explores the temporal, verbal, and visual structures of cultural and personal ephemera. He holds a doctorate in music composition from Columbia University, and has lectured and taught worldwide on interactive sound and video performance. He has collaborated on interactive performance, installation, and music production work with many artists and organizations including Toni Dove, Matthew Ritchie, Todd Reynolds, Jamie Jewett, Bora Yoon, Michael Joaquin Grey, Elliott Sharp, Michael Gordon, Maya Lin, Bang on a Can, Engine27, Harvestworks, and LEMUR, and was the director of the Princeton Laptop Orchestra for its 2007 season. Stemming from his investigations of “time-lapse phonography,” his recent work is a sonic and encyclopedic relative to time-lapse photography. Just as a long camera exposure fuses motion into a single image, his work reveals the average sonority, visual language, and vocabulary in music, film, text, or cultural information.
22 - 27 March 2012, SARC

Sonorities Festival of Contemporary Music

http://www.sonorities.org.uk

The theme of the 2012 festival is **The Body’s Music**. The Sonorities Festival is the longest-running new music festival in Ireland and is one of the cornerstone Festivals in Europe presenting innovative new music. Run by the School of Creative Arts and the Sonic Arts Research Centre at Queen’s University Belfast, the Festival has always brought to Northern Ireland innovative ideas and sounds from across the world and the 2012 Festival is no exception in this regard. We are hosting a special event which has at its core the theme of **The Body’s Music**.

As digital technologies permeate and often dominate our daily lives, creative disciplines likewise become influenced, shaped and altered by those technological advances. The body’s relations to musical instruments, its connection and dis-connections with technological devices as well as the ways in which our bodies are being made audible (as well as visual) is a heightened concern for sonic arts practitioners. The grounding of music in / within the body can provide a familiar touchstone for listeners, and represents one of the strategies for engaging a broad spectrum of audience members with contemporary music. Practitioners continue to define and critically examine the threshold conditions between body and instrument and challenge continuities and discontinuities of body, as well as the changing role of the instrument itself.

The international symposia series, Two Thousand +, which has been running alongside the festival since 2006, will be dedicated to theme of The Body’s Music. For the symposium, we seek paper proposals from diverse performance practitioners (from music, dance, theatre and new media) and theorists that put the human body at the centre of their practices.

In association with

**Beyond Borders 2011**

**BRITISH COUNCIL**

**Northern Ireland**
Paul Dunmall

Festival Opening and Moving on Music Concert

Paul Dunmall will improvise sounds and melodies with reed instruments from around the world, including bagpipes and saxophone. He will be playing a set of pipes that was specially designed for his improvisation style with 3 melody chanters that allow for a unique combination of pitches.

He will approach this distinctive instrumentation via his backgrounds in jazz and folk music to create a powerful and extraordinary performance.

For thirty years Paul Dunmall has carved out a reputation for himself and is now widely recognised as one of the most uncompromising and talented reed players on the International jazz/improvised music scene. Whether playing in small groups or big bands his musical sensitivity and imagination combined with a powerful sound make him one of the most distinctive improvisers playing today. His octet and Moksha big band showcases his abilities both as a composer drenched in the Jazz and Folk traditions and as a sympathetic leader able to give maximum freedom to a elite group of fellow improvisers.

http://www.pauldunmall.com

Thursday 22 March 1.10pm, SARC

Thursday 22 March 6:30pm, SARC

Official Welcome and Reception

Friday 23 March 1.10pm, SARC

Open Fader

Christopher Haworth, Juan Parra, Eduardo Nespoli and Jean Penny.

Friday 23 March 7.30pm, SARC

Atau Tanaka

Performance by internationally renowned artist and Chair of Digital Media at Newcastle University / Director of Culture Lab Newcastle.

Saturday 24 March 10am-6pm, SARC

Two Thousand + TWELVE Symposium

Keynote presentations by Susan Kozel (Dancer, Choreographer and Philosopher) and BioMuse System creator Ben Knapp.

Saturday 24 March 1.10pm, SARC

Open Fader

Lauren Redhead, Alistair Zaldua, Oiseaux Bizarres and Neal Spowage
Saturday 24 March 6.30pm, Brian Friel Rehearsal Space
Works by Thomas DeFrantz, Ricardo Jacinto and Clara Tomaz

Saturday 24 March 10.00pm, venue tbc
Ground breaking contemporary music and sound art from China followed by talk/reception

Sunday 25 March 1.10pm, SARC
BioMusic Concert
Including works by Samson Young, Marco Donnarumma, Jeff Ashear, Conor Barry and Michaela Palmer

Sunday 25 March 8.00pm, SARC
BioMuse Trio
Eric Lyon, R. Benjamin Knapp and Gascia Ouzounian

Monday 26 March 1.10pm, SARC
Open Fader
Oliver Carman, Megumi Masaki, Eduardo Patricio, Enrico Bertelli and Sarah Jefferey

Monday 26 March 8.00pm, venue tbc
Evan Parker
A unique Sonorities commission sponsored by PRS will feature a new work by renowned improviser Evan Parker. The project brings together internationally renowned musicians that represent a mix of traditional, contemporary and electronic music expertise.

Tuesday 27 March 1.10pm (venue tbc)
Open Fader
Including works by Rob Casey and David Lacey, Dragos Tara and Mathew Whiteside

Tuesday 27 March 7.30pm SARC
John Cage
John Cage’s score “_____, __ _______ circus on _____” called “Owenvarragh, a Belfast Circus On The Star Factory.” Live recitation by Professor Carson of chance determined poems, along with sound recordings and live performances by Belfast based traditional musicians.
Tickets: £6 (£3)

Tuesday 27 March 10.00pm Crescent Arts Centre
Sarmen Almond, Identities, voice and electronics
Dr Paul Rhys (Anglia Ruskin University)

‘Two Dialogues and a Monologue: Music by Paul Rhys’.
Paul Rhys will be discussing two ‘Dialogues’ for solo wind instruments and recorded birdsong; and also discussing a piano solo based on the monologue of Samuel Beckett’s ‘Not I’. His talk will also touch on the use of computers in electronic and in acoustic composition.

Student showcase

This concert will showcase outstanding undergraduate performers from the School of Creative Arts, who present an eclectic programme of music from the Baroque period to the contemporary era. A wonderful opportunity to celebrate the talents of SOCA students.

Daniel Teruggi - A technological trip to GRM

Since the first days of GRM in 1948, the exploration of music making with recorded sounds implied that sounds could be modified and adapted. This started the first technical developments, mainly mechanical, that permitted composers to “manipulate” sound and build a spectro-morphological coherence within the work. This action has never stopped since; through different technology developments ranging from electronic synthesizers to GRM Tools, the GRM has built an approach to sound processing and contributed with original concepts to electroacoustic and acousmatic music.
Wednesday 25 April, 7.30pm, SARC

Trad Noise Trio: The State of Noise

In the 21st century, noise is the air we breathe.

In this concert by Trad Noise Trio (Martin Dowling, Ryan Molloy and Úna Monaghan) and the Noise Quartet (Steve Davis, Eric Lyon, Franziska Schroeder and Paul Stapleton), both ensembles perform noise-guided music. Trad Noise Trio performs traditional Irish music with ongoing noise-based performance inflections. Each tune maintains its integrity, and each noise composition follows its own internal logic for deploying randomness.

The Noise Quartet performs without predetermined musical structures. Its music is created at the intersection of the performance experience of the individual members, the decision space of specially created compositions, and noise itself. In this concert, the Quartet will be searching for its unseen fourth member who is “out there”, maybe in California, maybe under the floor. The uncertain location of the performer mirrors the uncertain forms within which the Noise Quartet creates its music.

Tickets: £6 (£3)

Thursday 26 April, 1.10pm, SARC

GRM concert presenting recent works composed in our studios

Works by Christian Zanési, François Bayle, Bernard Parmegiani and Daniel Teruggi

GRM has been working since 1948 in the domain of music associated to technology, the record players and tape recorders of the past became the computers and digital interfaces of today, always challenging composers to discover new ways for combining sounds and new esthetic approaches. This concert presents recent creations by two mythical composers from GRM; François Bayle and Bernard Parmegiani, as well as those produced by today’s composers.

Tuesday 1 May, 7.30pm, Harty Room

Chamber Choir: ‘Summer is icumen in’

Tickets: £6 (£3)
Dr Chris Marsh (School of History, Queen’s University Belfast)

‘Seventeenth-century England’s top ballads: identification and interpretation.’

Dr Marsh is a social and cultural historian, specialising particularly in religion and music. His most recent study Music and Society in early modern England was published by Cambridge University Press in 2010.

New PhD Compositions

This concert is a showcase of works by current PhD composers in the School of Creative Arts and features new works written especially for and with saxophonist Franziska Schroeder.

Featured composers include Robert Casey, Abdullah Jamal Ashraf and Diogo Alvim.

The compositions constitute a mix of works for various saxophones, other instruments and live-electronics.

http://www.somasa.qub.ac.uk/~fschroeder/Showcase.html

Jonathan Powell, piano

Ibeniz: Iberia

During the recent autumn season Jonathan Powell has travelled continuously, giving concerto performances in Russia (the second concerto of contemporary British composer Michael Finnissy), Slovakia (two performances of Liszt’s Malédiction with the Slovak Sinfonietta under Petr Vronsky) and Kiev (Liszt with the Kiev Soloists) in addition to chamber music in Moscow and Prague, solo recitals in Bratislava, Germany, London and elsewhere, as well as recording a disc of Rachmaninoff including the Second Sonata, Etudes-Tableaux op.33 and Chopin Variations.

Next year will see him touring Albeniz’ complete Iberia and concertos by Rachmaninoff and Scriabin.

In addition to performing, Powell wrote a doctoral thesis on Scriabin and modernism in Russian music during the early 20th century; he has also published articles on this and related subjects. He is also a composer, mainly of chamber music; his works have been performed by the Arditti Quartet, London Sinfonietta and others. His repertoire extends from 16th-century England (Byrd), via John Field and Schubert to the present day.
Thursday 3 May, 7.30pm, Sonic Lab, SARC

QUBensemble
directed by Steve Davis

The School’s forum for experimental and improvised music, QUBensemble promises to deliver an exciting, quirky and eclectic mix of free improvisation and some structured compositions.

Tickets: £6 (£3)

Saturday 5 May, 7.30pm, Whitla Hall

Queen’s University Brass Band

The Queen’s University Band explores the lighter side of the brass band repertoire with a selection of works from the movies and jazz arrangements.

Tickets: £6 (£3)
Tuesday 8 May, 1pm, Old McMordie Hall  
Eckhard John (German Folk Song Archive Freiburg)  
David Robb (School of Creative Arts QUB)  

The Emergence of Political Song  

Songs of the 1848 Revolution and the History of their Reception  

How does a Scottish anthem (‘For a’ that and a’ that’) become a German revolutionary song (Trotz allедem)? What roles do songs take on in a revolutionary context? Why does the term ‘political song’ in Germany come to have a positive connotation from 1848 onwards?  

Musicologist Eckhard John and David Robb (School of Creative Arts) present the results of their AHRC and DFG funded research project. Over three years they have created critical editions in text and music of thirty representative songs of the 1848 Revolution in Germany. These have been published on the online Critical Historical Liederlexikon (www.liederlexikon.de). In the course of this work John and Robb have scrutinised popularly held assumptions about the origins and dissemination of these songs. These were myths which emerged particularly in the context of the folk and protest song revival of East and West Germany where the songs of the 1848 Revolution became part of the new democratic self image and cultural memory of both German states.  

Tuesday 8 May, 7.30pm, Whitla Hall  

Queen’s University Symphony Orchestra (QUSO)  

Join QUSO (conducted by Alexander Stead) for their annual May concert. The programme will include Beethoven’s King Stephen overture and Dvořák’s Symphony No.9 From the New World.  

Tickets: £6 (£3)  

Wednesday 9 May, 1-2pm, SARC  

Benjamin Boretz  

Aggregates, Symbols, Noise, and Other Metaphors  

The data of music do not determine its being. Listening, the act of receptual composition, is the ultimate determinant of musical being. Listening creates what you hear, and what you hear is what you choose to hear, consciously or not. The question, then, is - exactly - what is it that you want music to be, in the service of what desire, need, compulsion you strive to assuage.  

The seminar begins with the question: Why do I say “metaphor”?  

And continues with a nontrivial metaphorical interaction in the absence of verbal discourses.  

And goes on from there.
Benjamin Boretz

Old, new, performed, projected, music, words, images, ideas.

Ben Boretz has been composing most of his natural life, as well as writing and exploring noncategorical expressive languages, in solo and collective episodes. His youthful avidity as a reader about music, and a deep interest in community-making, inspired (in 1955) the idea that led to the founding of Perspectives of New Music (with Arthur Berger as co-editor) in 1961, and to the American Society of University Composers in 1964. More recently, he has been part of the composers’ collective Open Space (founded with Elaine Barkin and J. K. Randall), producing CDs, printbooks, scores, and a periodical (The Open Space Magazine), whose issue 12/13 was released in 2011. Much of his music and writing has been issued under the Open Space imprint since 1989.

JAM Concert

The Junior Academy of Music (JAM) at the School of Creative Arts presents their end-of-the-year concert.

During the morning more than 130 children from four different JAM programmes will be showcasing their musicianship through choir singing, brass band playing as well as through performing with current digital technologies. Everyone welcome.

Entrance free of charge.
At a Glance

Apollon Musagète Quartet
THURSDAY 23 FEBRUARY AT 8.00PM
Great Hall, QUB

Student Showcase Recital
FRIDAY 24 FEBRUARY AT 1.10PM
Harty Room, QUB

Susan Bullock / Malcolm Martineau
FRIDAY 24 FEBRUARY AT 8.00PM
Great Hall, QUB

Coffee Concert
SATURDAY 25 FEBRUARY AT 11.00AM
Harty Room, QUB

London Winds
SATURDAY 25 FEBRUARY AT 1.30PM
Great Hall, QUB

Nikolai Demidenko
SATURDAY 25 FEBRUARY AT 8.00PM
Great Hall, QUB

Clarinet Masterclass
SUNDAY 26 FEBRUARY AT 11.30AM
Harty Room, QUB

Ensemble Avalon
SUNDAY 26 FEBRUARY AT 3.00PM
Great Hall, QUB

Summer Celebrity Recital
Fibonacci Sequence
Saturday 26 May 2012, 8.00 pm
St Thomas’ Church, Eglantine Avenue, Belfast

Tickets: £15.00 / £5 Under 25’s
Includes interval refreshments.

Mozart Flute Quartet in D, no. 1 in D major, K285
Mathias Zodiac Trio
Francaix Quintet on themes by Scarlatti
Ibert Trio for violin, cello and harp
Saint-Saëns Fantasy for violin and harp
Damase Quintet for flute, harp and string trio

“…no praise can be too high for the Fibonacci Sequence’s polished and dashingly committed performances…”
Gramophone

All details correct at time of going to press.
www.belfastmusicsociety.org

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Only £60 — represents a massive saving of £17 (more than 20%)

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www.belfastmusicsociety.org or www.gotobelfast.com

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BY PHONE
028 9024 6609 (Belfast Welcome Centre)

IN PERSON
Belfast Welcome Centre, 47 Donegall Place, Belfast (opposite M&S)
Opening hours: Mon – Sat 9.00am – 5.30pm
Sun 11.00am – 4.00pm

UNDER 25’s / STUDENTS
Tickets £5 for under 25’s (subject to availability)
Up to 30 free tickets per concert for QUB music students – details available from the School of Creative Arts.

The four celebrity concerts will be broadcast on BBC Radio 3’s Lunchtime Concert from Tuesday 13 to Friday 16 March 2012

www.belfastmusicsociety.org
Patrons, Passions & Performers

23–26 February 2012
International Festival of Chamber Music

At a Glance

- THursday 23 February at 8.00PM
  Apollon Musagète Quartet
  Great Hall, QUB

- Friday 24 February at 1.10PM
  Student Showcase Recital
  Harty Room, QUB

- Friday 24 February at 8.00PM
  Susan Bullock / Malcolm Martineau
  Great Hall, QUB

- Saturday 25 February at 11.00AM
  Coffee Concert
  Harty Room, QUB

- Saturday 25 February at 1.30PM
  London Winds
  Great Hall, QUB

- Saturday 25 February at 8.00PM
  Nikolai Demidenko
  Great Hall, QUB

- Sunday 26 February at 11.30AM
  Clarinet Masterclass
  Harty Room, QUB

- Sunday 26 February at 3.00PM
  Ensemble Avalon
  Great Hall, QUB

- Saturday 26 May at 8.00PM
  Fibonacci Sequence
  St Thomas' Church, Eglantine Avenue, Belfast

How to book

- BMS Fringe
  Look out for extra events in the lead-up to the Festival!
  Check the BMS website for further details.

- Passionate about chamber music and supporting Northern Ireland young musicians?
  Become a BMS Friend for as little as £15 a year. You will enjoy benefits such as an annual newsletter, priority booking, reserved seating at concerts and an opportunity to meet the artists.
  For more information, and details of our next concert event, please visit the BMS website at:
  www.belfastmusicsociety.org/friends.html

BMS in 2012 is supported by:

- World-class chamber music since 1921
- www.belfastmusicsociety.org

Maps

SUBSCRIPTION TICKETS
(includes all events except Summer Celebrity Recital and post-concert reception)
Only £60 — represents a massive saving of £17 (more than 20%)

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Up to 30 free tickets per concert for QUB music students – details available from the School of Creative Arts.

The four celebrity concerts will be broadcast on BBC Radio 3's Lunchtime Concert from Tuesday 13 to Friday 16 March 2012

All details correct at time of going to press.

www.belfastmusicsociety.org
Pre-concert Talk
THURSDAY 23 FEBRUARY 2012
Old Staff Common Room, Lanyon Building, QUB, 7.15pm
David Byers, composer, writer, and former Chief Executive of the Ulster Orchestra, introduces the Festival theme and tonight’s concert.

Apollon Musagète Quartet
THURSDAY 23 FEBRUARY 2012
Great Hall, QUB, 8.00pm
Tickets: £15.00/£5 Under 25’s
Includes parking and interval refreshments.

Tchaikovsky String Quartet no. 1 in D major, op. 11
Stravinsky Concertino for string quartet
Prokofiev Visions Fugitives, op. 22 (selection)
Shostakovich String Quartet no. 4 in D major, op. 83

“If Apollo had not played the lyre, but the violin, this is how it would have sounded.”
Süddeutsche Zeitung

Student Showcase Recital
FRIDAY 24 FEBRUARY 2012
Harty Room, QUB Music Building, 1.10 pm
Presented in association with Queen’s University School of Creative Arts, featuring final-year and postgraduate performers.
Free admission

Student Showcase Recital
FRIDAY 24 FEBRUARY 2012
Great Hall, QUB, 8.00pm
Tickets: £15.00/£5 Under 25’s
Includes parking and interval refreshments.

Programme to include:
Schumann Songs from Myrthen, op. 25
Wagner Wesendonck Lieder

“...a rippling dramatic soprano, displaying real mastery of dynamic and expressive extremes.”
The Opera Critic

Susan Bullock (soprano)
Malcolm Martineau (piano)

Coffee Concert
‘The Art of English Song’
Presented in partnership with TOSINI
SATURDAY 25 FEBRUARY 2012
Harty Room, QUB Music Building
Coffee from 10.30am. Concert starts 11.00 sharp.

Tickets: £5.00
The culmination of a masterclass series with renowned soprano and vocal coach Mary King. Promising young local singers perform a selection of pieces to illustrate ‘The Art of English Song’
Generously supported by the Esme Mitchell Trust and the Enkalon Foundation.

London Winds
SATURDAY 25 FEBRUARY 2012
Great Hall, QUB, 1.30pm
Tickets: £12.00/£5 Under 25’s
Includes parking.

Ligeti Six Bagatelles
Nielsen Wind Quintet, op. 43
Mozart Wind Quintet arrangement of Violin Sonata in Bb, K454
Barber Summer Music, op. 31

“...London Winds are second to none in terms of technical accomplishment, expressive commitment and warmth of timbre.”
BBC Music Magazine
Nikolai Demidenko (piano)

SATURDAY 25 FEBRUARY 2012
Great Hall, QUl, 8.00pm

Tickets: £15.00/£5 Under 25’s
Includes parking and interval refreshments.

Beethoven
Piano Sonata no.8 in C minor, op.13 (Pathétique)
Piano Sonata no. 24 in F sharp major,
op. 78 (Für Thérèse)
Piano Sonata no.14 in C sharp minor,
op. 27/2 (Moonlight)

Brahms
Piano Sonata no. 3 in F minor, op. 5

“...extraordinary intimacy with the piano...”
The Times

Michael Collins
Clarinet Masterclass

SUNDAY 26 FEBRUARY 2012
Harty Room, QUl Music Building
Coffee from 11.00am. Masterclass starts 11.30 sharp.

Tickets: £5.00

Featuring up-and-coming local clarinetists Eve Wieltsching
and Peter Rogers

“...one of the best clarinetists walking the planet...”
The Times

Nikolai Demidenko (piano)

SATURDAY 25 FEBRUARY 2012
Great Hall, QUl, 8.00pm

Tickets: £15.00/£5 Under 25’s
Includes parking and interval refreshments.

Beethoven
Piano Sonata no.8 in C minor, op.13 (Pathétique)
Piano Sonata no. 24 in F sharp major,
op. 78 (Für Thérèse)
Piano Sonata no.14 in C sharp minor,
op. 27/2 (Moonlight)

Brahms
Piano Sonata no. 3 in F minor, op. 5

“...extraordinary intimacy with the piano...”
The Times

Family Night

SATURDAY 25 FEBRUARY 2012
Great Hall, QUl, 8.00pm

Tickets: £5.00

Includes parking and interval refreshments.

“...extraordinary intimacy with the piano...”
The Times

Northern Lights

Ensemble Avalon

SUNDAY 26 FEBRUARY 2012, 3.00PM
Great Hall, QUl

Tickets: £10.00/£5 Under 25’s
Includes parking and interval refreshments.

Programme TBC

“...ravishing sensitivity... one of the highlights of my listening year...”
The Strad

Post-concert Reception

SATURDAY 25 FEBRUARY 2012
Canada Room, QUl, 10.00pm

Tickets: £5.00 (free to BMS Friends)

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Would you like to be kept informed about future BMS or classical events?
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London Winds
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Nikolai Demidenko
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I enclose a cheque for £ made payable to Belfast Music Society. Postal bookings should be clearly marked ‘BMS’. See ‘How to Book’ page for address.

www.belfastmusicsociety.org
My talk will explore the particularities of Performance as a mode of research politically, philosophically and pragmatically. In the main it considers the proposition that Performance as Research is a series of embodied repetitions in time, on both micro (of bodies, movements, sounds, improvisations, moments) and macro (of events, productions, projects, installations) levels, in search of a series of differences. It investigates the proposition in terms of Bergson’s notion of ‘Creative Evolution’ and Deleuze’s engagement with it, and is concerned with questions such as: What nature of differences does performance as research give rise to? Where do the differences lie, in the repetitions or in the spaces in between? And, is there a point at which the unleashing of differences is exhausted, a point at which, perhaps, the evolution becomes an involution, either a shrinkage of difference, an inverted return to the same, or in the Deleuzian sense, a new production no longer dependent on differentiation but on transversal modes of becoming? It ends by briefly examining certain pragmatic issues associated with Performance as Research in institutional contexts.

Mark Fleishman is Associate Professor and Head of the Department of Drama at the University of Cape Town.
Thursday 2 February, 4pm, Room 101, No.9 University Square

Dr Scott Boltwood
(Fulbright and Leverhulme Scholar 2011-12, QUB)

Leverhulme Lecture II
The Ulster Group Theatre: From its Foundation to the Festival of Britain

The importance of the Ulster Group Theatre to Irish and British theatre history has been distorted by the Troubles and overshadowed by its association during the 1960s with the farceur Jimmy Young. However, from its founding in 1940 through the controversy surrounding the staging of Sam Thompson’s Over the Bridge (1960), the UGT was widely seen as threatening to eclipse Dublin’s Abbey Theatre as Ireland’s most professional and successful company. This lecture will survey the most important achievements and hallmark productions of the Group from its opening in March 1940 through its role in the Festival of Britain (1951).

Thursday 9 February, 4pm, Room 101, No.9 University Square

Dr Scott Boltwood
(Fulbright and Leverhulme Scholar 2011-12, QUB)

Leverhulme Lecture III
The Ulster Group Theatre: The Plays

By the 1950s, the Group Theatre became readily known as “the national theatre” of Northern Ireland largely because of its commitment to staging plays set in Ulster. Of the 200 productions staged from 1940 through 1960, nearly half are set in Northern Ireland; however, almost 60 of these plays were written for and premiered by the UGT. Not only did the Group nurture such young playwrights as Joseph Tomelty, Patricia O’connor, and Jack Loudan, but such established playwrights as George Shiels and St. John Ervine allowed the Group, rather than the Abbey, to premier such plays as Borderwine (1946) and Ballyfarland’s Festival (1953). This lecture will explore whether the UGT can be associated with a particular style of Ulster writing.

Wednesday 15 February – Friday 17 February at 7.30 pm, The Brian Friel Theatre

Queen’s University Players Presents Himmelweg

In 1942 the Red Cross walked into a Nazi concentration camp and passed it as an acceptable civilian internment camp. In order to dupe the inspectors, the Nazi hierarchy initiated a ‘beautification project’: they painted the huts, they planted flowers, they laid fake football pitches, built a fake synagogue. Come and see how we spin a top the German way.

Tickets £4 and £5

To book tickets please call 028 9097 1382
To book tickets by email; studentshows@qub.ac.uk
Wednesday 8 February - Saturday 11 February 2012, 7.30pm, Brian Friel Theatre

**Paradise Lost, Books I, II.**

In February 2012 Drama Studies at Queen’s will produce John Milton’s poem Paradise Lost, Books I, II. This will be a challenging project in which Milton’s poetic vision of heaven and hell will be transposed into a highly theatrical event involving physical action, powerful speech, music, dance, costume and masks. As part of their curriculum our second-year drama students will participate in this event under the directorship of Sam McCready.

Sam McCready is an internationally respected actor, theatre director, teacher, painter, adjudicator and published author. Born in Belfast, he was a founding member of the Lyric Theatre. He emigrated to the United States in 1984, when he was appointed Professor of Theatre at the University of Maryland, Baltimore County (UMBC). He has directed and appeared as an actor in theatres in the US and Europe. His adaptation of Helen Lewis’s Holocaust memoir, A Time to Speak, was presented at the private opening of the new Lyric Theatre in Belfast, May 2011. In November 2012, he will return there to perform his one-man show, Dickens in the Ulster Hall, to celebrate the 200th anniversary of the birth of Charles Dickens.

Although much of his time has been spent working in the professional theatre with leading actors such as Kevin Spacey and Liam Neeson, Sam’s major interest has been the training of younger actors to enable them to reach their full interpretative potential. Among his students have been Danny Boyle (Slumdog Millionaire) and Frances Barber (National Theatre and RSC), while another student, James Brown Orleans is starring in The Lion King on Broadway.
This year’s Brian Friel lecture will be given by the distinguished theatre director, Mick Gordon, who has enjoyed a long association with Friel’s work, having directed Volunteers when Artistic Director of the Gate Theatre, Notting Hill, and The Home Place for the Lyric Theatre. This lecture coincides with his latest production for the Lyric Theatre, which is Friel’s version of Chekhov’s Uncle Vanya. Friel has had a lifelong interest in Russian drama and has also written versions of Chekhov’s Three Sisters and Turgenev’s Fathers and Sons and A Month in the Country, and Gordon’s experience of this latest rehearsal process will therefore be of special interest.
Thursday 23 February, 4pm, Sonic Arts Centre (SARC)

Dr Matthew Causey, Director of TCD’s Arts Technology Research Laboratory

The Scratch of Authenticity: Delta Blues, Juke Joints and the Music of Resistance (a music as performance research project)

This paper and musical presentation presents a questioning of the encounter of technological recall and bodily remembrance through a discussion and performance of the Delta Blues of the American South and the places and documents of that event, the Juke Joint and the vinyl recording. The scratch of authenticity sensed in the rasping voice of Howlin’ Wolf, witnessed in the ordinary forms of the structure of the Juke Joint, and heard in the friction of a needle dragging across a 78rpm recording of Blind Lemon Jefferson, function as both an irritating insistence of an imperfection but as remembrance and ruin. The ruin, or the scratch, is a materialization of history, a trace of the event, and the marking of time. What is the effect of the conversion of that memory toward analytical abstract (academic discourse) and digital documentation (the sample and the loop)? How might academic research be informed by bodily remembrance and re-enactments of the events (i.e. the playing of the blues)? The presentation examines the event of the Blues as an affirmation of resistance, the performance spaces which encouraged the encounter, and the appropriation and translation of those happenings in the space of technology and the presence of re-enactment. Dr. Causey will demonstrate basic blues riffs, slide techniques and musical form on a resonator guitar.

Matthew Causey’s Theatre and Performance in Digital Culture was published by Routledge. A filmmaker, theatre artist and musician his most recent practice-based research is focused on music as performance with his band ‘My Cousin Dale’.
The paper will consider the making of a show commissioned by Renaissance scholar, Stephen Greenblatt. Greenblatt commissioned some twelve playwrights worldwide to each make a version of the so-called “missing” Shakespeare play, Cardenio. Such a project surely was imagined by Greenblatt as primarily a text-based work. My paper will discuss the making of a puppet play, After Cardenio, that necessarily destabilized the relation between text and performance, in a celebration of the player. The theoretical questions addressed will concern the idea of the dispersed body, and the body/soul (object/subject) dialectic in puppetry performance. The show I have written and directed “After Cardenio,” deals expressly with Locke’s propositions about identity and number, as staged in his Essay Concerning Human Understanding. Locke was himself engaged, via a community of medical research, in a marvelous event, the apparent resurrection of a young woman whose body had been given over for an anatomy in Oxford in 1650, after she had been hanged for an alleged infanticide. Earlier this year I presented a paper at a puppetry conference in Connecticut, explored the Lockean propositions about identity, as a theoretical and philosophical problem; however this paper uses the making of my play to locate that debate within event, the body, medical history and performance. It also engages with questions around the infant, the woman’s body and reproduction within theological and legal disputes in the early modern era.

For the past several decades, Jane Taylor has been involved in cultural critique and public scholarship as well as creative writing. In 1987 she and David Bunn Co-edited From South Africa (TriQuarterly Magazine; and U of Chicago Press). In 1996 she designed and curated “FAULT LINES”, a series of cultural responses to the Truth and Reconciliation Commission that followed the end of Apartheid in South Africa. As part of this program she wrote the playtext, Ubu and the Truth Commission, for South African artist/director William Kentridge and the Handspring Puppet Company. In 2000 she wrote the libretto for a new opera for Kentridge, The Confessions of Zeno, a work that was performed at the Lincoln Centre in New York as well as at the MCA in Chicago. She has two published novels, Of Wild Dogs (which won the prestigious Olive Schreiner Prize for new fiction in South Africa) and The Transplant Men (a work of fiction that is grounded in the first heart transplant, an event that took place in South Africa. In 2009 she edited Handspring Puppet Company, a substantial study of the celebrated performance company from South Africa. She is currently of the Board of Advisors for Dokumenta 2012.
Tuesday 28th February – Thursday 1st March, 7.30 pm,
The Brian Friel Theatre

Drama Studies at Queen’s University Presents a 3rd year production of

How To Disappear Completely And Never Be Found by Fin Kennedy

‘You are who you can prove you are. You are what people think. And that is the easiest thing in the world to change.’

When the pressure on a young advertising executive gets too much, he is forced to change his identity. Grieving at his mother’s death and struggling with a drug addiction Charlie had stolen a large sum of money but now he has the chance to leave it all behind.

How To Disappear Completely And Never Be Found explores the nature of identity in a media driven capitalist society in which success is everything. Is it possible to ever escape who you really are?

Tickets £3 and £5
To book tickets please call 02890 97 1382
To book tickets by email; studentshows@qub.ac.uk

Thursday 1 March 4pm, Room 101, No.9 University Square

Dr Scott Boltwood
(Fulbright and Leverhulme Scholar 2011-12, QUB)
Leverhulme Lecture IV
The Ulster Group Theatre: The Stage

Some of Ireland’s best playwrights of the middle twentieth century were attracted to the Group Theatre because of the quality and range of its actors. Even before the fire that destroyed Abbey in 1951, George Shiels lamented that Abbey productions were an ‘intolerable’ combination of ‘bad’ acting and ‘crude melodrama’; conversely, the UGT benefitted from a core of seasoned actors (such as Elizabeth Begley and Patrick MacAlinney) who had been acting together since the late 1930s or early 1940s. This lecture will not only discuss the Group’s ‘straight’ and ‘dialect’ actors, but also the roles of the Group Theatre School of Acting and its primary directors Harold Goldblatt and R.H. MacCandless.
The Ulster Group Theatre: Triumph, Controversy, and State Take-Over

1951 proved to be a pivotal year for the Group, not only did it gain wider recognition in England because of its season in London during the Festival of Britain, but in Ireland the devastating fire at the Abbey Theatre would lead to a decade of further decline in Dublin. Conversely, during this decade the Group premiered such popular plays as Joseph Tomelty’s Is the Priest at Home? (1954) and Patricia O’Connor’s The Farmer Wants a Wife (1955), and toured with these plays throughout the island. However, while these plays comedically seek idealistic solutions for the North’s economic difficulties, such plays as St. John Ervine’s Ballyfarland’s Festival (1953) and Gerrard McLarnon’s The Bonefire (1958) controversially staged sectarian violence, boycotts, and riots.

Fat Pig by Neil LaBute

‘Chunk. Slob. Pig. How many insults can you hear before you have to stand up and defend the woman you love?’ Tom faces that question when he falls for Helen, a bright, funny, sexy young woman who happens to be plus-sized and then some. Forced to explain his new relationship to his shallow (although horribly funny) friends, he battles to come to terms with his own preconceptions of the importance of conventional good looks. Neil LaBute’s sharply drawn play not only critiques our slavish adherence to Hollywood ideals of beauty but also boldly questions our own ability to change what we dislike about ourselves.

Tickets £3 and £5
To book tickets please call 02890 97 1382
To book tickets by email; studentshows@qub.ac.uk
Thursday 22 March, 4pm, Room 101, No.9 University Square

Professor Jim Davis (University of Warwick)

Slap on! Slap ever!’ or Thighs aren’t what they used to be: Victorian Pantomime and the Politics of Gender Variance

This paper will consider the relationship of transgendered performance in Victorian pantomime - particularly through principal boy and dame roles - to manifestations of gender variance in other aspects of nineteenth-century life. Additionally, the paper will consider how this impacted upon public consciousness and attitudes towards gender and sexuality in the nineteenth century, while also drawing on current thinking around issues of gender variance.

Professor Jim Davis’ major research interest is in nineteenth-century British theatre and his most recent books are Victorian Pantomime: A Collection of Critical Essays and Lives of the Great Shakespearian Actors: Edmund Kean. He is also joint-author of a study of London theatre audiences in the nineteenth century Reflecting the Audience: London 1840-1880 published by the University of Iowa Press in 2001. This was awarded the 2001 Theatre Book Prize for the best book on theatre published in that year. He has previously published books on John Liston, a nineteenth-century actor, and on the Britannia Theatre, as well as editing a volume of the plays of H. J. Byron for Cambridge University Press. He has contributed chapters to a number of books, including essays on nineteenth-century acting to the Cambridge History of British Theatre and on audiences to the Cambridge Companion to Victorian and Edwardian Theatre. He has also published in many periodicals including Theatre Survey, Theatre Notebook, Essays in Theatre, Themes in Drama, New Theatre Quarterly, Nineteenth Century Theatre, Theatre Research International, and The Dickensian. He is currently co-editor of Nineteenth Century Theatre and Film and has recently completed a monograph on the visual representation of English comic performance 1780-1830. Current research projects include a two volume edition of nineteenth-century dramatisations of Dickens (with Jacky Bratton) for Oxford University Press, a study of cultural exchange between Britain and Australia 1880-1960 (with Australian academic Veronica Kelly) and a monograph on theatre and entertainment for Palgrave Macmillan’s ‘Theatre &’ series.
ICAN & The School of Creative Arts Conference

NINE TENTHS UNDER
Performing the Peace

Thur 22nd – Sat 24th March 2012
Venue: The Brian Friel Theatre
20 University Square Belfast | Cost: FREE

As Belfast prepares to commemorate the hundredth anniversary of the sinking of the Titanic, the iceberg (the great ship’s nemesis) provides an apt symbol for Northern Ireland’s continuing peace process. Above the surface is the public face of the peace, but what of the great mass of untold and often problematic stories hidden beneath the official version?

For ‘Nine Tenths Under’, The Playhouse ICAN International Culture Arts Network, Derry-Londonderry and the School of Creative Arts at Queen’s University, Belfast will bring together creative artists, academics, students and a range of different communities across the city to explore how the arts can cast light on the hidden face of the peace, not just in Northern Ireland but other societies emerging from a history of conflict, including South Africa and the Balkans.

Events will include specially devised performances, talks, seminars and round-table discussions. All events will be free and all are welcome to attend, especially community leaders and members, ex-combatants, students and artists of all kinds.

For further information contact elaine@derryplayhouse.co.uk or d.grant@qub.ac.uk or alternatively www.icanplayhouse.com
Tuesday 27th March – Thursday 29th March at 7.30 pm
The Brian Friel Theatre, 20 University Square.
Drama Studies at Queen’s University Presents a 3rd year production of
Mercury Fur by Philip Ridley

‘Am I a man who dreamt of being a butterfly, or am I a butterfly dreaming that I am a man?’ - Zhuang Tzu

The world of Mercury Fur is one torn apart by the arrival of hallucinogenic butterflies; a world in which you’d do anything to survive. Elliot and Darren, two brothers that survive by arranging parties for wealthy clients in which they make the darkest of fantasies come true, break into a derelict flat and begin preparations for their latest customer. This time, it’s no ordinary party.

The production will not be suitable for children under the age of sixteen, due to extreme violence and strong language.

Tickets £3 and £5
To book tickets please call 028 9097 1382
To book tickets by email; studentshows@qub.ac.uk

Thursday 29 March, 4pm, Room 101, No.9 University Square
Dr Nicholas Johnson (Trinity College Dublin)

Like many artists within the system of late capital, it is rarely in the interest of documentary theatre practitioners actually to confront the society in which they work. A much more common practice (because it is both more safe and more lucrative) is to reinforce the perspective already held in the audience, whether overtly or covertly. One of the most successful strategies in this area is the full exposure of an injustice already widely recognized as unjust. While this might have real value for a society coming to terms with the facts or the full scale of an event, it also can serve to conceal the forces behind the event. It could thus be said that documentary theatre is often palliative, treating the symptoms of the illness of human injustice, without being capable of addressing the cause. In this regard it reflects Slavoj Zizek’s distinction between subjective violence, which fills our newspapers and alarms us greatly, and systematic violence, the full recognition of which is prevented at every turn.

This paper will examine recent documentary theatre work, including the author’s own theatrical presentations of...
detainee transcripts from Guantánamo Bay, to establish a theory that language itself both creates and supports this systematic violence. In line with the negative dialectics laid out by Theodor Adorno, as well as the theatrical insights of Samuel Beckett — admittedly an uncommon reference point for documentary theatre — this paper will argue that an excavation of the silence behind language, rather than an expository journey along the word surface, represents a path out of the “documentary impasse.” In moments of silence, elision, censorship, and redaction, the audience has unique access to the defining baseline state of Earth’s unspeakability, and can become, if temporarily, free of illusion.

Nicholas Johnson is an Assistant Professor in Drama at Trinity College Dublin, where he has lectured full-time since 2008. He holds a degree in theatre from Northwestern University and a PhD in drama from Trinity College Dublin. He was a 2004 DAAD Fellow researching Bertolt Brecht at the Freie Universität Berlin, a 2005 George J. Mitchell Scholar at Trinity, and received the inaugural Samuel Beckett Studentship in Dublin in 2006. His special area of research is Samuel Beckett, particularly related to performance and his contemporary legacy. In addition to numerous practice-based research projects presented in Dublin, Berlin, Chicago, and New York, Johnson has published research in the Journal of Beckett Studies, Forum Modernes Theater, Theatre Research International, and Museum Ireland. He has translated and directed work by Ernst Toller, Franz Kafka, and Max Frisch. He is a co-founder and deputy director of the Samuel Beckett Summer School.

Thursday 10 May, 4pm. Room 101, in No.9 University Square

Dr Mark Phelan  
(Queen’s University Belfast)

‘WhackingPaddy’

This paper examines the enduring image of the “Fighting Irish” in its historical context (as British colonial caricature merged with an emergent Irish-American immigrant ethnicity) in relation to contemporary cultural and national performances. In particular this paper will examine the recent efflorescence of interest in bataireacht (sic): Irish stick fighting, claimed, by its (invariably) Irish-American practitioners, to be an ancient martial art indigenous to Ireland. Although bata stick fighting appears more music hall than martial art, this paper proposes that these cultural performances of diasporic ethnicity do not merely reclad Stage Irish stereotypes, for when they are considered alongside the nineteenth century phenomenon of faction fighting, fascinating questions as to the authenticity of stage Irish stereotypes are raised.
Friday 27 January, 6.30pm, DFC

**Bernadette: Notes on a Political Journey**

Introduction/Q&A with the director, Lelia Doolin, and Dr. Liz Greene (Film, Queen’s University Belfast)

Wed. 8 February, 3pm, DFC, Seminar Room

**Lee Cadieux (University of Ulster)**

**Picture Box Redux: New Perspectives on Pictorial Imaging**

Artists have used the Picture Box to solve problems of near and far perspective in painting and drawing throughout history, and its elements have re-surfaced at various times, and in various art-forms including Stage Design, Photography, Cinema, and Animation. More recently, we have seen the Picture Box present in Computer Graphics Imagery (CGI). While technologies evolve and adapt, the Picture Box continues to provide a solution for representing near and far perspective in image making. This seminar will explore the history and aesthetics of the Picture Box.

Sunday 29 January, 4pm, DFC

**L’Atalante (Jean Vigo, 1934), New digital restoration.**

Introduction by Dr. Des O’Rawe (Film, Queen’s University)

The only feature film directed by the great Jean Vigo, L’Atalante is a charming and poetic love story. Juliette and Jean, a barge captain on the Seine are just married and living on Jean’s cramped boat with eccentric bosun Père Jules, a cabin boy and a clutter of cats. Unsurprisingly their relationship soon begins to show signs of strain...A simple story brought to life with a remarkable passion, intensity and tenderness, L’Atalante is timeless and unforgettable.
Professor Guy Austin (Newcastle)

Beyond the discourse of martyrdom: negotiating the spaces of the dead in 1970s Algerian cinema

Guy Austin is Professor and Director of the Centre for Film Studies at Newcastle University. His current research specialism is in modern French and Algerian cinema. He is the author of several books, including Contemporary French Cinema (2008), Stars in Modern French Film (2003), and Claude Chabrol (1999). In October 2010, he curated a season of Algerian films at the Side Cinema in Newcastle, and his most recent book, Algerian National Cinema, is being published this year to coincide with the 50th anniversary of Algerian independence.

This seminar is being organized in association with the QUB Postcolonial Research Forum

John T. Davis: The Uncle Jack (1996, 78 mn.)

Screening and Q&A with Mike Catto and John T. Davis, followed by launch of new book-dvd, edited by Professor Lance Pettit (St. Mary’s), and Professor Beatriz Bastos (USP)

The Uncle Jack is a cinematic self-portrait by John T. Davis, dedicated to the cinema architect John McBride Neill, his uncle Jack, who unwittingly gave him his means of expression: cinema. Through a mixture of archive, reminiscence and dramatic reconstruction, the film explores the circular motion of generations and the power of unshakeable obsession. “Jack was like a second father to me, and when he died, he left everything to me, his house, his inventions, his musical instruments, but most importantly, the 8mm camera that was to change my life forever.” (John T.)
Wednesday 14 March, 3pm, DFC Screen 2  
Professor Michael Chanan (Roehampton)  
Towards a Semiotics of Film Music  
Michael Chanan is a documentary film maker who also writes on both film and music. His most recent film is The American Who Electrified Russia (2009, 105mn). His latest book, The Politics of Documentary, was published by the BFI in 2007. He has a range of special interests, including Latin American cinema, documentary, the film soundtrack, and the social history of music. In 2000, he was Visiting Professor in the Literature Program at Duke University, USA, and then joined the University of the West of England where he was Professor of Cultural Studies, 2002-2007.

Wednesday April 25, DFC, Screen 2, 3pm  
Professor Richard Koszarski (Rutgers)  
Hollywood on the Hudson  
Richard Koszarski was the founding curator of the Museum of the Moving Image in New York, where he began a decades-long research project devoted to the development of the film and television industries on America’s east coast. While Hollywood soon emerged as the industry’s factory town, many filmmakers - from DW Griffith to Woody Allen - still preferred to make their films near America’s political and cultural center. Prof Koszarski will trace this history and explain the unique regional characteristics that have long characterised New York’s indigenous film and video production.
David Stevenson

Hollywood-Europe in the 1920s: The Avant-Garde reconsidered

This research paper reconsiders the relationship between the European Avant-Garde and the American Experimental film. Although both collectives made substantial contributions to film technique, the so-called American ‘Experimental’ movement has often been classified as a subsidiary (or worse, a facsimile) of the Avant-Garde’s approach to film form and structure. The paper examines the ways in which American experimental cinema differed from the Avant-Garde, as well as the significance of Hollywood as a ‘beneficiary’ to the movement, with studio-owned art-house cinemas operating as a locus in which amateur film groups could collaborate and exhibit their work.

Craig Smith

Motion Comics: Film Animation Hybrids

Motion comics typically appropriate the visual, static artwork of the printed comic book medium, and – via a process of digital re-assemblage – create a screen-based animated narrative. One current example of the motion comic is ‘The Watchmen’ (Dir. Jake S. Hughes, 2008), adapted from Alan Moore and Dave Gibbon’s renowned graphic novel. The motion comic was released on DVD by Warner Bros, and is also available on iTunes as a digital download. This seminar will address the language of this hybrid digital medium, and its status as an aesthetically distinctive art form that must be appraised separately from either the comic book or the animated film. Case studies and film excerpts will examine some of the various tropes within motion comic practice, and its continued evolution will be discussed.
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<tr>
<td>Thursday 19 January</td>
<td>4.00pm</td>
<td>The Difference of Performance as Research. Professor Mark Fleishman, Head of Drama, University of Cape Town</td>
<td>Room 101, No.9 University Square</td>
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<tr>
<td>Friday 27 January</td>
<td>6.30pm</td>
<td>Bernadette: Notes on a Political Journey Introduction/Q&amp;A with director Lelia Doolin and Dr Liz Greene</td>
<td>Drama and Film Centre</td>
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<td>Sunday 29 January</td>
<td>4.00pm</td>
<td>L’Atlante (Jean Vigo, 1934), New Digital restoration Introduction by Dr. Des O’Rawe</td>
<td>Drama and Film Centre</td>
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<tr>
<td>Wednesday 1 February</td>
<td>1.00pm</td>
<td>Marc Tweedie and Nathan Surgenor (doctoral composers, Queen’s University Belfast)</td>
<td>Old McMordie Hall</td>
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<td>Thursday 2 February</td>
<td>1.10pm</td>
<td>Traditional Concert Shauna Mullin</td>
<td>Harty Room</td>
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<td>Thursday 2 February</td>
<td>4.00pm</td>
<td>Leverhulme Lecture II The Ulster Group Theatre: From its Foundation to the Festival of Britain Dr Scott Boltwood, (Fulbright and Leverhulme Scholar 2011-12, QUB)</td>
<td>Room 101, No.9 University Square</td>
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<tr>
<td>Tuesday 7 February –</td>
<td>7.30pm</td>
<td>Paradise Lost, Books I, II</td>
<td>Brian Friel Theatre</td>
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<td>Saturday 11 February</td>
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<td>Wednesday 8 February</td>
<td>1.00pm</td>
<td>The musical artefact in the digital age. A case study of Björk’s ‘Biophilia’. Nicola Dibben (University of Sheffield)</td>
<td>SARC</td>
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<td>Wednesday 8 February</td>
<td>3.00pm</td>
<td>Lee Cadieux (University of Ulster) Picture Box Redux: New Perspectives on Pictorial Imaging</td>
<td>Drama and Film Centre – Screen 2</td>
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<td>Thursday 9 February</td>
<td>1.10pm</td>
<td>The Spatial Music Collective</td>
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<td>Thursday 9 February</td>
<td>4.00pm</td>
<td>Leverhulme Lecture III The Ulster Group Theatre: The Plays Dr Scott Boltwood, (Fulbright and Leverhulme Scholar 2011-12, QUB)</td>
<td>Room 101, No.9 University Square</td>
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<td>Thursday 9 February</td>
<td>5.00pm</td>
<td>Spatial Music from SARC</td>
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<tr>
<td>Tuesday 14 February –</td>
<td>7.30pm</td>
<td>Queen’s University Players Presents Himmelweg</td>
<td>Brian Friel Theatre</td>
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<td>Thursday 16 February</td>
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<tr>
<td>Wednesday 15 February</td>
<td>1.00pm</td>
<td>‘One-armed tenors and one-legged ballet dancers: the ebb and flow of fashion in the Provisional and National theatres in Prague (1862-1904)’ Professor Jan Smaczny (Queen’s University Belfast)</td>
<td>Old McMordie Hall</td>
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<td>Thursday 16 February</td>
<td>1.10pm</td>
<td>Carol McGonnell clarinet&lt;br&gt;Argento Ensemble</td>
<td>Harty Room</td>
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<tr>
<td>Thursday 16 February</td>
<td>4.00pm</td>
<td>The Brian Friel Lecture 2012: The Irish Chekov</td>
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<td>Thursday 16 February</td>
<td>6.00pm</td>
<td>Sonora: New Mexican Noise, Growth and Sound</td>
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<td>Wednesday 22 February</td>
<td>1.00pm</td>
<td>Spat: a consistent approach to realtime sound spatialization and post-production&lt;br&gt;Thibaut Carpentier (Acoustic And Cognitive Spaces at IRCA)</td>
<td>SARC</td>
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<tr>
<td>Wednesday 22 February</td>
<td>3.00pm</td>
<td>‘Beyond the discourse of martyrdom: negotiating the spaces of the dead in 1970s Algerian cinema’&lt;br&gt;Professor Guy Austin (Newcastle)</td>
<td>Drama and Film Centre – Screen 2</td>
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<td>Thursday 23 February</td>
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<td>Lauren Sarah Hayes and Christos Michalakos</td>
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<td>Thursday 23 February</td>
<td>4pm</td>
<td>The Scratch of Authenticity: Delta Blues, Juke Joints and the Music of Resistance&lt;br&gt;a music as performance research project&lt;br&gt;Dr Matthew Causey, Director of TCD’s Arts Technology Research Laboratory</td>
<td>SARC</td>
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<td>Friday 24 February</td>
<td>5.00pm</td>
<td>Film at the Lab</td>
<td>Sonic Lab, SARC</td>
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<td>Monday 27 February</td>
<td>4pm</td>
<td>“After After Cardenio”.&lt;br&gt;Professor Jane Taylor</td>
<td>Room 101, No.9 University Square</td>
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<td>Tuesday 28 February –</td>
<td>7.30pm</td>
<td>‘How To Disappear Completely And Never Be Found’ by Fin Kennedy&lt;br&gt;Drama Studies at Queen’s University 3rd year production</td>
<td>Brian Friel Theatre</td>
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<td>Thursday 1 March</td>
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<tr>
<td>Wednesday 29 February</td>
<td>1.00pm</td>
<td>Dr Maria McHale (AT)</td>
<td>Old McMordie Hall</td>
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<tr>
<td>Thursday 1 March</td>
<td>1.10pm</td>
<td>Rebekah Coffey (soprano) and David Quigley (piano)</td>
<td>Harty Room</td>
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<tr>
<td>Thursday 1 March</td>
<td>4pm</td>
<td>Leverhulme Lecture IV&lt;br&gt;The Ulster Group Theatre: The Stage&lt;br&gt;Dr Scott Boltwood, (Fulbright and Leverhulme Scholar 2011-12, QUB)</td>
<td>Room 101, No.9 University Square</td>
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<td>Wednesday 7 March</td>
<td>1.00pm</td>
<td>Elizabeth Hoffman (Faculty of Arts and Science, New York University)</td>
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<td>Wednesday 7 March</td>
<td>2.30pm</td>
<td>Screening and Q&amp;A: ‘The Uncle Jack’ (John T Davis, 1996)</td>
<td>Drama and Film Centre – Screen 2</td>
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<td>Thursday 8 March</td>
<td>1.10pm</td>
<td>SARC composers Concert</td>
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<tr>
<td>Thursday 8 March</td>
<td>4pm</td>
<td>Leverhulme Lecture V</td>
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<td>The Ulster Group Theatre: Triumph, Controversy, and State Take-Over</td>
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<td>Dr Scott Boltwood, (Fulbright and Leverhulme Scholar 2011-12, QUB)</td>
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<td>Tuesday 13 March –</td>
<td>7.30pm</td>
<td>Fat Pig by Neil LaBute</td>
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<td>Thursday 15 March</td>
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<td>Drama Studies at Queen’s University 3rd year production</td>
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<td>Wednesday 14 March</td>
<td>1.00pm</td>
<td>The Bouffons in Paris: What Rousseau (and the others) heard and saw</td>
<td>Old McMordie Hall</td>
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<td>Professor David Charlton (Royal Holloway, University of London)</td>
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<td>Wednesday 14 March</td>
<td>3.00pm</td>
<td>Towards a Semiotics of Film Music</td>
<td>Drama and Film Centre – Screen 2</td>
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<td>Professor Michael Chanan (Roehampton)</td>
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<td>Thursday 15 March</td>
<td>1.10pm</td>
<td>PSAPPHA</td>
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<td>Richard Casey piano and Tim Williams percussion</td>
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<td>Wednesday 21 March</td>
<td>1.00pm</td>
<td>Sex, Lies, and Integrated Digital Media</td>
<td>SARC</td>
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<td>R. Luke DuBois</td>
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<td>(Polytechnic Institute New York University)</td>
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<td>Thursday 22 March</td>
<td>1.10pm</td>
<td>Paul Dunmall</td>
<td>SARC</td>
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<td>Thursday 22 March</td>
<td>4pm</td>
<td>Slap on! Slap ever! or Thighs aren’t what they used to be: Victorian</td>
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<td>Pantomime and the Politics of Gender Variance</td>
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<td>Professor Jim Davis, University of Warwick</td>
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<td>Thursday 22 March –</td>
<td>Various</td>
<td>Conference: Nine Tenths Under. Performing the Peace</td>
<td>Brian Friel Theatre</td>
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<td>Saturday 24 March</td>
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<td>Sonorities Festival of Contemporary Music</td>
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<td>Saturday 24 March</td>
<td>TBC</td>
<td>Sonorities: The Two Thousand + TWELVE symposium</td>
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<td>Tuesday 27 March –</td>
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<td>Mercury Fur by Philip Ridley</td>
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<td>Two Dialogues and a Monologue: Music by Paul Rhys</td>
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<td>Dr Paul Rhys (Anglia Ruskin University)</td>
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<td>Thursday 29 March</td>
<td>4pm</td>
<td>The Way of the Language: Excavating Silence in the Documentary Theatre</td>
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<td>Dr Nicholas Johnson, Trinity College Dublin.</td>
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<td>Thursday 29 March</td>
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<td>Student Showcase</td>
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<td>Wednesday 25 April</td>
<td>3.00pm</td>
<td>Hollywood on the Hudson</td>
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<td>1.00pm</td>
<td>Daniel Teruggi - A technological trip to GRM</td>
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<td>Wednesday 25 April</td>
<td>7.00pm</td>
<td>Trad Noise Trio: The State of Noise</td>
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<tr>
<td>Thursday 26 April</td>
<td>1.10pm</td>
<td>GRM concert presenting recent works composed in our studios</td>
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<td>Tuesday 1 May</td>
<td>7.30pm</td>
<td>Chamber Choir: ‘Summer is icumen in’</td>
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<td>Wednesday 2 May</td>
<td>1.00pm</td>
<td>Seventeenth-century England’s top ballads: identification and interpretation. Dr Chris Marsh (School of History, Queen’s University Belfast)</td>
<td>Old McMordie Hall</td>
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<td>Wednesday 2 May</td>
<td>3.00pm</td>
<td>Short Research Papers</td>
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<td>- David Stevenson: Hollywood-Europe in the 1920s: The Avant-Garde reconsidered</td>
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<td>- Craig Smith: Motion Comics: Film Animation Hybrids</td>
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<td>Thursday 3 May</td>
<td>8.00pm</td>
<td>New PhD Compositions</td>
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<td>Thursday 3 May</td>
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<td>QUBEnsemble directed by Steve Davis</td>
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<td>Saturday 5 May</td>
<td>7.30pm</td>
<td>Queen’s University Brass Band</td>
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<td>Tuesday 8 May</td>
<td>1.00pm</td>
<td>The Emergence of Political Song: Songs of the 1848 Revolution and the History of their Reception Eckhard John and David Robb</td>
<td>Old McMordie Hall</td>
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<td>Tuesday 8 May</td>
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<td>Queen’s University Symphony Orchestra (QUSO)</td>
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<td>Aggregates, Symbols, Noise, and Other Metaphors Benjamin Boretz</td>
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<tr>
<td>Wednesday 9 May</td>
<td>7.30pm</td>
<td>Queen’s University Big Band conducted by Steve Barnett</td>
<td>The Cube, Crescent Arts Centre</td>
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<tr>
<td>Thursday 10 May</td>
<td>1.10pm</td>
<td>Old, new, performed, projected, music, words, images, ideas Benjamin Boretz</td>
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<td>Thursday 10 May</td>
<td>4.00pm</td>
<td>WhackingPaddy</td>
<td>Room 101, No.9 University Square</td>
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<td>Saturday 16 June</td>
<td>10.15am</td>
<td>JAM Programmes Concert</td>
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ABOUT THE NEW SCHOOL

The newly established School of Creative Arts at Queen’s brings together world-class teaching and research in the areas of Music, Film, Drama and Sonic Arts.

Our research-led teaching activities range from ground-breaking music and engineering courses at the Sonic Arts Research Centre; performance research at the Brian Friel Theatre; to creative practice in film, photography and imaging at Queen’s Film Theatre.

TICKETING INFORMATION

All events are free unless otherwise stated.