



## Charlemont Grant Report

Recipient Name:	Dr Estelle Murphy
Discipline:	Humanities and Social Sciences
Amount and year awarded:	€1,298 in 2019
Title of Project:	The Development of the Musical Court ode, 1755-1779: William Boyce and the Fashioning of Georgian Monarchy.



Summary of findings:	<p>This research marks the first attempt to understand Boyce's entire ode output, in sequence, taking into account the physical attributes of the manuscripts, the development of the orchestra under his baton, and his collaboration with the poets laureate.</p> <p>The Bodleian Library holds the only surviving copies of William Boyce's ode manuscripts. The collection is complete between 1755 and 1779, with scores in the composer's own hand as well as individual parts for instruments and singers. It was crucial that I viewed these manuscripts in the flesh, as important aspects of compositional procedure are not visible in digitised copies. I discovered, through detailed analysis, that these manuscripts were in fact file copies, used for performance (conductor's score) and were original performing parts used in each work's premiere.</p> <p>It was extremely useful to be able to gain an overview of how these works developed in the hands of William Boyce, particularly from the point of view of instrumentation and the development of the orchestra. I was able to determine that the orchestra under Boyce utilised a variety of relatively novel instruments for the time (eg. horns), showing that Boyce was intent on keeping his compositions relevant and modern, not straight-jacketed to traditional form. Time constraints and the sheer number and length of the manuscripts held at the Weston Library meant that I was not able to conduct the intended analysis of the physical aspects of all the manuscripts, though an initial attempt showed uniformity of paper type (water marks and rastrology), with minimal compositional emendations.</p> <p>Though this research is (because of the volume of works to be studied) but an initial foray into Boyce's works, it has achieved the first steps in gathering together all of Boyce's scores (using photography) in an attempt to create a picture of the development of the ode in his hands, together with the growth of the orchestra in England at this time. Photographing these works has also allowed me to compare the word settings used throughout with the printed poetry that survives in newspapers from the time. While I have just begun to analyse choices of the division of the poetry into movements for music, omission of sections, and rearrangement of verses, etc., there will likely be much to be learned about collaborations between poets and composers in this period and the role the printed word played against the performed text from the point of view of the 'reading' or 'listening' audience.</p>
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Plans for continuing collaboration:	The grant allowed me to gain familiarity with the relevant holdings at the Weston Music Library, University of Oxford. It revealed that there is much more work to be done on the composer I am researching and I intend to revisit the holdings in the near future to continue my research.
Publication plans:	<p>Monograph Chapter: For inclusion in "'To Speak its Share of Public Joy": The Court Ode from the Restoration to 1779' (Boydell &amp; Brewer, manuscript in preparation, contract signed).</p> <p>Peer-reviewed Article: For submission to Eighteenth-Century Music (Cambridge University Press)</p> <p>Critical Editions: Edited editions of Boyce's odes, with a music publishing press such as Musica Britannica or A-R Editions. I intend to approach the editors regarding such an undertaking: no editions of Boyce's odes have ever been published.</p> <p>Performances: In collaboration with the Irish Baroque Orchestra, these works will be revived for performance in historically accurate locations where they were originally performed in Dublin, such as Dublin Castle or Smock Alley Theatre. I have begun discussions with artistic director, Peter Whelan.</p>
International dissemination:	I will present a conference paper at the upcoming Biennial International Conference on Baroque Music (University of Birmingham).
National dissemination:	<p>This coming academic year, I will give three invited seminars, all built on the findings reached through the support of the RIA Charlemont Grant. The first is at Maynooth University (my home institution); the second is at University College Dublin; the third will be at the Royal Irish Academy of Music.</p> <p>I will present a conference paper at the Society for Musicology in Ireland Annual Plenary Conference.</p>
Additional collaborations:	I have forged valuable links with the librarians and research staff at the Weston Library, University of Oxford.
Outreach:	The grant research period was publicised by the Music Department, Maynooth University through their website news page, Facebook page, and twitter account. Similarly, all upcoming seminars and conferences will be publicised in this way. Significantly, the seminar I will give at Maynooth University forms part of the activities undertaken for Research Week 2019-20, which will allow for further research outreach.