

Cathal Twomey, Ph.D

Contact Details

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Higher Education

- **Ph.D. Musicology**, Maynooth University, Co. Kildare, Music Department, 2016–2020, research thesis, “‘To Catch the Song’: Word-Setting, Creative Collaboration, and the Reader-Listener in Handel’s English-Language Works’
- **Ma. Musicology**, Maynooth University, Co. Kildare, Music Department, 2015–2016, thesis, “‘All Arts and Wisdom Under Heaven’: Musico-Poetics and Vocal Style in William Boyce’s *Solomon*’, 1st Class Honours
- **Bachelor of Music** (major musicology, minor performance), Maynooth University, Co. Kildare, Music Department, 2012–2015, thesis, “‘The Goddess and the Nymph’: The Characterisation of Female Protagonists in Two English Baroque Operas’, 1st Class Honours, prize for first place in Bachelor of Music examinations

Awards/Funding

- **Society for Musicology in Ireland Conference Travel Grant**, 2024
- **Society for Musicology in Ireland Conference Travel Grant**, 2023
- **Handel Institute Conference Award**, 2021
- **Alison Dunlop Graduate Prize**, 2018
- **John and Pat Hume Doctoral Fellowship**, 2016–2020
- **Maynooth University Taught Masters Scholarship**, 2015–2016
- **Maynooth University Entrance Scholarship**, 2012

Peer-reviewed Publications

Monographs

- ‘Peculiar Patterns: Rule-Bending and Skematic Word-Setting in Baroque Music’, Boydell & Brewer, submitted

Articles

- ‘Figuring Out Britney: *Anacoluthon*, *Aposiopesis*, and Ambiguous Signification in “If U Seek Amy”’, *Rhetor* (open-access, peer-reviewed Journal of the Canadian Society for the Study of Rhetoric), volume 9, 2024

Other Publications

Articles

- Review of ‘*Music, Books and Theatre in Eighteenth-Century Exton: A Context for Handel’s ‘Comus’*’ by Colin Timms, *Eighteenth-Century Music*, in print
- ‘Using the Five Canons of Rhetoric’, invited article, Dublin Musicological Collective, June 2023
- ‘From “Fleeting Shades” to “Lucid Skies”’: Divinity, Mortality, and Ironic Self-Borrowing in an Aria from Handel’s *The Choice of Hercules*’, *Händel-Jahrbuch 2023*
- “‘Things shall Answer to Things’”: Rhetorical Parallelism, Meaningful Repetition, and Interpretative Form in Handel’s Librettos and Settings’, *Handel Institute Newsletter*, Autumn 2021

Conference Presentations

- ‘Knights of the Table Round: Stock Phrases, Plot Threads, and Chiasmus at a Distance in Thomas Malory’s *Le Morte Darthur*’, RhetCanada conference, George Brown College, Toronto, June 2025, submitted
- “‘THE o-ther FAIR’”: The Compressed Triple Upbeat as Rule-Bending Formula in English Baroque Vocal Music’, Society for Music Analysis Edinburgh Analysis Conference (McrMAC), University of Manchester, July 2025, submitted
- ‘Let the Word Proceed but Once’: Poetic Form, Syllabic Textsetting, and Word-Non-Repetition in English Baroque Song’, Biennial International Conference on Baroque Music, Royal Birmingham Conservatoire, Birmingham, July 2025, submitted

- ‘This is the Chant of the Priests’: Parallelism, Loose Metre, and Lord Dunsany’s *Gods of Pegāna* (1905) as Poetry’, PALA (Poetics And Linguistics Association) Conference, Aston University, Birmingham, July 2025, submitted
- “‘From the Rising of the Sun to its Setting’’: Monteverdi’s 1610 *Laudate Pueri* as a Study in Registral Expansion and Contraction’, Annual Medieval and Renaissance Music Conference (MedRen), Newcastle University, Durham University, Northumbria University, July 2025, accepted
- ‘Textsetting Schemes and Rule-Bending Formulas in European Song before 1750’, First Meeting of the Network Language & Languages at the Crossroads of Disciplines, University of the Sorbonne, September 2024
- “‘There’, ‘Further Beyond’, ‘and[/or] Back Again’’: The Exploration of Registral Space in Renaissance Polyphony’, Annual Medieval and Renaissance Music Conference (MedRen), Universidad de Granada, July 2024
- “‘To Range in a Line’’: Melodic Ambitus and Modal Octave in Popular Music’, Society for Music Analysis Edinburgh Analysis Conference (EdMAC), University of Edinburgh, July 2024
- ‘New Rhetorical Figures?!’, RhetCanada conference, McGill University, Montréal, June 2024
- ‘On the Other (Guidonian) Hand: Deliberate Mis-Solmization, Metamusical Wit, and Hidden Mutation in Josquin’s “Illibata Dei Virgo Nutrix”’, Annual Medieval and Renaissance Music Conference (MedRen), Bavarian Academy of Sciences and Humanities, Munich, July 2023
- ‘Second Time’s the Charm: The Structure(s) of Four Baroque *Ombra* Scenes, and Further Evidence for the Influence of Venetian Opera on Marc-Antoine Charpentier’, Biennial International Conference on Baroque Music, Haute École de Musique de Genève-Neuchâtel, Geneva, July 2023
- ‘Figuring Out Britney: *Anacoluthon*, *Aposiopesis*, and Ambiguous Signification in “If U Seek Amy”’, RhetCanada 2023 Conference/Congress, York University, Toronto, May 2023
- “‘And he shall Purify.’” Rhetorical Parallelism and Meaningful Repetition in Handel’s Librettos and Settings’, ‘Handel: Interactions and Influences’ Handel Institute Conference, Foundling Museum, London, November 2021

- “‘Things shall Answer to Things’”: Rhetorical Parallelism and Anthological Strategy in the Handelian Libretto’, Biennial International Conference on Baroque Music, Royal Birmingham Conservatory, Birmingham City University, online, July 2021
- “‘The Crooked Straight, and the Rough Places Plain’”: Rhetorical Parallelism and Anthological Strategy in the Handelian Libretto’, Society for Musicology in Ireland/International Council for Traditional Music Plenary Conference, Trinity College Dublin, online, May 2021
- ‘Unable or Unwilling to Love: Chastity and (Non-)Desire in Seventeenth-Century Venetian Opera’, Royal Musicological Association Annual Student Conference, online, January 2021
- “‘Make Words to that Music’”: Patterns of Collaboration between Handel and his English Poets’, ‘Collaboration and Creativity’ Anthropological Association of Ireland Annual Conference, Maynooth University, September 2019
- ‘Celibacy and Pleasure in *La Calisto*: The Queer Case of Diana and Endimione’, Royal Musicological Association Annual Conference, University of Manchester, UK, September 2019
- ‘Diana and Endimione as Celibate Lovers: Celibacy, Pleasure, and Gender Dynamics in Cavalli’s *La Calisto*’, Society for Musicology in Ireland Annual Plenary Conference, Maynooth University, July 2019
- ‘Celibacy, Pleasure, and Gender Dynamics in Cavalli’s *La Calisto*: The Queer Case of Diana and Endimione’, ‘Legacies of Resistance, Responding to Oppression: Changing Dynamics in LGBTQ+ Music Activism and Scholarship’ Conference, University of Southampton, UK, April 2019
- “‘Suit your Words to your Music Well’”: A Schematic Approach to English Baroque Word-Setting and Performance’, Royal Irish Academy of Music Amplify Research Day, April 2019
- “‘Their Speaking Strings’”: The Ritornello as Teaser for Late-Baroque Reader-Listeners’, Society for Musicology in Ireland/International Council for Traditional Music Postgraduate Conference, Dundalk Institute of Technology, January 2019
- “‘Suit your Words to your Music Well’”: A Schematic Approach to English Baroque Word-Setting’, Biennial International Conference on Baroque Music, Pavia University, Cremona, July 2018

- ‘Cleveland to Handel in Galloping Measures: The First Century of the English Dactyl Song’, Society for Musicology in Ireland Plenary Conference, CIT Cork School of Music, June 2018
- “‘Suit your Words to your Music Well’”: A Schematic Approach to English Baroque Word-Setting’, Society for Musicology in Ireland/International Council for Traditional Music Postgraduate Conference, Maynooth University, 19 January 2018
- “‘Setting Words that Set Themselves’”: Handel and the Poetic Rhythm of *Alexander’s Feast*’, Society for Musicology in Ireland Plenary Conference, Queen’s University Belfast, 16 June 2017
- “‘Musical to Read, Difficult to Set’”: Handel’s Response to the Musicality of Dryden’s *Alexander’s Feast*’ – Poster presentation, Maynooth University Graduate Studies poster presentation day by John and Pat Hume awardees, 9 March 2017
- “‘Musical to Read, Difficult to Set’”: Handel’s Response to the Musicality of Dryden’s *Alexander’s Feast*’, Society for Musicology in Ireland/International Council for Traditional Music Postgraduate Conference, University College Dublin, 10 December 2016
- “‘All Arts and Wisdom under Heaven’”: A Study of the Word-Setting Methods in William Boyce’s *Solomon*’, Society for Musicology in Ireland Plenary Conference, Trinity College Dublin, 11 June 2016
- “‘All Arts and Wisdom under Heaven’”: A Study of the Word-Setting Methods in William Boyce’s *Solomon*’, Society for Musicology in Ireland Postgraduate Conference, Trinity College Dublin, 6 January 2016

Teaching Experience

- **Lecturer**, *Music and its Sources* (Maynooth University), 2025–present (prepared and delivered eight-week third of module on music notation, manuscripts, print, and other visual sources of music)
- **Lecturer**, *Opera in Context* (Maynooth University), 2025–present (prepared and delivered eleven-week half-module on narrative conventions in seventeenth-century opera and the structure of Baroque opera scenes)
- **Lecturer**, *Music Traditions and Repertoires* (Maynooth University), 2024–present (prepared and delivered eleven-week half-module on Baroque music history and cultural context)

- **Lecturer**, *Composition, Theory & Applied Techniques 5* (Dublin City University), 2024–present (prepared and delivered eleven-week half-module on late-Baroque keyboard counterpoint, analysis of J. S. Bach’s two-part inventions, and how to composer in the style of said inventions)
- **Lecturer**, *Theory Solfege/Methodology* (Dublin City University), 2022–present (prepared and delivered nine-week half-module on music theory)
- **Lecturer**, *Baroque Opera Tropes* (University College Dublin), January 2022–May 2022 (designed, prepared, and delivered twenty-four-week module on formal and interpretive analysis of narrative conventions in seventeenth-century opera, especially Venetian opera)
- **Lecturer**, *Intermed Harmony and Counterpoint B* (Dublin City University), 2022–present (prepared and delivered twelve-week module on Bach chorale harmonization, chordal writing in eighteenth-century style)
- **Lecturer**, *Baroque and Classical Music History* (Dublin City University), 2022–present (prepared and delivered five-week half-module on musical style and form in the Baroque era (1580–1750))
- **Lecturer**, *Medieval, Renaissance, and Romantic Music History* (Dublin City University), 2021–present (prepared and delivered twelve-week module on musical style in 14th–16th, and 19th, centuries)
- **Tutor/marker**, *Introduction to Musicology* (Maynooth University), 2020–present (critical and research skills, essay and citation presentation, Baroque opera, Romantic symphony, twentieth-century Modernism, jazz in twentieth-century Classical music, popular music, diversity in music history)
- **Private tutor**, self-employed, 2019–present (music theory, music history, academic writing)
- **Personal music tutor to student with special needs** (Maynooth University Access Office), 2020–2021, *Music and its Sources* (source-studies, archival research), *Applied Music Techniques* (music theory), *Introduction to Irish Traditional Music*
- **Tutor/Musical Director/Conductor**, Maynooth University Early Music Vocal Ensemble, 2015–2021 (performance of Medieval, Renaissance, and Baroque vocal music)
- **Guest lecturer**, *Opera in the Eighteenth Century* (Technological University Dublin), 2019 (English-language opera and literary consumption, performance application of musico-linguistic analysis)

- **Tutor**, *Applied Music Techniques II* (Maynooth University), 2019 (analysis and voice-leading techniques relating to chromatic nineteenth-century harmony)
- **Guest lecturer**, *Music and its Sources* (Maynooth University), 2018–present (source-studies, music and literary consumption)

Other Work Experience

- **Scribe and shared reader for examinations**, 2023–present (read university exam questions to special needs students and wrote for them when needed)
- **Exam usher**, 2024–present (acted as ‘receptionist’ for students arriving for university music performance exams; informed said students of rules, directed them to waiting areas and exam venues, etc)
- **Examination invigilator**, 2024–present (monitored university exams to ensure lack of cheating, took attendance, checked pencil cases and calculators, distributed and collected exam scripts, directed students to venues and specific seats, provided extra materials on request, counted and sorted scripts after exams)
- **Receptionist and administrative staff member**, customer service in person, over phone, and by email, taking payment and bookings for and answering questions about music lessons, 2021–present
- **Marker**, Group piano first and second year modules, harmony and counterpoint, *Music Traditions and Repertoires*, *Music and its Sources*, Maynooth University, Co. Kildare, Music Department, 2020–present
- **Editor**, *Chigiana Journal of Musicological Studies*, 2020–present
- **Copyeditor / scholarly-style-consultant**, self-employed, 2019–present (academic articles, PhD theses, conference scripts, CVs, television scripts)
- **Programme-note writer**, self-employed, 2018–present
- **Music editor and arranger**, self-employed, 2012–present
- **Chorister / musical director**, St. Stephen’s ‘Pepper Canister’ Church, Dublin, 2012–present (editing, direction, and performance of Anglican church music)

- **Library Assistant**, Trinity College Library, Trinity College Dublin, The University of Dublin, College Green, Dublin 2, 8 June–8 October 2015
- **Library Assistant**, Cregan Library, DCU Drumcondra Campus (then St. Patrick's College Drumcondra), Dublin 9, 17–28 May 2010 (transition year work experience), 9–30 August 2012 (voluntary summer work), 8 July–12 September 2014 (paid employment)
- **General Shop Assistant**, Stage Lighting Centre, 12 Brunswick Place, Dublin 2, 19–23 October 2009 (transition year work experience)

Primary Research Interests

- Early Modern Music in Britain and Ireland from the Restoration to the mid-eighteenth century
- Literature, particularly English literature of the fourteenth, seventeenth, and early eighteenth centuries
- Historical pronunciation and phonology
- Musico-linguistics, word-setting, and structural importance of text in vocal music
- Music-drama (opera, oratorio, masque, semi-opera)

Secondary Research Interests

- Seventeenth-century Venetian opera
- Tonal organisation, solmization, and registral space in Early Modern music
- Asexual representation in music
- Celibacy in opera
- Word-setting in popular music
- Patterns of rhythmic irregularity in Renaissance and pop-rock music
- Music in and for film and television, especially animation and anime

Professional Skills Training and Experience

- **Sing Ireland International Choral Conducting Summer School**, August 2023
- **CyberSecurity Awareness Training (CSAT) through DCU Information Systems Services (ISS)**, 2022–present

- **GoMotion Academy Video Skills for Business course (video editing),** January 2021
- **Professional Certificate in Teaching and Learning for Tutors and Demonstrators,** October–December 2019
- **Charles Wood Church Music Summer School,** August 2018
- **Organising committee member, helper, IT assistant, receptionist, general assistant, Society for Musicology in Ireland postgraduate conference,** January 2018
- **Helper (IT assistance, receptionist, general assistant), Medieval and Renaissance Music Conference,** 2018
- **Conducting lessons with Kevin O’Carroll,** September–December 2017
- **Modules on online research methods, library resources, and grant compliance,** 2016
- **Founding member of and researcher/programme-note-writer for Tempro Vocal Ensemble,** 2016–present
- **Choral performance masterclasses with Eamonn Dougan and Sally Dunkley of The Sixteen,** October 2015
- **Piano Grade 7,** Royal Irish Academy of Music, 2015
- **Helper (IT assistance, receptionist, general assistant), International Bilingual Conference on the European Salon: Nineteenth-Century Salonmusik,** 2015
- **Irish Youth Chamber Choir,** 2014–2015
- **Irish Youth Choir Summer Training Course,** June–July 2015
- **Irish Youth Choir Summer Training Course,** June–July 2014
- **Irish Youth Choir Summer Training Course,** June–July 2013
- **Vocal training with Deirdre Nolan,** 2012–2015
- **Member of Maynooth University Chamber Choir,** 2012–2015
- **Founder and director of BelCantar Chamber Choir,** 2012–2016
- **Vocal training with Stephen Wallace,** 2010–2012

- **Vocal training with Mary Brennan, 2007–2010**
- **Choral performance masterclasses with Eamonn Dougan and Sally Dunkley of The Sixteen,**
September, 2013
- **Voice Grade 8,** Royal Irish Academy of Music, 2012
- **Chorister / musical director training,** St. Stephen's 'Pepper Canister' Church, Dublin, 2012–present
(editing, direction, and performance of Anglican church music)

Other Skills

- Experience of correcting third-level exams and assignments, in essay, quiz, and practical (performance) format.
- Experience of teaching and learning over video platforms (Zoom, Teams).
- Experience of library work in various, diverse departments.
- Experience of marking college essays and music listening tests.
- Fluent in Modern English
- Proficient in French (Modern and Middle), Latin (Classical and Medieval), Irish (Modern), and English (Middle and Early Modern).
- Competent in Italian (Modern and Early Modern), and Irish (Medieval).
- Proficient with sound-editing software (Audacity).
- Proficient with Sibelius and other notation software. Frequently employed to transcribe, edit or arrange music for choirs and other performers. Have submitted several editions to CPDL (Choral Public Domain Library).
- Proficient and attentive proof reader and copy editor.
- Conducted Maynooth University Early Music Vocal Ensemble on live radio (RTÉ Lyric FM) for European Early Music Day (6 March 2017).
- As volunteer at Medieval and Renaissance Conference 2018, had experience in reception- and information-desk work, as well as practical IT assistance.

- Produced programme notes for Irish ‘Inspiring Bach’ tour of Baroque violinist Claire Duff.
- Arrangement of Ed Sheeran song ‘Shape of you’ performed by The Ramparts choir on reality television programme ‘Pitch Battle’.
- As member of organising committee for 2018 SMI postgraduate conference, wrote call for papers and contacted various institutions to invite abstract submission and publicising of conference.
- Familiar with the theory and methods of reflective practice.
- Effective worker, independently and in teams.
- Experienced with musical, linguistic, literary, and communication analysis.
- Effective, self-motivated time management.
- Proficient with report-writing.
- Effective communicator and teacher.
- Experienced and proficient public speaker.
- Capable problem solver.
- Good adherence to deadlines.
- Familiar with the writing and submission of applications.
- Effective multitasker.
- High-level critical thinking.
- Effective organisational skills.
- Perseverance and resilience in face of obstacles.
- Flexibility, adaptability, and high capacity for learning.