

Thursday 29th January

12.30 Registration and coffee (MQ)

1.15 Welcome address (MQ128)

1.30 Session 1 (MQ125) & Session 1a (MQ128)

Session 1: Contemporary musicological practice

Chair: Dr Adam Melvin

- Anja Bunzel (Maynooth University): Did Johanna Kinkel lie? Thoughts on the reliability and objectivity of (primary) sources.
- Siobhan O'Halloran (Ulster University): The changing social function of the symphony orchestra.
- Clare McCague (Dublin Institute of Technology): Nineteenth-century pedal harp music in Ireland: The Louisa Cane collection at the Royal Irish Academy of Music.
- Joanne Doherty (St. Patrick's College): Exploring the influences on the development of minimalist music, with specific reference to the influence of early music on the solo piano works of La Monte Young, John Adams, John Tavener, and Arvo Pärt.

Session 1a: Irish musical identities

Chair: Dr. Shaun Ryan

- Aidan O'Donnell (Ulster University): Getting back on track: A re-evaluation of spatial metaphors as apparent in the fiddle tradition of Co. Donegal
- Ciara Moley (Dundalk Institute of Technology): William Kennedy piping festival: An analysis of an Irish music festival.
- Conal McShane (Ulster University) Énrí Ó Muirgheasa, folklorist and folksong collector: Motives and methodology.
- Póilin Uí Ghallachóir (Ulster University): The Gaelic song tradition on Tory Island

3.30 Lunch (MQ226)

4.00 Session 2 (MQ125) & Session 2a (MQ128)

Session 2: French Musical Identities

Chair: Dr. Laurence Roman

- Thomas Kehoe (Royal Irish Academy of Music): Exploring Poulenc's *Sept Chansons* in historical and musicological contexts.
- Clare Wilson (Ulster University): Representing the misrepresented: Perspectives of André Caplet as an individual musician.
- Patrick Connolly (Dundalk Institute of Technology): The sea is calling: The compositional lure of the sea.

Session 2a: Compositional and Creative Practice I

Chair: Prof. Frank Lyons

- Michael Nielsen (Ulster University): The use of microtones in improvisation: The creative implications of a hybrid scale based on twelve-tone equal temperament and a xenharmonic

microtonal system.

- David Bennis (Irish World Academy of Music and Dance): The art of transcription: An investigation through performance into transcription for the classical guitar.
- Gary Lutton (Ulster University): Pop songs in modern fingerstyle guitar practice: Aesthetic considerations of popular styles as vehicles for virtuosic performance.

5.30 SMI student rep talk (MQ125)

5.45 Reception with welcome from SMI President (MD Minor Hall)

6.45 Keynote Speaker Professor Burt Feintuch (MD Great Hall)

8.15 Conference dinner at Flaming Jacks

Friday 30th January

9.00 Registration (MQ)

9.30 Session 3 (MQ125) & Session 3a (MQ128)

Session 3: Song settings

Chair: Dr. Shaun Ryan

- Brendan Cleary (Dundalk Institute of Technology): Crossing the Biographical Bridge: Exploring music and poetry in Tchaikovsky's Goethe and Heine settings.
- Daniel Beuster (Cork Institute of Technology): A study of Arvo Pärt's approach to setting text to music with reference to three diverse works: *The Deer's Cry*, *Nunc Dimittis* and *Dopo la Vittoria*.
- Patricia McCann (Queen's University Belfast) "Mixt with good humour, and good musick, too": The use of song in the plays of Thomas D'Urfey.

Session 3a: Composition and Creative Practice II

Chair: Dr. Adam Melvin

- Morgan Buckley (University of Cambridge): The performer as a creative agent in the collaborative compositional process.
- John King (Ulster University): Axis: Unlocking the power of conceptual metaphor and image schematic constructs in designing an alternate paradigm for loop-based, rhythmic electronic performance.
- Donal Fullam (University College Dublin): Machines of loving grace: Game sounds as ideological expression in the Age of Mediation.

11.00 Coffee

11.15 Session 4 (MQ125) & Session 4a (MQ128)

Session 4: Operatic Analysis and Historical Understanding

Chair: Dr. Laurence Roman

- Alice Goodwin (Dublin Institute of Technology): The essence of Wagner's *Ring* cycle: The influence of Ludwig Andreas Feuerbach in Richard Wagner's *Der Ring des Nibelungen*.
- Violeta Nigro-Giunta (École des Hautes Études en Sciences Sociales): Music, allegory and oblivion: Intertextualities in two Argentine contemporary operas.
- Emma Higgins (Maynooth University): "Nothing will stop me from doing what I consider to be my duty": Lucy Arbell, *Cléopâtre*, and the legal ownership of operatic roles.

Session 4a: Music and Disability

Chair: Prof. Frank Lyons

- Brendan McCloskey (Ulster University): Accessibility versus dimensionality: Enhanced creative independence for digital musicians with cerebral palsy.
- Denise White (Ulster University): Gestural language as a system for musical collaborative improvisation of learning disabled performers.

12.45 Coffee

1.00 EGM (MQ125)

1.30 Lunch (MQ226)

2.30 Closing comments (MQ128)