

2025

SMI/ICTMD Ireland Postgraduate Conference



Trinity College Dublin
16–17 January

WELCOME

A dhaoine uaisle, a chomhghleacaithe, agus a chairde go léir,

Ar son choiste na comhdhála, an dá chumann, SMI agus CITCR Éireann, agus ar son Cholaíste na Tríonóide, Baile Átha Cliath, Ollscoil Átha Cliath, tá fáilte is fiche romhaibh go léir chuig ár gcomhdháil bhliantúil iarchéime. On behalf of the conference committee, the two associations, the SMI and ICTMD-Ireland, and on behalf of Trinity College Dublin, The University of Dublin, you are all very welcome to our annual postgraduate conference.

The joint SMI/ICTMD Ireland postgraduate annual conference offers students and early career researchers a valuable opportunity to share their research among colleagues at a similar stage in their academic journeys. It provides an essential space to learn from each other, make connections with scholars from diverse research areas and topics, and take important and foundational steps toward their careers in music research. Since its inception, this conference has been marked by its collegiality and interdisciplinarity. These intertwined ideals were foundational perspectives of our tireless and diligent organising and programming committees, and we hope you carry them forward during your time at Trinity College Dublin.

This year we are delighted to welcome Dr Méabh Ní Fhuartháin (University of Galway) to deliver the keynote lecture: 'Reviving Cultural Practice: Responses and Legacies in Sound and Movement'. Dr Ní Fhuartháin has recently published her new book, *Heading to the Fleadh: Festival, Cultural Revival, and Irish Traditional Music, 1951-1969* (Cork: Cork University Press, 2024), and we are thrilled that she is joining us in Trinity College Dublin to engage with our conference.

The Careers Forum returns to the programme this year and we are grateful to our speakers for sharing their expertise with us on this platform. We are also proud to host the presentation of the Harry White Doctoral Prize, awarded to Joanne Cusack (Maynooth University) for her dissertation: 'Changes in Society and Scene: An Examination of Women in Irish Traditional Music'. In addition, we will have the opportunity to hear from the winners of the CHMHE Undergraduate Prize on Thursday morning.

As conference co-chairs, we would like to thank Professor Wolfgang Marx, President of the SMI, and Dr Ann-Marie Hanlon, Chairperson of ICTMD Ireland, for their support and advice. We are extremely grateful to our host, Trinity College Dublin, The University of Dublin, for the use of their premises and for their support and help in organising the conference. We would also like to thank our colleagues on the conference committee for their dedication, without whom this conference would not be possible.

We hope you have an enjoyable and fulfilling conference.

Darren Culliney and Kevin Boushel
Conference Co-Chairs

Conference Co-Chairs

Kevin Boushel (Dublin City University)
Darren Culliney (Dundalk Institute of Technology)

Organising Committee

Subhashini Goda Venkataramani
(University College Dublin)
Michael McLaughlin (Trinity College Dublin)
Anastasia Motiti (Trinity College Dublin)
Daniel Vives-Lynch (Trinity College Dublin)

Programming Committee

Dr Adam Behan (Maynooth University)
Dr Ann-Marie Hanlon (University of Galway)
Dr Dáithí Kearney (Dundalk Institute of Technology)
Dr Nicole Grimes (Trinity College Dublin)
Dr Hannah Millington (TU Dublin Conservatoire / Royal Irish Academy of Music)

Special Thanks

Prof. Carmel O'Sullivan (Dean of the Faculty of Arts, Humanities and Social Sciences)
Prof. Eve Patten (Director, Trinity Long Room Hub Arts & Humanities Research Institute)
Dr Justin MacGregor (Head of School, School of Creative Arts)
Richard Duckworth, (Head of Discipline, Music, School of Creative Arts)
Rike Held (Events Support Officer, Trinity Long Room Hub)
Audrey Grant (Executive Officer, Department of Music)
Prof. Wolfgang Marx (SMI President)
Dr Ann-Marie Hanlon (ICTMD Ireland Chairperson)

Keynote Lecture

Dr Méabh Ní Fhuartháin (University of Galway)

Session Chairs

Dr Fiona Baldwin (University College Dublin)
Dr Adam Behan (Maynooth University)
Kevin Boushel (Dublin City University)
Dr Hazel Farrell (South East TU)
Dr Orla Flanagan (Trinity College Dublin)
Dr Nicole Grimes (Trinity College Dublin)
Dr Ann-Marie Hanlon (University of Galway)
Dr Matthew Jacobson (Dublin City University)
Dr Helen Lawlor (TU Dublin)
Dr Hannah Millington (TU Dublin Conservatoire / Royal Irish Academy of Music)
Prof. Denise Neary (Royal Irish Academy of Music)
Prof. John O'Flynn (Dublin City University)
Dr Evangelia Rigaki (Trinity College Dublin)
Dr Orla Shannon (University of Oregon)
Dr Matthew Thomson (University College Dublin)
Dr Laura Watson (Maynooth University)
Prof. Harry White (University College Dublin)

Adjudicators for the SMI Harry White Doctoral Prize

Dr Anja Bunzel (Czech Academy of Sciences)
Dr Dillon Parmer (University of Ottawa)

Adjudicators for the CHMHE Undergraduate Musicology Prize

Dr Hazel Farrell (South East Technological University)
Dr Adam Behan (Maynooth University)

Conference Assistants

Hartley Torrices
Christopher White



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The University of Dublin



Thursday 16 January 2025

09:00–16:00 Registration

FOYER, LONG ROOM HUB

09:15–09:45 Welcome

NEILL LECTURE THEATRE (LRH)

Welcome from Trinity College Dublin

Dr Nicole Grimes, Associate Professor, Department of Music

Welcome on behalf of SMI

Professor Wolfgang Marx, President of the Society for Musicology in Ireland

Welcome on behalf of ICTMD Ireland

Dr Ann-Marie Hanlon, Chair of the Irish National Committee of the International Council for Traditions of Music and Dance

09:45–11:00 Session 1

NEILL LECTURE THEATRE (LRH)

1a The Council for the Heads of Music in Higher Education (CHMHE) Undergraduate Musicology Prize

Chair Hazel Farrell (South East TU)

Ciara Moloney (MTU Cork School of Music)

How Data is Used to Measure Value in the Arts and why Artists Should Care: A Case Study on the RTÉ Vanbrugh String Quartet Residency in Cork

Fiona Kelly (University College Cork)

Timeless: A Caregiver-led Music Intervention in the Context of Residential Care Settings

BOYDELL ROOM (H5)

1b Composition & Lecture Recital

Chair Evangelia Rigaki (Trinity College Dublin)

Dylan Patrick Murphy (Maynooth University)

riverrun – A Compositional Approach to James Joyce's *Finnegans Wake*

Daniel Anthony Vives-Lynch (Trinity College Dublin)

Irish Traditional and Contemporary Classical Synthesis: Assimilationist, Expansionist, and Egalitarian Figure for Symphonic Composition

11:00–11:30 Refreshment Break

HOEY IDEAS SPACE (LRH)

11:30–13:00 Session 2	
NEILL LECTURE THEATRE (LRH)	BOYDELL ROOM (H5)
2a Music, Politics, and Social Commentary Chair Laura Watson (Maynooth University)	2b Lecture Recitals (30 minutes) Chair Denise Neary (Royal Irish Academy of Music)
Étáin Saoirse Sweeney (University of Edinburgh) A History of Bad Men: Exploring the Use of Punk as a Response to Patriarchal Attitudes in Northern Ireland	Yueran Yang (TU Dublin) Clara Wieck—Performer and Composer
Jessie Rubin (Columbia University, New York) Craictivism: Guinness, Gear, and Gigs for Gaza	
Adam Possener (University College London) Kleztronica, Jewish Anti-Zionism and Postvernacular Yiddish	Áine Cassidy (TU Dublin) Embryo-zart: Exploring Melodic Embellishment in Mozart
13:00–13:30 Poster Presentations	HOEY IDEAS SPACE (LRH)
13:30–14:30 Lunch	HOEY IDEAS SPACE (LRH)
14:30–15:45 Careers Forum	NEILL LECTURE THEATRE (LRH)
Chair Kevin Boushel (Dublin City University)	
Dr Hannah Millington (TU Dublin Conservatoire / Royal Irish Academy of Music)	
Dr Jennifer O'Connor Madsen (Sing Ireland)	
Dr Adam Behan (Maynooth University)	
Lucie Lacombe O'Flynn (National Concert Hall)	
Aoife Daly (Irish National Opera)	
15:45–16:00 Refreshment Break	HOEY IDEAS SPACE (LRH)

16:00–17:30 Session 3		
NEILL LECTURE THEATRE (LRH)	BOYDELL ROOM (H5)	GALBRAITH SEMINAR SPACE (LRH)
3a Music, Identity, and Nationalism Chair Matthew Thomson (University College Dublin)	3b Historical Female Figures and their Legacies Chair Hannah Millington (TU Dublin Conservatoire)	3c Master's Student Presentations (10 minutes) Chair Adam Behan (Maynooth University)
Lukas Mantovan (Bruckner University Linz) Of Forged Manuscripts and Constructed Identities: National Musical Reception of the Queen's Court and Green Mountain Manuscripts in 19th-century Bohemia	Clare Dixon (University College Dublin) Trapped Beneath the Ceiling: An Analysis of the Conducting Career of Antonia Brico	Gonçalo Valente (Nova University of Lisbon) The Semantic Description of Synthesized Sounds in Portuguese
Obumneke Stellamarris Anyanwu (Dublin City University) Reframing Nollywood Cinema: Towards a Cultural and Theoretical Framework	Emma Arthur (University of Oxford) Uncovering the Bound Music Book: Insights into the Musical Life of the Female Amateur	Marina Cabrera (Maynooth University) Escaping the Digital World: The Revival of Baroque Pop in the 1990s
Tegan Sutherland (University College Dublin) Who Cares about Roger North? A Reassessment of Early Modern English Aesthetic Views	Emma Arthur (University of Oxford) Uncovering the Bound Music Book: Insights into the Musical Life of the Female Amateur	Cornelia Picej (University of Performing Arts Graz, Austria) Hanna Kulenty's Orchestral Works
	Inês Nunes Trindade (Maynooth University) The Veneration of Saint Scholastica in the British Isles: The Worcester Gradual F. 160	Dylan Kelly (MTU Cork School of Music) Irish Connections in the Archive of the Darmstadt Summer Courses
		Irem Nur Soykan (Mimar Sinan Fine Arts University) and Alexander Ulyanov (Istanbul Kent University) Music by Ukrainian Diaspora Members as Political Messaging in the Host Country
17:30–18:20 Concert		TRINITY COLLEGE CHAPEL
18:20–19:30 Wine Reception with Award of SMI Harry White Doctoral Prize		ROYAL IRISH ACADEMY OF MUSIC
19:30	Social Gathering	
	THE FLEET BAR	

Friday 17 January 2025

09:30–12:00 Registration

FOYER, LONG ROOM HUB

09:30–11:30 Session 4

NEILL LECTURE THEATRE (LRH)	BOYDELL ROOM (H5)	GALBRAITH SEMINAR SPACE (LRH)
4a Voice, Pedagogy, and Community Chair Orla Flanagan (Trinity College Dublin)	4b Historical Musicology and Sources Chair Fiona Baldwin (University College Dublin)	4c Jazz Influences Chair Matthew Jacobson (Dublin City University)
Joan O'Malley (TU Dublin) "Local-Effort" vs. "No-Effort": Opposing Pedagogical Perspectives on Vocal Onset in the 19th Century	Lara Quicler Moriarty (Universidad de Salamanca) Musical Mathematics in Mesopotamia and Ancient Egypt	Marta Siermantowska (TU Dublin) From Musette Swing and Valse Bop to New Musette
Brian Murphy (Royal Irish Academy of Music) Classifying Changing Voices: Choir Placement and Repertoire for Adolescent Male Voices	Aine Palmer (Yale University) Music Fit for a King: Transmitting the Songs of Thibaut de Champagne	Toby Armstrong (University of West London) Just the Contrafacts: Exploring Contrafact Composition as a Research Tool
Agnese Maria Garufi (Mary Immaculate College) Instrumental Learning, Identity, and Student-Teacher Interaction in Secondary Music Schools	Carla Crespo (Nova University of Lisbon) Two Fragments from Braga: A Case Study on the Antiphons "Amen dico vobis" and "Si offers munus tuum"	Chris Colloton (Maynooth University) Louis Stewart: Learning to Improvise in 1950s and 1960s Ireland
Michael Mc Laughlin (Trinity College Dublin) Navigating the Intersection of Musical Excellence and Social Inclusion in Community Choirs	Ella Fallon (TU Dublin) Asynchrony in Cécile Chaminade's recorded performance style	
11:30–12:00 Refreshment Break		HOEY IDEAS SPACE (LRH)

12:00–13:00 Keynote

NEILL LECTURE THEATRE (LRH)

Chair Ann-Marie Hanlon (University of Galway)

Dr Méabh Ní Fhuartháin (University of Galway)

Reviving Cultural Practice: Responses and Legacies in Sound and Movement

13:00–14:30 Lunch

HOEY IDEAS SPACE

14:30–16:00 Session 5

NEILL LECTURE THEATRE (LRH)

BOYDELL ROOM (H5)

5a Reimagining Historical Legacies: Music, Text, and Tradition

Chair Harry White (University College Dublin)

Anastasia Motiti (Trinity College Dublin)

Operatic Adaptations of Euripides' *Alcestis*: Baroque and Classical Approaches to Ancient Greek Tragedy

Erin Nicole Lupardus (Bruckner University Linz)

A 6-String Baroque Violoncello? A Report on the Benefits of Database Implementation in Textual Analysis

Sydney Rime (Maynooth University)

Investigating the Legacy of Folksong Collections Published During the Celtic Revival (1880-1910): a Methodology.

5b Repertoires of Ireland

Chair Helen Lawlor (TU Dublin)

Fiona Gryson (TU Dublin)

The Irish Harp Book: Contemporary Works for Irish Lever Harp

Jimmy Goeijenbier (TU Dublin)

Contemporary Irish Piano Music in the Dublin International Piano Competition

Holly O'Grady (Dublin City University)

Exploring Ireland's Child-Song Tradition: Cultural and Musical Perspectives from Hugh Shields' Dusty Bluebells Collection (1961–1975)

16:00–16:30 Refreshment Break

HOEY IDEAS SPACE

16:30–18:00 Session 6		
NEILL LECTURE THEATRE (LRH)	BOYDELL ROOM (H5)	GALBRAITH SEMINAR SPACE (LRH)
6a Compositional Practices and Innovations Chair John O'Flynn (Dublin City University)	6b Lecture Recitals (30 minutes) Chair Orla Shannon (University of Oregon)	6c Music Analysis Chair Nicole Grimes (Trinity College Dublin)
Iulia Nia (University of Art and Design, Cluj-Napoca) Playing the Unwritten: Graphic Scores as Asemic Texts	Anisha Srinivasan (Northwestern University) Uncovering the Enigma of Pierre Dutillieu	Anqi Wang (Rutgers University) Scent and Sound: From Claude Debussy to Ye Xiaogang
Rodrigo Almonte Zegarra (Dublin City University) Rhythm, Ritual, and Identity: Exploring Non-Isochronous Rhythmic Patterns in Andean Music		Sarah Tobin (Michigan State University) Hindemith's Viola Sonata Op. 11, No. 4: Applying Formal Function to Metrical Irregularities
Lucia Affaticati (University of Sussex) Post-Internet Music: Queerness, Digital Aesthetics, and the Politics of Accelerationism	Róisín O'Grady (Royal Irish Academy of Music) A Comparative Analysis of the Song Repertoire in the Ballet and Dallis Lute Books	James Cooke (Dublin City University) Transcriptions as Composed Interpretations: A Case Study Using the Choral Music of Clytus Gottwald
18:00 Conference Close		NEILL LECTURE THEATRE
Kevin Boushel (Dublin City University) and Darren Culliney (Dundalk Institute of Technology)		



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Directions to Trinity College Dublin

Dublin hosts one of the largest airports in Europe and is globally connected with most European capitals and non-EU international airports.

Dublin International Airport is only a short ride from the city centre and the conference venue and can be reached:

By taxi: The taxi services [FreeNow](#) operates in Ireland. Taxis from the airport can also be taken just outside the arrival terminal without the need for pre-booking.

By bus: The bus services available from Dublin International Airport to Dublin city can be found [here](#).

There are 3 ways for pedestrians to enter Trinity College campus, marked with arrows on the map:

1. Through Front Arch, at College Green
2. Through "The Arts Block", at junction of Dawson St. & Nassau St.
3. At Lincoln place (turn left at end of Nassau St)

Directions to the Trinity Long Room Hub (circled in red on the map)

From Nassau Street:

Walk through the tunnel, down the ramp and the Trinity Long Room Hub is on your left.

From Front Gate:

Cross Front Square and take a right when standing in front of the Campanile. The Trinity Long Room Hub is in front of you.

Directions to the Boydell Room (circled in orange on the map)

From Front Gate:

The Boydell Room is located in the Department of Music, House 5, Trinity College Dublin. Walk through front gate and immediately turn right. The Department of Music is through the first door on your right, House 5. Please go all the way up the stairs to the top floor where you will find the Boydell Room.

The Boydell Room may also be accessed by elevator from front gate arch. While under the arch, take an immediate right and follow the signs to the elevator. This will take you to the second floor (Press "Floor 2, School of Music"). From there you will have one set of stairs to climb to the Boydell Room.

Directions to the Royal Irish Academy of Music (circled purple on the map)

36–38 Westland Row, Dublin D02 WY89

The best way to access the RIAM is on foot or via public transport. If you're using public transport, we recommend checking the [TFI Journey Planner](#) to find the best route.

Directions to the Trinity Chapel (circled in yellow on the map)

From Front Gate:

Cross Front Square diagonally to your left. The Chapel is on your left.

From Nassau Street:

Walk through the tunnel, down the ramp, pass the Trinity Long Room Hub on your left, go straight across Front Square, and the Chapel is in front of you.

KEYNOTE

Dr Méabh Ní Fhuartháin (University of Galway)

Reviving Cultural Practice: Responses and Legacies in Sound and Movement

Bio

Dr Méabh Ní Fhuartháin, Centre for Irish Studies, University of Galway, specializes in Irish Music and Dance Studies in her teaching and research. Published widely, her most recent work include *Heading to the Fleadh: Festival, Cultural Revival and Irish Traditional Music, 1951–1969* (Cork University Press, 2024), and chapter contributions on Irish music in America (Routledge, 2024) and Irish-America in film musicals (Cork University Press 2024). She has co-edited special issue journals, contributed to journals, was popular music editor of the *Encyclopaedia of Music in Ireland* and is currently general editor of *Ethnomusicology Ireland*. Other recent publications include research on commemorative representations of Ireland through music; pop music and emigration; masculinities and Irish popular music, and dance genealogies in Galway.



Abstract

Processes of cultural revival in music and dance follow transnational patterns of response and presentation, while simultaneously cognisant of national and regional circumstances. Revivals remain a source of critical inquiry, but equally of interest as practices in (and of) cultural revival, are the legacies of revival in post-revival worlds. The success of cultural revival and post-revival is measured internally and externally in many ways, including in institutional infrastructures, formalisation of transmission, competition in cultural performance and mainstream mediation. Exploring particular revival and post-revival cultural practice in these specific modes in sound and movement is the subject of this keynote. In particular, in this presentation the primary case studies are in Irish traditional and folk music (and dance) practice extending chronologically from the twentieth to twenty-first century, contextualised in wider, international contexts.

CAREERS FORUM

Dr Hannah Millington (TU Dublin Conservatoire / Royal Irish Academy of Music)

Hannah Millington is a Research Assistant at TU Dublin Conservatoire, a Research Supervisor at the Royal Irish Academy of Music and provides library support at the Contemporary Music Centre. She holds a PhD from Dublin City University and her doctoral thesis, *'An individual, not an echo': Identity and Expression in the Early Vocal Works of Dame Ethel Smyth (1858–1944)*, examined under-explored choral and solo vocal works from a biographical, historical, and socio-cultural perspective. Hannah has presented at conferences within Europe on Clara Schumann, Johannes Brahms and Ethel Smyth. Her broader research interests include women's networks; women's biographies; vocal works of the nineteenth and twentieth centuries; and the relationship between music and literature. In 2024, Hannah was elected as the Honorary Secretary of the Society for Musicology in Ireland; she is also the Social Media Officer for the Women in Global Music Research and Industry Network (WIGM).

Dr Jennifer O'Connor Madsen (Sing Ireland)

Jenny is General Manager of Sing Ireland and responsible for the operations of the organisation, as well as playing a key role in the artistic design and management of Sing Ireland's programmes, training and activities.

Jenny has a BA in Music and English, an MA and PhD in Musicology. Her research interests are the role of Women and Music in Ireland. She has worked on the development of music education programmes in Ireland with a number of organisations, including the Royal Irish Academy of Music and Music Generation, at both a local and national level. She was part of the 2022 Cohort for the Global Leaders Program.

Dr Adam Behan (Maynooth University)

Adam Behan is a musicologist who works on western music in the twentieth century, both classical and popular. He holds degrees from Trinity College Dublin and the University of Cambridge, and is currently an IRC Postdoctoral Research Fellow at Maynooth University, where he is writing a book about Irish popular music at the end of the twentieth century. His research has won awards including the Karl Geiringer Scholarship from the American Brahms Society and the Westrup Prize from the Music & Letters Trust. His work appears or is forthcoming in several journals, including *Music Analysis*, *Twentieth-Century Music*, *Music & Letters*, and the *Journal of the Royal Musical Association*.

Lucie Lacombe O'Flynn (National Concert Hall)

Lucie is the Learning & Participation Executive in the National Concert Hall, specialising in Community and Health & Wellbeing. She studied Music and French in Trinity College before doing a postgraduate diploma in Music Pedagogy in the Kodály Institute in Kecskemét, Hungary. Lucie taught violin, choir, pre-instrumental classes, and primary school music education projects for many years in both Paris and Dublin, and continues to perform in different ensembles and genres. She was also the Performing Groups Manager in RIAM.

Aoife Daly (Irish National Opera)

Aoife holds a Bachelor of Music degree from University College Dublin and completed her postgraduate studies in Arts Management at the University of London. She began her career in the arts sector in 2007 as Music Administrator at Westminster Cathedral, where she managed their world-renowned choir, overseeing numerous broadcasts, concerts and tours. She then served as CEO of

the multi-award-winning vocal ensemble Tenebrae under the direction of Nigel Short, managing all aspects of the company, including their busy international touring and recording schedule. In 2015, Aoife founded Ériu Artist Management, offering consultancy, fundraising support and project management for a variety of cultural clients such as the vocal ensemble Gallicantus, the Choral Scholars of University College Dublin and ORA. She also led fundraising efforts for the UK-based charity and record label, Opera Rara. In 2021, Aoife joined Irish National Opera as their development lead, where she oversees private, corporate, and foundational funding, and manages the growth and implementation of their revolutionary Isolde software platform.

POSTER PRESENTATIONS

Lauren Blue (University College Dublin)

Music and Social Protest: A Look into the Protest Music of the Troubles in Northern Ireland

Some of the most influential music and art emerges during civil, social, and political unrest. Music, in particular, is a critical component of culture. Protest music, in particular, is especially influential because of its ability to unify movements. For example, when the Troubles in Northern Ireland gained global attention, many well-known artists released commercially successful songs about this phenomenon. Musicians worldwide, including Paul McCartney, John Lennon, Elton John, The Cranberries, and U2, implemented music as a reaction against the social injustice and violence occurring in Northern Ireland. Other songs, such as Tina Turner's "Simply the Best" became an anthem for the Ulster Volunteer Force, and NWA's "Fuck tha Police" was adopted by Irish Republican prisoners. While certain music is written for specific political purposes, the way music is interpreted or perceived is often out of the artist's control. Much of the music considered "protest music" was not written to be protest music. In this poster, I will analyse how and why music serves as a creative outlet for social protest, focusing specifically on the music that emerged from The Troubles in Northern Ireland from the 1960s to the 1990s and the global musical reaction to this civil unrest.

Ana Rita Inácio dos Santos (Nova University of Lisbon)

Exploring the Edge: Experimental Music Festivals as a Tool for Cultural Decentralization

From the perspective of festivals as spaces for artistic dynamization, these events assert themselves as stimuli for community interaction and as vehicles for revoking canonical musical discourses. Thus, this ethnography aims to explore the decentralization of experimental and improvised music in Portugal, using as examples the festivals OUT. FEST-Festival de Música Exploratória do Barreiro, Semibreve and Space Festival, which takes place outside the Portuguese capital. Consequently, the main aim of this poster is to discuss or question the role of festivals as instruments of social and cultural transformation, essential for intercultural mediation. From this approach, I will ask whether notions such as artistic innovation and the decentralization of musical practices can foster the creation of spaces that encourage accountability and social cohesion.

As a result, this project will contribute to cultural decentralization in Portugal, encouraging intercultural dialogue and promoting the development of exploratory forms of artistic expression. In addition to a study of the musical decentralization and social responsibility present in exploratory music festivals, the analysis of this event also reflects notions such as "rural" and "urban", incorporating the musical knowledge present at local, regional, and international levels. In short, I aim to reflect on the factors of social cooperation and cultural decentralization that manifest themselves in these festivals, based on an ethnographic study carried out in the different spaces of these events.

Lanyi Yan (Royal Irish Academy of Music)

'You Are Heard': A Creative Music and Health Project for Older Adults Associated with St James's Hospital, MISA

Nowadays, as the world's population experiences the holistic routes of ageing, people are not only found to face increasing rates of chronic diseases, but also noticed to have psychological, social and emotional changes. Previous research has shown that music interventions are the most effective non-pharmacological interventions in improving the life quality of older adults by satisfying their

emotional and social needs. This project focuses on the music in health, associates between St James's Hospital and Royal Irish Academy of Music. The researcher works with older adults (over 65 years old) connected to Mercer's Institute of Successful Ageing, St James's Hospital on a creative project as the musician in residence in 2024. In this project, the researcher holds short-term singing-based music participation activities with the theme of 'You Are Heard' for older adults and co-created music with people based on their stories. The music participation is found to improve the mood, cognition, and social engagement of older adults. The researcher is proposing further work to analyse the impact of short-term singing-based music interventions on the older adults with dementia in the year of 2025.

Aneesh Batchu (Vanderbilt University) and **William Yuk** (Vanderbilt University)
Artificial Intelligence: Musical Evolution's Next Step or Greatest Nightmare?

Artificial intelligence has taken the world by storm, becoming a global phenomenon that has left no stone unturned. This includes influencing the music industry in novel ways and breaking the traditional mold for creativity and artistic thought. In this paper, I discuss the evolving relationship between AI and creative authorship in music through historical, sampling, and legal/ethical frameworks, arguing that AI is just the next step in the evolution of music as an art form. From an overarching historical perspective, AI can be thought of as the latest in a long line of instruments and technologies that have shaped the sound of music over the ages. Sampling is a practice that dates back decades, strongly rooted especially in hip-hop. But at its core, using pieces of other pre-existing media as portions of a new project is no different from AI's usage of available audio files to construct new music under the direction of a human prompter. Additionally, another perspective critical to the examination of AI is its legal and ethical precedent. While an artist might not themselves be a part of the creative process in making a song, if their voice is used via AI, their contribution is undeniable. Using each of these lenses, it is clear that AI is a logical next step in musical evolution.

Wei Chen (University College Cork)
The Role of Translation in Music-Making Software: Beyond Practical Utility

This study explores the cultural importance and practical utility of translating music notation software (e.g., Avid Sibelius) within a globalized context, providing new theoretical perspectives on the issue of cultural hegemony in the field of translation studies and informing future explorations of how to enhance linguistic equality through translation. By analyzing the relationship between technology and translation, language transformation and the transmission of cultural values, the study critically examines how and to what extent translation over linguistic facilitation plays a role in transmitting cultural values, influencing linguistic power structures, and challenging or defending cultural hegemony. Specifically, the research examines the impacts of translated versions of the Avid Sibelius on cultural spread, balance of power, and cultural autonomy of non-English-speaking users. In questioning the effectiveness of translations in depowering the dominance of the English language as a global standard for music technology, the paper considers user feedback related to Avid Sibelius, market data, translated versions of tutorial documentation, and secondary data analyses from the literature. This study finds that translation is necessary for music notation software, as its absence further reinforces the dominance of the English language as a global standard for music technology. However, translation impacts are limited in weakening this dominance and significantly enhancing the user's cultural autonomy and technological experience. The findings further suggest that future translation efforts should go beyond simple language conversion and concentrate more on supporting cultural diversity and intercultural communication to improve linguistic equality and plurality of communication in global technology and culture.

Grace Sun Park (Royal Irish Academy of Music)

Interdisciplinary Exploration of Identity through Avant-Garde Piano Performance

This artistic research project initially began with self-examination of identity shaped by the experience of living in multiple countries and adopting diverse cultures that led to a complex sense of self. This developed into the research question of how I can convey my cultural dislocation through piano performance. Thus, this research is grounded in an autoethnographic approach and examines the intersection between subject of identity and avant-garde piano performance.

Over the last three years, I have been researching three avant-garde artists, John Cage, Nam June Paik and Margaret Leng Tan. I investigated how these artists challenged the traditional boundaries and opened a new method of performance practice that expresses their own identities. Through the research, I explored theoretical frameworks on identity in the context of performance art. As a result, I experimented with various approaches to determine the most effective way to convey my personal identity exploration. Particularly, I chose an interdisciplinary method of avant-garde piano performance that includes not only a piano, but also diverse instruments and production elements, such as harpsichord, toy piano, prepared piano, music box and recorded ambient sounds, to create unconventional sounds, different techniques and experimental experience.

This presentation will examine how interdisciplinary avant-garde piano performance can express and interrogate themes of cultural dislocation and personal identity. It will include the background information and unique musical ideas that influenced each composer to develop the unique creation on piano. In addition, each piece has been selected to symbolically represent fragmented aspects of identity and reflects on a particular event of my life experiences. My aim is to perform these pieces to reinvent the role of a professionally-trained pianist, examining the themes of cultural dislocation and personal identity and embracing a process of re-education and rebirth. As a result, I gain a new perspective as a performer, by revisiting past experience through the avant-garde piano performance and create an immersive artistic experience. This research has the potential to expand further to interdisciplinary performance where music intersects with visual arts, theatre and other combinations of art disciplines. As an artist who has a diverse background, I hope this study contributes to other artists in a global society.

Michael Solomon Williams (University of Leeds)

Quality Equality: The Mellers Model for Music and Society

[I]t seems possible that at a level below consciousness pop musicians are attempting to heal breaches, both within the psyche and in the external world, between 'head' and 'heart', body and spirit, man and woman. (Mellers, 1986)

As founding Professor of Music at the University of York, Wilfrid Mellers inaugurated a curriculum which was, and remains, exceptional. Innovations included the appointment of the first ethnomusicologist at a UK university, the first qualification of its kind in Community Music and the first UK university to incorporate jazz in its curriculum.

Using original archive material including letters, course plans and other printed materials, I will argue that Mellers' teaching philosophy merits close examination in the context of major challenges currently facing music education. Particularly pertinent was his adventurous approach to course content, teaching modules on female musicians and other oppressed communities alongside elements of conventional contemporary musicology. This culminated in his volume on popular female singers within years of his books on Bach and Beethoven, a representative cross section of a notably wide range of composers and genres covered in his publications.

Dishanka Gogoi (University of California-Merced)

Entangled Between Hardware and Software Infrastructure: Assamese Popular Music-Making in Studios in Guwahati, Assam, India

Recording studio is the rite to passage in popular music production from its inception. Be it for voice dubbing, live instruments recording or mixing and mastering 'recording studio' is incessantly 'in between' after a composition is made and its release as a popular song to the listeners. Situating 'recording studio' as the hardware infrastructure of making of popular music, paper will take an ethnographic journey into popular music production scene of Assam. Paper emphasizes primarily how recording studio is assemblage of musicians, audio engineers and technologies which proliferates popular music scene. That echoes what Brian Larkin in *Signal and Noise: Media, Infrastructure, and Urban Culture in Nigeria* refers "Infrastructure to the totality of both technical and cultural systems that create institutionalized structures whereby goods of all sorts circulate, connecting and binding people into collectivities." (Larkin 2008,6). But paper along with it, from the vantage point of making music which always has been profoundly and primitively collective, further follows Tim Ingold's thesis of "making is a correspondence between maker and material in case of art" (Ingold, 2013, xi) in *Making Anthropology*, archaeology, art and architecture inversely argues it is the collectiveness of musicians that enduing recording studios (read infrastructure here) and recording studios as audio infrastructure rendering Assamese popular music making. Finally, paper will engage with the mediation between musicians and audio technologies especially 'Virtual Studio Technology (VST)s' in production of sound in studios.

Chiara Guarino (TU Dublin Conservatoire)

TikTok and Adolescent Vocal Identity: The Social Performativity That Gives Body to the Voice

Roland Barthes, in *L'obvie et l'obtus*, writes that singing is to fantastically enjoy the unified body. But the body, a fundamental element during the process of identity construction, is often excluded from adolescents' performances. The same body, however, becomes the protagonist on TikTok, a social medium within which a new type of performativity is being defined with respect to which adolescents act naturally.

The goal of the research is to contribute to the growth of good teaching practices for current adolescents. To achieve this, the research questions are: what are the aspects of performativity of TikTok related to artistic-musical expressiveness? What are the affordances of TikTok that enable adolescents to use their bodies naturally in online performances? What is the relationship, if there really were, between the gestural aspect of TikTok performances and the technical-expressive vocal aspect? What are the implications of this relationship for music pedagogy in adolescence? The methodology involves the following steps:

- Content analysis of videos of vocal performances on TikTok (in progress);
- TikToker interviews regarding the process leading up to the final performance;
- Case Study: analysis of the gestural relationship of TikTok and voice through *Praat* software and Laban's observation criteria.

The research to be presented is currently in progress. The poster, therefore, will first focus on exposing the literature review, the state of the art, and the methodology chosen to conduct the research. In addition, initial data from the observation and analysis of some previously selected performance videos on TikTok will be presented.

Nina Gurol (Karlsruhe University of Music, Germany)

The Function of Music in Grief Processes: a Transcultural Perspective

It is an undeniable fact that all humans are mortal. In practically all cultures, the death of a person is marked by some sort of ritual and grief in all cultures. As music plays an essential role in contexts of grief, the fundament of this paper focuses on how the interplay between music and grief appears today in a postmodern, pluralistic society where social traditions and rituals are constantly being reshaped. As such, this poster discusses the function of music in context of transcultural grief processes. By that, a strong focus is placed on transculturality as a fundamental view on twenty-first-century society. Apart from examining individual components of music, grieving, and (transcultural) society, the question arises: How is transculturality to be conceptualized as a lens on the cultural practice of "music," connected to the cultural practice of "grieving" and thus linked to the intersection of "society"?

In this poster, I discuss examples of qualitative research results from narrative-biographical interviews, which address the individual acknowledgements of the function as well as applied understandings of music within subjective, postmortal grief processes. Particular interest was placed on the significance of music in transcultural grief processes, as well as on the question of distinguishing traditional, social dimensions of grieving and on how these dimensions have reshaped. In this context, the affective potential of music opens new avenues for transdisciplinary music research, going beyond the normative understanding of funeral music and providing space for individual expressions of transcultural grief processes in the 21st century.

Dario Savino Doronzo (Milan Conservatory)

The Progressive Didactic Approach of Jean-Baptiste Arban in the Military School: *Grande Méthode Complète de Cornet à Pistons et de Saxhorn composée pour le Conservatoire et l'Armée*.

The instrumental didactic methodology of brass has evolved over the years, enriching each time with information and advanced techniques; the instrumental performance practice has reached such a high caliber over the years that it has 'created' technical interpretative volumes that can examine and develop the produced material through didactic exercises for the musician's progressive development. Though we are amazed at noting that some historical methods, even with the appropriate revisions and additions of new notions, are still spearheading for teaching at the Music Conservatories. This study aims to highlight the great importance of the *Grande Méthode Complète de Cornet à Pistons et de Saxhorn* published in Paris in the early years of 1859 (Léon Escudier Ed.) by the virtuous French cornetist, composer, teacher Joseph Jean-Baptiste Laurent Arban for the Military School annexed to the Paris Conservatory. The contribution starts from the analysis and the study of an example of the first edition of the *Grande Méthode* and then it introduces the figure of Arban (Saxhorn teacher at the Military School annexed to the Paris Conservatory). In particular, the research aims to answer the following question: about 165 years after the publication of the Arban method, is it possible, through an in-depth study of this work, to create new artistic products that, with an instrumental compositional approach, connect the historical tradition of the instrument with contemporary artistic needs?

PRESENTATION ABSTRACTS

Session 1a The CHMHE Undergraduate Prize

Ciara Moloney (MTU Cork School of Music)

How Data is Used to Measure Value in the Arts and why Artists Should Care: A Case Study on the RTÉ Vanbrugh String Quartet Residency in Cork

Data is ubiquitous in modern life. A review of the literature shows its prevalence, despite significant limitations, in attempting to measure the arts sector since the 1950s. The purpose of this study is to understand how data is used to measure value in the arts, and to investigate what this means for artists and how they can use data to benefit the case for their art. Using a case study, I investigate how the objectives of RTÉ and its string quartet were in conflict from the beginning and how this affected measurement of the quartet. I show how measurement was affected by data framing issues, oblique presentation, data errors, omissions and assumptions. Using findings from this case study and the literature review I propose what artists should know about data being used to measure the value of their art. Finally, considering how powerful well managed data can be, I present some examples of good practice to show how artists can use data to support the case for their art, and communicate with their audience. It is hoped that this research will encourage artists to engage with data which will improve the quality of arts data being generated and collected, and consequently result in better insights about the arts.

Fiona Kelly (University College Cork)

Timeless: A Caregiver-led Music Intervention in the Context of Residential Care Settings

This study investigates the use of a caregiver-led music intervention for older individuals living in a residential care centre. The music programme was designed to enhance the health and well-being of residents, as well as the fostering of social relationships between residents and their caregivers. Facilitating activities such as group singing, instrument playing, movement and reflective listening, the intervention aimed to stimulate cognitive and motor function, emotional regulation, and socialisation. The project was structured around four participant groups, each receiving varying levels of music sessions per week to assess the role of dosage in music intervention. Pre- and post-intervention questionnaires, along with weekly logs, were completed by facilitating caregivers to capture their attitude towards implementing music activities, as well as their observations of participating residents throughout the intervention. The results revealed positive shifts in mood, engagement, and social interaction, particularly through the use of familiar songs and movement to music. Caregivers reported increased resident participation as residents became more familiar with the intervention's routine. Caregiver responses also indicate the optimum frequency and length of music sessions for the residential care environment. This research highlights music's potential as a non-pharmacological intervention in residential care settings, demonstrating that caregivers with no prior musical experience possess the ability to successfully deliver a music programme that benefits residents' physical, emotional, and social health. The findings support the need for further training and resources to optimize such programs, providing residential care facilities with a sustainable, effective means to improve the quality of life for their residents.

Session 1b Composition and Lecture Recital

Dylan Patrick Murphy (Maynooth University)

riverrun* – A Compositional Approach to James Joyce's *Finnegans Wake

This paper will focus upon the interaction between Twentieth-Century Irish Literature and Contemporary Classical Art Music Composition, focussing on a gap uncovered in the research of structures within music that relies on literature for a compositional basis. I will relate my own compositional output to works seen previously with a heavy basis in structural composition, specifically the architecturally informed stochastic compositions of Iannis Xenakis.

My compositional output and research was also informed by a series of case studies of non-Irish based composers and their compositions specific to my chosen authors, and a series of interviews with prominent Irish based composers/performers also specified to my chosen authors.

My paper will be based upon new musical conceptions and how these can be utilised as structural aspects within my music; specifically relating to the fractal use in Joyce's *Finnegans Wake*, through the lens of Mandelbrot and Wourinen; and the Beckettian-Reversibility of Beckett's *Molloy*, *Malone Dies* and *The Unnamable*.

I found that a series of contrasting techniques could be used to help forge a stronger connection between text and music, using structures as a basis; we see these within:

1. From Swerve of Shore, to Bend of Bay (Piano)
2. *riverrun* (Guitar)
3. Here Comes Everybody (Choir)
4. Stone. Grass. Silence. (String Quartet)
5. the silence, the end, the beginning (Cello)

In conclusion I will analyse where my research and compositional output is currently with fragments of Gruaim ag Gealánach san Amhdhorchacht — for Contemporary Chamber Ensemble and SATB Choir.

Daniel Anthony Vives-Lynch (Trinity College Dublin)

Irish Traditional and Contemporary Classical Synthesis: Assimilationist, Expansionist, and Egalitarian Figure for Symphonic Composition

Irish compositional synthesis has arisen from the codification of Irish musical dialect, based on a traditional-classical dichotomy developed by Ireland's composers from Stanford to Sean Ó Riada and beyond. This has transitioned beyond colonial roots of the fetishisation of Irish traditional music into a more democratic treatment within the socio-political pluralism of a modernised Ireland; freed from subjugation to classical tradition in preceding centuries. Changing attitudes towards the inclusion of Irish traditional music in contemporary composition are punctuated by assimilationist, innovative, and egalitarian practices developed by composers such as Mícheál Ó Súilleabháin and Bill Whelan.

This paper analyses such perspectives on Irish traditional music presenting examples of compositional building-blocks aiming towards a contemporary traditional-classical synthesis; constituting the findings of ongoing doctoral research into the construction, synthesis, and utilisation of compositional techniques or 'figures' synthesised from both traditions.

Such analysis includes the application of (a) assimilationist traditional-Irish compositional language through Irish cadences, drone-tails, dance-form employment, and the natural gravitation of traditional melodic contour; (b) innovative conceptualisations of compositional material, expanding upon traditional repetition, ornamentation, and narrative; and (c) an egalitarian compositional ethos regarding use of pluralistic lyric-language, hybridised ornamental-placement,

and the interweaving of traditionalising and classicising dialects as a means of blurring boundaries between Irish traditional and European classical composition.

This paper concludes with the aural presentation of a fifteen-minute symphonic composition, demonstrating the analysed techniques and acting as the capstone of personal doctoral research into a contemporary traditional-classical Irish synthesis.

Session 2a Music, Politics, and Social Commentary

Étáin Saoirse Sweeney (University of Edinburgh)

A History of Bad Men: Exploring the Use of Punk as a Response to Patriarchal Attitudes in Northern Ireland

Since it first emerged in Northern Ireland during a period of conflict known as 'the Troubles', Punk has responded to the unique socio-political environment there. Over two decades on from the signing of the Good Friday Agreement that marked the end of the conflict, Northern Irish Punk is experiencing a resurgence with Belfast band, Problem Patterns, at the forefront. This paper analyses 'A History of Bad Men Part II' from their debut album, Blouse Club, as a response to patriarchal attitudes which have been reinforced by the entanglement of colonialism and Christianity in Northern Ireland. This analysis illustrates how today's Punks are, in the grand tradition of Northern Irish Punk, contributing towards a new vision of Northern Ireland: one capable of disentangling itself from the legacy of colonialism and navigating its place in the modern socio-political climate.

Jessie Rubin (Columbia University, New York)

Craictivism: Guinness, Gear, and Gigs for Gaza

"We're having the craic, but this song goes out to Gaza," shouted Jake, lead singer of the "indigenous indie-punk" band the Shan Vans, to a boisterous Belfast audience in February 2024 — just a few months into Israel's ongoing bloody siege of Gaza following the October 7th Hamas attack. Grounded in the legacy of Northern Ireland's 'Troubles' (1968-1998) — decades of paramilitary violence between Catholic Nationalist Republicans (CNRs) fighting for reunification with the Republic of Ireland (and strongly aligning themselves with the Palestinian resistance) and Protestant Unionist Loyalists (PULs) backing British occupation and maintaining British identity — this talk explores the interplay between Belfast CNRs' deeply-rooted engagement with the Palestine solidarity movement and a night out, and asks, what are the politics of fun?

In the aftermath of October 7th, support for Palestine has intensified in the CNR community, with political campaigns and protests supplemented by concert fundraisers and new songs of solidarity. Drawing on interviews with key musicians and activists as well as my own participant-observation of events, I consider the numerous fundraisers for Palestine put on by musicians across a variety of genres, where alcohol and at times, drugs are present. I pay particular attention to the activities of Irish Artists for Palestine, an organization formed shortly after October 7th, who have stream-lined communication among artists, venues, and organizers committed to Palestine solidarity work. The burden of this talk will be to demonstrate that the arena of "fun" or "craic" allows for numerous consequential challenges to the reigning political order.

Adam Possener (University College London)

Kleztronica, Jewish Anti-Zionism and Postvernacular Yiddish

This paper examines Kleztronica, a techno-klezmer genre that positions itself as anti-Zionist, drawing on ethnographic research conducted in New York City and London. I explore how Yiddish language

and music have been utilized by anti-Zionist activists to promote radical diasporism, presenting Yiddish as a means to express a diasporic Jewish identity in contrast to a Zionist ethnonationalist one. Focusing on Chaia's song 'Borough Park', I argue that Kleztronica's performance of Yiddish is a postvernacular rendition of Yiddishkeit (Shandler 2006), employing Yiddish samples that evoke nostalgia for pre-Zionist Jewish life. Through an analysis of this musical piece, I critique Shandler's theory of postvernacularity, suggesting that it does not fully account for non-linguistic domains like music, which lacks first-order denotative signification. Additionally, I argue that postvernacularity, while hinting at ideological implications, does not adequately address how ideology functions within this context. I contend that Kleztronica naturalises a relationship between Yiddish and anti-Zionism, forming a Barthesian myth that links Yiddish to an anti-Zionist ideology. This myth frames Yiddish as a symbol of diasporic Judaism and legitimate resistance to Zionist cultural hegemony. I further demonstrate that this Yiddish-as-anti-Zionist myth is an example of strategic essentialism, where Yiddish's role in opposing Zionism mirrors the hierarchies of Jewish ethnic identity found in Zionism itself. Through this analysis, I offer a critical perspective on how Kleztronica operates within broader ideological frameworks, contributing to the conversation on postvernacular Yiddish and its cultural significance.

Session 2b Lecture Recitals

Yueran Yang (TU Dublin)

Clara Wieck—Performer and Composer

This lecture-recital will examine and discuss styles, influences, and themes in Clara Wieck's early piano compositions, focusing on Op. 5 No. 2 and No. 4 and Op. 6 No. 5. Both opus numbers were composed between 1833 and 1836. The analysis of these piano works will emphasise influences from Clara's extensive concert repertoire.

From examining Clara Wieck's early performance career, which began at the age of 11, it becomes apparent that her repertoire followed the then virtuosic bravura performance tradition of the early 1830s. Features such as rapid changes between fast and slow sections, alternation of hands, scales in octaves, frequent tremolos and arpeggios, the use of repeated notes, chromatic scales, grace notes, jaunty offbeats, and startling leaps were the main elements of crowd-pleasing compositions by Central-European virtuoso-composers of the early nineteenth century. As a young prodigy of this virtuosic style, Clara's early piano works drew on many influences from her extensive concert repertoire. All of Clara's early publications were written for solo piano except Op. 7—the concerto, they exemplify the overtly virtuosic elements that belonged to the Parisian bravura concert culture.

Building on an extensive base of existing research conducted on the life and works of Clara Schumann, this presentation will analyse three piano pieces composed during Clara's childhood years and identify early nineteenth-century influences from the variations of Henri Herz, Ignaz Moscheles's piano concerto, Frédéric Chopin's Mazurkas and Nocturnes, Friedrich Wieck's preparatory exercises, and the piano works of Robert Schumann.

Áine Cassidy (TU Dublin)

Embryo-zart: Exploring Melodic Embellishment in Mozart

This lecture recital outlines the practice of ornamentation in late-eighteenth century vocal music, and features a selection of Mozart arias, performed with late eighteenth-century-style embellishments.

Sources cited will include Pier Francesco Tosi's *Opinioni de' cantori antichi e moderni* (1723), which remained an extremely influential text throughout the eighteenth-century; Johann Friedrich

Agricola's *Anleitung zur Singkunst* (1757), which draws heavily on Tosi's work, seeking to uplift German singing to the Italian level of accomplishment; Giambattista Mancini's *Pensieri e riflessioni pratiche sopra il canto figurato* (1774), which details famous singers' individual ornamentation styles; and Dominico Corri's *The Singer's Preceptor* (1810), which details embellishment styles and features an outstandingly lavish rendering of 'Voi che sapete'. These treatises are remarkably unanimous in their position that the ability to embellish is necessary for all singers, with Corri declaring singers lacking this skill 'uninteresting, unintelligent, and unfinished'. Mancini's assertion that with the written score we have the music 'only in embryo', strongly suggests that strictly adhering to the score oversimplifies Mozart's music.

Mozart's own embellishments of 'Ah, se a morir mi chiama' from *Lucio Silla*, the concert aria 'Non sò d'onde viene' K.294 and 'Cara, la dolce fiamma' from J.C. Bach's *Adriano in Siria*, analysed in detail by Dorian Brandy, are used as a basis for construction of the embellishments for performance. Prosodic appoggiaturas, are applied wherever possible, as argued by William Crutchfield in 'The Prosodic Appoggiatura in the Music of Mozart and His Contemporaries'.

Session 3a Music, Identity, and Nationalism

Lukas Mantovan (Bruckner University, Linz)

Of Forged Manuscripts and Constructed Identities: National Musical Reception of the Queen's Court and Green Mountain Manuscripts in 19th-century Bohemia

Musical nationalism, often referred to in literature as the music of the national schools, was one of the most important movements of the second half of the 19th-century. The influence of mythological material or those supposedly taken from the people was particularly visible in the works of Eastern and Northern European composers. In parallel the development of national opera in turning away from the Wagnerian opera format would form a new genre of music theatre entangled with what was then referred to as folk music.

The focus of this proposal is Art Song and Opera that are inspired by the Queen's Court and Green Mountain Manuscripts, two supposedly forged manuscripts containing poems and epics found in Bohemia in 1817 and 1818. As an example for the contribution of a composer to the discussion on what makes music national, I will describe the composing tactics suggested by Josef Leopold Zvonař and how he used them in his opera *Záboj* (1869). In addition, I will deal with examples from the genre of Art Song and how Václav Tomášek's composition of the six poems set into music (1823) distinguishes itself substantially from later realisations composed by Antonín Dvořák, Karel Bendl, and Zdeněk Fibich in the 1870s. The proposal therefore is primarily concerned with discourses or topics found in primary sources that make these works interpretable as national music from both the music-analytical as well as the historical perspective.

Obumneke Stellamarris Anyanwu (Dublin City University)

Reframing Nollywood Cinema: Towards a Cultural and Theoretical Framework

Nollywood, Nigeria's prolific film industry, stands as a testament to the power of storytelling in preserving and promoting Nigerian cultural identity. The industry's cultural productions draw extensively on Nigeria's rich musical traditions — including Afrobeat, Highlife, Fuji, and traditional drumming — to produce soundtracks that resonate deeply with Nigeria's multifaceted society. Following a postcolonial shift in cinema studies, Nollywood film music industry has progressively been recognised for its connection to postcolonial, transnational, and intercultural cinematic frameworks. And so, this study seeks to critically examine these conceptual models while advancing the understanding of Nollywood cinema as a key framework for analysing the discursive construction of Nigerian identities, cultures, and spaces through its cinematic practices. The essay explores

Nollywood film music through the lens of cultural and theoretical perspectives, exploring how the industry's cultural productions reflect and engage with Nigeria's ethnic diversity and social dynamics. Drawing on postcolonial theory, cultural studies, and African film criticism, the essay explores the ways in which Nollywood film music engages with Nigerian socio-cultural identity and the legacies of colonialism. The essay contends that Nollywood's unique storytelling approaches — often grounded in oral traditions and local narratives — offer rich possibilities for developing indigenous theoretical frameworks that reflect the complexities of Nigerian experience. To do so, the study considers how Nollywood film music addresses themes of identity, resilience, and social change. The methodology combines cultural framework, a critical review of existing literature, and content analysis of two Nollywood classics: *October 1* (2014) and *The Wedding Party* (2016). Together, the essay invites a re-evaluation of global film theory and cultural representation by proposing the creation of alternative, non-Western frameworks that recognise local knowledge systems and resist hegemonic narratives in global media.

Tegan Sutherland (University College Dublin)

Who Cares about Roger North? A Reassessment of Early Modern English Aesthetic Views

This paper compares the scholarly value of Roger North's musical writings on early modern English aesthetics to that of the more conventionally-studied professional critics. When discussing the aesthetic values and dictates of artistic culture in early-modern England, scholars frequently look to published works by Joseph Addison or Richard Steele. Their journals *The Tatler* (1709–1711) and *The Spectator* (1711–1712) offer a conversational insight into London's cultural milieu. Researchers who use professional critics to understand English aesthetics include literary scholars like Peter M Briggs, or historical musicologists Peter Kivy and Thomas McGeary. Addison and Steele, however, rarely discuss music in any detail, or address performance practice. Instead, their criticism focuses on the linguistic concerns of song. As non-musicians, their music criticism is extremely superficial.

North (1651–1734) was a lawyer, courtier, architect, writer, and highly trained amateur musician. Notably, he also wrote thousands of words of music criticism. Unlike the non-musicians in professional criticism, North's critiques were written by someone who performed and listened to music frequently, and also display an in-depth understanding of theory, harmony, and acoustics. Importantly, his writings cover five poorly-understood decades in British cultural history with a high level of specificity and personal experience. In this paper, I argue that rather than extending Addison's 'Essays on the Pleasures of the Imagination' from the visual to the aural arts, scholars ought to look to North's *Musical Grammarian* or *Musical Memoires*. North's clear understanding of music provides a key to English music culture that Addison and Steele lack.

Session 3b Historical Female Figures and their Legacies

Clare Dixon (University College Dublin)

Trapped Beneath the Ceiling: An Analysis of the Conducting Career of Antonia Brico

Antonia Brico was one of the first women of the early twentieth century to actively seek out a career as a professional orchestral conductor. Throughout the 1930s in Europe and the United States, Brico enjoyed a flurry of guest conducting opportunities with ensembles such as the Berlin Philharmonic, the San Francisco and the Los Angeles Philharmonic Orchestras. Despite this, Brico faded into relative obscurity during the 1940s, having settled in Denver, Colorado, where she taught piano and conducted amateur orchestral ensembles. Her career enjoyed a brief revival following the 1974 release of the Oscar-nominated documentary, *Antonia: A Portrait of the Woman*, directed by her

former student, Judy Collins in 1974. However, Brico was in her seventies by this stage and died in 1989.

This paper will highlight the main conducting achievements of Antonia Brico throughout the 1930s and 1940s in the United States, working with both male and female orchestral ensembles. Through an examination of contemporaneous media sources such as newspaper and journal interviews and reviews, it will be demonstrated how the pioneering woman conductor was well-received by the American public, and how her concerts were positively reviewed. The paper also brings attention to the level of gender discrimination that prevailed in American musical culture, discernible in both performers and orchestral boards of management, that ultimately contributed to Brico's failure to secure a permanent conducting position.

Emma Arthur (University of Oxford)

Uncovering the Bound Music Book: Insights into the Musical Life of the Female Amateur

The binding of printed music into personal music books was a popular practice among amateur musicians throughout the nineteenth century. Bound volumes offered a way for owners to organise, store and display individual pieces of music often accumulated over a considerable period. This 'gestation' of music books (Brooks, 2010, 535) offers unrivalled access to the everyday musical lives of owners including the pieces they played, the spaces they played in, and the people they played for. This is particularly true for the nineteenth-century female musician whose music book often represented a significant part of her engagement in amateur, and largely domestic music-making.

This paper centres on a selection of bound music books (dated between 1830-1890) that belonged to Irish women from two contrasting backgrounds: the Anglo-Irish 'Big House' and the Catholic Convent School. Despite their starkly different origins, common trends can be drawn from popular genres, composers and pieces found across female-owned music books. Performance markings and inscriptions meanwhile spotlight more personal insights including learning processes, musical skill and even familial relationships.

The personal experiences of these book owners will be introduced before attention is turned to the shared musical practices which have emerged from my comparative study. In particular, reference will be made to repertoire shared between women from the 'Big House' and the Catholic Convent School, suggesting a possible route for revealing *a canon* of domestic works for women. In doing so, this paper aims to unveil a shared musical tradition which was specific to the female amateur.

Inês Nunes Trindade (Maynooth University)

The Veneration of Saint Scholastica in the British Isles: The Worcester Gradual F. 160

This presentation examines the veneration of Saint Scholastica in the British Isles, as witnessed in the thirteenth-century manuscript, Worcester, Cathedral Library, F. 160. Saint Scholastica, a virgin, sister of Saint Benedict of Nursia, Italy, was born around 480, and died February 10th in 542, now her feast day. She founded a female Abbey in Piumarola — near the first Benedictine monastery in Monte Cassino — where she presided under the Benedictine order. As a central figure in the history of female monasticism, and a patroness of scholarship and learning, this paper explores the background and cult of this saint in the British Isles.

Worcester F. 160 is a uniquely important service book from Worcester Cathedral, one of the most important monastic cathedrals in England during medieval times. Under the Episcopacies of Bishop Oswald and Bishop Wulfstan, Worcester attracted many pilgrims. It was also an important site of learning in the Middle Ages, with one of the largest surviving medieval libraires in the British Isles. This study uncovers the melodies that were sung in honour of the Saint Scholastica in Worcester, which show evidence of scribal emendation and correction. It situates her veneration

within the context of other celebrations of her liturgy in the British Isles, and compares her veneration to those of other female saints at Worcester. Methodologically, the research combines traditional chant research methods with digital approaches in order to expand understandings of the devotion to this important female saint in the late Middle Ages.

Session 3c Master's Student Presentations

Gonçalo Valente (Nova University of Lisbon)

The Semantic Description of Synthesized Sounds in Portuguese

This presentation examines the relationship between objective characteristics of synthesized sounds and their semantic descriptions in Portuguese, drawing on a transdisciplinary approach between Psychoacoustics and Linguistics. In this light, the author seeks to establish direct correlations between the spectral energy distribution of sounds and their subjective verbal descriptions.

The relevance of this research relies on its innovation, by offering a novel perspective on the cognition of abstract sounds — with no identifiable, real-world source — which compel listeners to engage with sound intrinsically, drawing on interpretation instead of recognition.

As such, an empirical study is being conducted where participants are exposed to synthesized sounds and are asked to describe them through a list of pre-determined semantic descriptors (e.g. “bright”, “rough”, “dull”) translated to Portuguese. The sounds were synthesized with the intention of isolating the distribution of energy within the sound spectra as the only variable.

This presentation will focus on the methodologies employed in this study and on its preliminary results, allowing for concrete conclusions regarding the relationship between objective sound qualities and subjective verbal descriptions.

The findings will contribute to a deeper understanding of the cognitive processes of auditory stimuli and the specific semantic descriptors associated with spectral energy distribution. The systematization of these results will allow for the establishment of a specific ontology for semantic description of sound in Portuguese, contributing to the area of abstract sound cognition and its lack of studies in broad Linguistic contexts.

Marina Cabrera (Maynooth University)

Escaping the Digital World: The Revival of Baroque Pop in the 1990s

Originating in the 1960s, the genre of Baroque Pop consists of the fusion of pop-rock elements with Baroque compositional styles. In the past decades, this blended genre seems to have become an evoking revival that has captivated the attention of many contemporary musicians. This paper examines the key aesthetics of the Baroque Pop revival in the 1990s and how it relates to its predecessor genre from the 1960s. It will study key representations of the revival in the music of The Divine Comedy, a pop band from Northern Ireland formed by Neil Hannon. In particular, the research looks at his second album titled *Liberation* (1993), as it seems to be a fundamental representation of said Baroque Pop revival. Due to the lack of extensive research at the moment on this revival, this paper will draw from the research works on the Baroque Pop genre from the 1960s by Sara Gulgas, Thomas A. Cressy, Antoine Hennion and James O. Young, among others. Together with the work of Angela Ndalians on the term ‘Neo-Baroque’, meaning anything produced after the Baroque period that refers to it in any way, this paper will then question the possible reasons for this genre’s comeback and how those could be linked to feelings of escapism from the digital age.

Cornelia Picej (University of Performing Arts Graz, Austria)

Hanna Kulenty's Orchestral Works

In an issue of the *Neue Zeitschrift für Musik* published in 2009, the critic Max Nyffeler stated that contemporary Polish music is very strongly represented by female composers. This has been particularly true since the 1970s, when artists such as Elżbieta Sikora and Marta Ptaszyńska made their debut. In the following generation, it is above all the Polish composer Hanna Kulenty (*1961) who is categorised by music historian Maja Trochimczyk as one of the most interesting artistic personalities of her time. After winning second prize in the *European Young Composers Competition* organised by the European Cultural Foundation in Amsterdam in 1985 with her orchestral work *Ad unum*, she achieved great recognition not only in Poland but also abroad and built up a successful artistic career. In addition to a large number of chamber music works, including six string quartets, and piano, violin and trumpet concertos as well as the one-act opera *The Mother of Black-Winged Dreams*, her various orchestral pieces are particularly noteworthy, as the orchestra exerted a special fascination on Kulenty from the very beginning due to its diverse tonal colours. However, her orchestral works in particular have so far only been treated marginally in musicological and music-analytical discourse. This presentation will therefore begin with an overview of her orchestral work so far. The next step will provide insights into her compositional aesthetics and language, the development of which is closely linked to her works for orchestra. This will be exemplified by analysing selected passages.

Dylan Kelly (MTU Cork School of Music)

Irish Connections in the Archive of the Darmstadt Summer Courses

In 2010, the Internationales Musikinstitut Darmstadt, or IMD, began a large-scale digitisation project for their extensive archive. The material in the archive includes, among other things, written correspondence, audio recordings, photographs, administrative documents, and press coverage of the courses. The archive has played a significant role in the resurgence of scholarly interest in the Darmstadt Summer Courses in recent decades. It has made it possible to reevaluate traditional ideas of the courses by undertaking in depth research using the material in the archive, and to examine lesser-known aspects of the courses. This has included several projects considering the links between the courses and art music in various countries. Extant examples include papers on Darmstadt's relationship to the Czech Republic (Matena 2019), Poland (Nowak 2020), Brazil (Caitano 2021), Yugoslavia (Caitano 2022), the Middle East and Russia (both Caitano 2023). My research takes as its starting point the items in the archive relating to Ireland and Irish composers. While in my thesis I aim to contextualise these items using other literature on Irish art music in the twentieth century, for this presentation I focus on some of the material in the archive that I have found especially illuminating. In addition to registration forms for each composer who attended up until 2006, this includes talks and presentations given at the courses by Frank Corcoran, Kevin Volans, and Jennifer Walshe, as well as letters from Gerard Victory and Howard Ferguson.

Irem Nur Soycan (Mimar Sinan Fine Arts University) **and Alexander Ulyanov** (Istanbul Kent University)

Music by Ukrainian Diaspora Members as Political Messaging in the Host Country

This presentation outlines the findings of several interviews with musicians and songwriters who took part in a series of charitable concerts organized by a grassroots group of Ukrainian diaspora members in Istanbul, Türkiye, throughout the year 2024. The purpose of these events was to raise awareness not only of the Ukrainian culture, but of the ongoing war of aggression waged by Russia against Ukraine as a sovereign nation as well. Mapping their research out at the intersection of

ethnomusicology and political science, the authors of this presentation have observed several Ukrainian events taking place in Istanbul to learn how the community used the language of music to get across the messages of Ukrainian nationhood and Ukrainian struggle for national existence to a Turkish audience. The authors also examined what symbols (musical or not) of Ukrainian nationhood the artists incorporated into their performance.

Session 4a Voice, Pedagogy, and Community

Joan O'Malley (TU Dublin)

"Local-Effort" vs. "No-Effort": Opposing Pedagogical Perspectives on Vocal Onset in the 19th Century

Vocal onset is the initiation of sung tone. This presentation will describe the evolution of opposing pedagogical perspectives on vocal onset during the 19th century, and will trace the origins of the present-day orthodoxy of three forms of onset (Chapman, 2017; Sell 2005; Bunch, 1997; Miller, 1996; McKinney, 1994; Doscher, 1994).

In 19th century singing culture discourse, pedagogues such as Manuel Garcia II (1805-1906), who coined the term *coup de la glotte* (firm closure of the vocal folds on onset), were described as the "local-effort" school (Myer, 1897, 20). Those who promoted loose vocal fold closure (Bataille, 1861, 1863; Curtis, 1896; Myer, 1897, 1901) were described satirically by George Bernard Shaw (1856-1950) as the "no-effort" school (*The World*, 18th January 1893). The divergent opinions on vocal onset among the "schools" will be compared with those of other 19th century writers on vocal pedagogy and singing culture.

This presentation will outline how the present-day pedagogical orthodoxy of three forms of vocal onset, first posited in 1883 by Lennox Browne (1841-1902) and Emil Behnke (1836-1892), originated with the "no-effort" school's opposition to Garcia's *coup de la glotte*, because many physiologists and laryngologists opposed Garcia's concept of firm vocal fold closure. Instead, they promoted loose closure and the use of consonants, particularly [m], on onset, as being more conducive to vocal health.

Brian Murphy (Royal Irish Academy of Music)

Classifying Changing Voices: Choir Placement and Repertoire for Adolescent Male Voices

The challenge of the "missing male" in non-liturgical choral programs is a well-documented concern for choral conductors worldwide. Many young males discontinue their participation in choirs at disproportionate rates during puberty, leaving a noticeable gap in choral programmes. One of the most significant challenges youth choir conductors face today is finding effective ways to support and retain young male singers as they navigate the vocal changes that occur during adolescence, ensuring their continued participation in choral music.

This presentation delves into several voice classification systems designed for adolescent male voices, with a particular focus on John Cooksey's method of categorising changing male voices and their corresponding pitch ranges. Cooksey's labels provide a structured way to understand the complexities of the male vocal change during puberty. To illustrate the practicality of this system, recordings of young male singers will be analysed using Cooksey's framework, offering examples of how their voices can be classified and how this information aids in determining appropriate choir placement and voice parts.

Following this, the presentation will explore how Cooksey's classifications can inform repertoire selection. By aligning each singer's current vocal range with suitable repertoire, choral conductors can ensure that young male singers are both vocally supported and musically engaged.

This approach supports vocal development while maintaining the singers' interest and motivation to continue their choral journey.

Agnese Maria Garufi (Mary Immaculate College)

Instrumental Learning, Identity, and Student-Teacher Interaction in Secondary Music Schools

Secondary music schools in Italy are institutions that offer music programmes alongside the standard academic curriculum, allowing students to develop their musical skills while continuing their regular education. Within this framework, this study sought to recognise the influence of space on teacher-student interaction and the impact of this interaction on the development of musical identity. To this purpose, two theoretical frameworks were used: Ellsworth's (2005) transitional space — a space of 'learning, change and becoming' (p. 30) for students, and Bourdieu's (1986) *habitus* — the set of internalised dispositions, propensities, and predilections obtained through societal conditioning and socialisation. The research adopted a case study approach, using different methods for data collection: semi-structured interviews with teachers, students, and parents; observations of music lessons and rehearsals; teachers' vocal notes; and students' photovoice.

The study revealed the strong influence of verbal and nonverbal interaction on instrumental learning, highlighting the importance of humour in verbal interaction. It also emphasised the influence of school spaces and *habitus* on instrumental learning. Finally, the study highlighted how teacher-student interpersonal interaction and social structures influenced students' musical identities.

This study hopes to shed light on the lived reality of secondary music schools in Italy. Furthermore, it provides a deep reflection on teacher-student interpersonal interaction, the social structures surrounding it, the spaces in which learning takes place, and the musical identities of students. Finally, this work aims to enable teachers, scholars, and researchers to be aware of the above-mentioned topics to improve instrumental and group music learning.

Michael Mc Laughlin (Trinity College Dublin)

Navigating the Intersection of Musical Excellence and Social Inclusion in Community Choirs

Community choirs represent a unique blend of musical artistry and social engagement, offering participants a space for collective expression, learning, and well-being. However, the existing literature highlights an ongoing tension between achieving musical excellence and maintaining inclusivity. This paper responds to these challenges by examining the culture of community choirs, emphasising the role of leadership, the construction of shared repertoire and ethos, and the sustainability of these choirs in ever-changing social landscapes.

Drawing on the work of scholars such as Gibson, Rao, and Higgins, the study will explore the pivotal role of conductors in balancing musical development with community inclusivity. The concept of shared repertoire and its impact on group cohesion will be analysed alongside the essential social benefits that sustain choirs. The paper will also address the often-overlooked area of skill-building and musical growth within these ensembles, proposing a broader framework for understanding and evaluating the success of community choirs.

Key themes will include the influence of Western art music traditions, the challenges of performance expectations, and the ways in which community choirs adapt to internal and external pressures. The research aims to provide new insights into how community choirs can thrive by balancing their dual objectives, ensuring that they remain inclusive yet musically ambitious spaces.

Session 4b Historical Musicology and Sources

Lara Quicler Moriarty (Universidad de Salamanca)

Musical Mathematics in Mesopotamia and Ancient Egypt

The idea of Pythagoras as the discoverer of the correlation between consonances and certain simple integer ratios occupies in the general musicological imaginary a foundational position, a place of origin. However, this “discovery” did not arise spontaneously in Ancient Greece. This paper maps some key antecedent tracks surrounding the description of the auditory perception of consonances by means of numerical terms. In order to do so, the focus is placed on the musical (or acoustic) domain of the Mesopotamian and Ancient Egyptian cultures. By paying attention to elements such as the information on string lengths provided by some cuneiform texts or the implications of the Egyptian unit fractions, suggesting connections and parallels can be traced. With the aim of highlighting the heritage of ancient musical mathematics, and of reviewing the implications of some ideas about the Origins in current historical narratives, this research combines documentary, historiographical and organological studies. The different epistemological moments of musical mathematics are presented diachronically in the paper. The intrinsic breadth they present is counterbalanced by an idiographic approach that enables the particularity of each moment to be explored in depth. Throughout this reconstruction of a plural musical thought, cross-cultural and cognitive perspectives are brought into account, proposing a debate on the past but also on the present, in line with the current challenges of musicology.

Aine Palmer (Yale University)

Music Fit for a King: Transmitting the Songs of Thibaut de Champagne

The *Chroniques de France* claims that the trouvère Thibaut, King of Navarre (1201-1253), had his songs ‘written up in his hall at Provins and that of Troyes’. This scrap of evidence tantalisingly suggests not only that Thibaut’s songs once circulated in an independent collection, but also that he may have had a direct role in the early stages of their transmission.

Taking the idea of a Thibaut-apograph as its starting point, this paper tries to reconstruct the sources that scribes used when producing the extant trouvère *chansonnières*. Far from simply reifying the idea of an *Urtext*, the reconstruction of exempla can productively point to interventions that scribes made. Identifying the source of variance might even grant us insight into the kinds of performance practices that shaped these textual traces of song. To investigate the role of authorial booklets in musical transmission, I first compare the order of Thibaut’s songs across seventeen of the extant songbooks, allowing me to establish relationships between them. I juxtapose these findings with comparison of melodic variants, working primarily on the widely circulated song *Ausi comme un corne sui* (RS 1440).

Recent work in the field of trouvère studies has begun the project of reconstructing the booklets and ephemeral sources that scribes worked from (Leach 2022; Lug 2022; Bleisch 2022). In attempting to reconstruct Thibaut’s apocryphal book of songs, this paper seeks to destabilise prevailing notions of musical authority, and instead place the scribes who produced the sources medievalists work from in the centre of music history.

Carla Crespo (Nova University of Lisbon)

Two Fragments from Braga: A Case Study on the Antiphons “Amen dico vobis” and “Si offers munus tuum”

This paper aims to analyse two fragments of noted breviaries presently preserved in two Archives of Braga (Portugal): the Arquivo Distrital (*P-BRad* Pastas 36) and the Arquivo Municipal (*P-BRam* Nº 10

Códices). Identified in the context of the project *Echoes from the Past* (PI Elsa De Luca) currently running at CESEM, Lisbon Nova University, they belonged to a larger corpus of sources with antiphons *in Evangelio* for the Sundays after Pentecost examined for my PhD project.

Dating from the 13th century, and written in Aquitanian notation, both fragments contain the antiphons *Amen dico vobis nisi abundaverit* and *Si offers munus tuum*, used for the time after Pentecost.

Given that the diocese of Braga had a specific liturgical *consuetudo*, made of various layers from the end of 11th century to the mid 17th century, my case study tries to verify if these fragments could be considered as witnesses of that tradition. The antiphons will be compared with sources that are for certain from this diocese (a 14th century breviary without musical notation *P-BRad* 657 and a 16th century antiphoner kept in the city's cathedral (*P-BRs* Ms. 31, Ms. 32, and Ms. 50)) and with other relevant sources, namely Iberian, Aquitanian, and French, focusing on the textual and melodic transmission, and liturgical assignment.

Based on a melodic comparative exercise, this case study aims at a better understanding of the fragments in question, the antiphons and the melodies associated with this specific liturgical tradition.

Ella Fallon (TU Dublin)

Asynchrony in Cécile Chaminade's recorded performance style

Cécile Chaminade (1857–1944) was a prolific French composer and pianist who published approximately four hundred works which were popularised through performances and recordings. Between 1901 and 1930, she recorded twenty-two of her works on disc records and reproducing piano rolls. These recordings provide a lens into her performance style, within which several parameters can be identified. One of these, asynchrony — whereby one hand plays before the other — is the focus of this presentation. This dislocation, connected with 'melodic rubato' (Brown, 1999) gives a sense not only of Chaminade's own pianism, but of romantic performance practices of the late nineteenth century also.

In this paper I will examine Chaminade's use of asynchrony in several of her most popular works including *Élévation*, *Automne*, *Pas Des Echarpes* and *Pierrette*. Findings from my analysis of her recordings of these works, which have been undertaken through a combination of close listening and use of Sonic Visualiser, will illustrate Chaminade's style and show how she integrated this technique into her recordings. Furthermore, additional recordings of Chaminade's work by contemporaneous pianists such as Yolanda Mero (1887–1963) and Charles G. Spross (1874–1961) will be compared to the composer's own performances.

The specific characteristics of Chaminade's style have remained largely unexplored in the field of early recordings scholarship to date, this paper will examine her pianistic approach as well as an aspect of romantic performance practice of the late nineteenth century that was captured through the new technology of the early twentieth century.

Session 4c Jazz Influences

Marta Siermantowska (TU Dublin)

From Musette Swing and Valse Bop to New Musette

The paper aims to present the evolution of the musette through the prism of musicological study. It discusses Richard Galliano's original compositional and improvisational style in relation to his predecessors Gus Viseur and Jo Privat, both of whom were associated with the Hot Club de France. It traces the amalgamation of the musette with jazz techniques and reveals three stages of development in practice: musette swing, valse bop and *new musette*. The aim of the comparison of

approaches and innovations introduced over time is to highlight the development of playing jazz accordion in France on the one hand, and to outline the distinctive characteristics of the *new musette* on the other, and further, demonstrate how the *new musette* style has emerged from the tradition and the integration of several pre-existing styles. This material supports and complements my previous findings which were of historical and contextual delineation. The analysis of transcribed solos presented here, supports the philosophical considerations about jazz that the music cannot be considered simply as a reflection of pre-existing social and cultural structures, but as a living art and an act of correspondence between tradition, reality, and individual creative resources of the artist.

Toby Armstrong (University of West London)

Just the Contrafacts: Exploring Contrafact Composition as a Research Tool

Contrafact, or the creation of new music over the harmonic structure of pre-existing music, has formed an integral part of the bebop and modern jazz canon (Rosenthal, 1993. p228). These harmonic forms have remained largely static, however the musical language incorporated by composers and improvisers of jazz contrafacts has seen significant development. While this expanded linguistic palette provides composers with more possibilities, it adds complexity to an often-improvised decision-making process.

In my presentation, I will discuss a series of compositional experiments that utilise a novel method of “practice as research” (Nelson, 2013), employing contrafact development as a tool to obtain a deeper understanding of the *intentional* linguistic decision making of “improvising composers” (De Graaf, 2017). I will demonstrate how the contrafact composition process can be broken down into three stages with each composer “reflecting in action” (Schön, 2017) between each stage. These reflections establish how, why, and when each *improvising composer* made linguistic selections, how those selections were intended to affect the structure of new compositions, and how each individual composer viewed that structure itself. This information is then paired with musical transcriptions and recordings of the developmental stages and final contrafacts, to identify linguistic signifiers (Monelle, 2014) and schema.

The insights provided by this research illuminate an implicit decision-making process often unanalysed, as well as uncovering choices that composers are making tacitly. This method of reconciling linguistic schema, *intentional* decision making, and structure definition can contribute to identifying the meaning behind each individual composer’s unique linguistic decisions.

Chris Colloton (Maynooth University)

Louis Stewart: Learning to Improvise in 1950s and 1960s Ireland

Louis Stewart (1944-2016) was an Irish jazz guitarist whose place in the history of jazz in Ireland is unparalleled. Over a period of fifty years, he performed prolifically and recorded several critically acclaimed albums. He enjoyed international success in the 1970s after being recruited by the acclaimed American jazz musician Benny Goodman into his band. Stewart's success has profoundly impacted the jazz scene in Ireland and he is widely credited as the most important Irish jazz musician to date.

This paper focuses on Stewart’s early musical development in 1950s and 1960s Ireland, a country where jazz improvisation was a niche endeavour and educational resources were extremely limited, and how he went about learning a complex improvisational language. Through ethnographic research, and reviewing of written and recorded interviews with Stewart and other prominent Irish musicians of this era, insight is gained into how Stewart and other improvisers developed and honed their musical ability to an international standard.

Session 5a Reimagining Historical Legacies: Music, Text, and Tradition

Anastasia Motiti (Trinity College Dublin)

Operatic Adaptations of Euripides' *Alcestis*: Baroque and Classical Approaches to Ancient Greek Tragedy

Euripides' ancient Greek tragedy *Alcestis* was adapted by three operatic composers in the 17th and 18th centuries: Lully, Handel and Gluck. Their operatic re-interpretations of *Alcestis* look back towards Euripides' original drama in a variety of manners. It is the objective of this presentation to bring these operatic versions on a visible plane where we can analytically observe them, compare them with the original tragedy, and draw conclusions. The comparisons are not merely of the plot, the story, or the libretto, but they are inter-disciplinary approaches on the aspects that make both the opera and ancient Greek drama the 'total work of art.'

Ancient Greek drama, as a genre, manifested a union of music, dance, acting, poetry, and staging. Euripides's *Alcestis* reflects all that characterizes ancient Greek drama and requires that we are deeply knowledgeable of the genre if we are to compare it with its operatic interpretations. What is unique about an operatic version of an ancient Greek tragedy is that music, dance, and chorus return as vital elements of music theatre, elements which were cardinal for the ancient Greek drama in its primordial form. The ancient Greek chorus, the dancer, the musician, the vocalist, the dramatist, the composer, and choreographer, are all compared with the equivalent roles in the operatic productions by the above-mentioned composers. The creative approaches of Lully, Handel, and Gluck in restaging Euripides' tragedy will be observed and the aspects of the ancient dramatic art the composers attempted to imitate will be discussed in detail.

Erin Nicole Lupardus (Bruckner University Linz)

A 6-String Baroque Violoncello? A Report on the Benefits of Database Implementation in Textual Analysis

In 1713, Johann Mattheson wrote in his *Das Neu-eröffnete Orchester*: "The excellent *Violoncello*, the *Bassa Viola* and *Viola di Spala*, are small bass fiddles, in comparison to the larger ones, with 5 or even 6 strings." References to 6-string bass violins can be found in at least nine other textual sources of the 17th-18th centuries, but such accounts have not yet been dissected or contextualized. Indeed, recent research emphasizes that the vision of *the* baroque violoncello that is always similar in size to its current-day cognate, held with the legs, strung with four strings, and bowed overhand is misguided, but our current understanding of this mythical monolith still draws heavily on excerpts extracted from a few noteworthy treatises. Through reexamination of the primary texts, my research seeks to exhume historical perspectives on the characterization of bass violins and other bowed basses.

In this presentation, I discuss my findings on this 6-stringed instrument emerging from the first of three large research steps. In this first stage, I filter specifiable data from the written sources and exploratively code connections between them based on the features they divulge, concordances in content, direct references to one another, regional commonalities, etc. Central to this initial analysis is the program Obsidian; though originally intended as a note-taking software, Obsidian allows for the creation of an interlinked, multi-leveled database, which facilitates the discovery of synchronicities and discrepancies in the primary sources. Through this talk, I hope to demonstrate how databases can be used to scrutinize and compare sources.

Sydney Rime (Maynooth University)

Investigating the Legacy of Folksong Collections Published During the Celtic Revival (1880-1910): a Methodology.

The turn of the twentieth-century Celtic Revival movement saw the publication of many folksong collections arranged for a parlour setting. These collections consist of Breton, Irish, Welsh, Scottish, Manx or Cornish folk tunes collected from oral or written sources, arranged for piano and voice. There have been many debates around the authenticity of such folksongs (modification of tunes, translation of texts, etc), but there is a gap of knowledge when it comes to their legacy.

This study aims to retrace the journey of folksongs published between 1880 and 1910 by composers and collectors involved in the Celtic Revival movement. What remains of the late nineteenth century arrangements of these folksongs today? How did these songs contribute to shaping different forms of “Celtic” music in the twentieth and twenty first centuries?

In this paper, I will give an overview of the methodology used for this research, which consists of the following steps: selecting the collections, researching their background and historical context, analysing the songs, investigating their legacy using traditional music databases, interviewing musicians involved in contemporary versions of the songs, and lastly, retracing the journey of the folksongs on interactive maps. This study will highlight both the successes and inherent limitations of these methods.

Session 5b Repertoires of Ireland

Fiona Gryson (TU Dublin)

The Irish Harp Book: Contemporary Works for Irish Lever Harp

The Irish Harp Book: a tutor and companion by Sheila Larchet Cuthbert, first published in 1975, is a seminal pedagogical resource for harping in Ireland. It is important for musical pedagogical practice because it informed a particular direction and cohort of teaching in the art music style that is still very vibrant and active today. Grouped into twelve lessons or chapters, the publication includes repertoire of the historical harping tradition and contemporary works for harp, songs and ensemble pieces as well as studies, technical exercises, scales and instruction. This paper evaluates the contributions and significance of contemporary Irish composers and the contemporary works for Irish lever harp in the publication, which include compositions by Aloys Fleischmann, John Kinsella, T.C. Kelly, Gerard Victory, Daniel McNulty and A. J. Potter. These works are included in the final six of the twelve lessons in *The Irish Harp Book*, introducing students to contemporary compositions and broadening the repertoire and performance possibilities for the Irish lever harp. This paper will also explore the relevance of these works in contemporary practice in Ireland. The paper will be illustrated throughout with recordings of the pieces recently recorded at TU Dublin Conservatoire.

Jimmy Goeijenbier (TU Dublin)

Contemporary Irish Piano Music in the Dublin International Piano Competition

This presentation focuses on research undertaken on the works commissioned for the Dublin International Piano Competition (DIPC), exploring the artistic processes of preparing these contemporary Irish pieces for performance.

Between 1988 and 2022, the DIPC commissioned forty-one works by composers living on the island of Ireland. Established as a triennial event in 1987, the DIPC aimed to promote the cultural identity of Ireland abroad and to generate a more widespread interest and awareness of the work of Irish composers by commissioning pieces which are performed in the semi-final round of the

competition. This significant body of repertoire, commissioned as a joint effort between the DIPC, the Contemporary Music Centre, and RTÉ Lyric FM, represents a snapshot of Irish piano music and pianism in Ireland over the last three and a half decades.

Investigating the processes involved in preparing all forty-one piano pieces for performance, my research focuses on artistic practises and performance issues, including rehearsal strategies, decision making, pianistic techniques, style, and interpretation. In this presentation, I will discuss my approach to practising and preparing 'Étude 2000' for performance, which was composed by Kevin O'Connell for the DIPC in 2000. The entire approach of learning this piece, from the moment of receiving the score until its first performance, was documented through regular journalling in the form of voice notes captured immediately after each of the 59 practice sessions. With a focus on the findings from self-reflexive data, I propose a framework for investigating the stages of learning a musical work.

Holly O'Grady (Dublin City University)

Exploring Ireland's Child-Song Tradition: Cultural and Musical Perspectives from Hugh Shields' Dusty Bluebells Collection (1961–1975)

Research into Irish children's musical practices is expanding. Scholars are building on established international literature to deepen understandings of children's and youth musical cultures in a contemporary Irish context. Historically, however, the area of children's songs in Ireland remains unexamined. This is at odds with longstanding efforts to understand and promote other genres within our oral cultures.

The Dusty Bluebells Collection, curated by Dr Hugh Shields, is a notable anthology of children's folk songs gathered from children and adults in multiple communities on the island of Ireland between 1961 and 1975. It remains one of the few collections preserving field recordings of Irish children's musical culture. This paper examines the musical and cultural content within the Dusty Bluebells Collection to assess its significance in understanding Irish children's songs.

Employing internationally established analytical methods in an Irish context for the first time, this paper compares findings from the Dusty Bluebells Collection with folk songs collected by Shields from adults within the same communities and time period. Comparative analysis between the Dusty Bluebells collection and similar studies of the child-song genre in international scholarship is also examined. In doing so, this paper offers insights into the dominant features of Irish children's song culture, aims to underscore the richness of Irish children's musical heritage and proposes a framework for further study of its distinct musical and textual characteristics.

Session 6a Compositional Practices and Innovations

Iulia Nia (University of Art and Design, Cluj-Napoca)

Playing the Unwritten: Graphic Scores as Asemic Texts

This paper explores graphic scores as forms of performative text within the context of asemic writing. Both an artistic movement consolidated in the early 2000s and an interdisciplinary practice encompassing calligraphy, abstract art, literature, music, and other artistic dimensions, asemic writing provides a quintessential medium for the interplay of meaning and non-meaning. Graphic scores are visual, textless compositions designed to guide musical performances through the collaborative authorship of composer and reader. This paper builds upon previous work in which I argued that all texts and systems of notation carry a 'visual sheen', a layer of visibility that provides an aesthetic experience, whether consciously recognized or not. Thus, the graphic score emerges as a similar hybrid object and functions both as a performative and aesthetic object. It therefore

embodies the defining characteristic of asemic writing: its dual nature as both art and notation. I will explore how the lives of these boundary-blurring works articulate their performative potential, drawing from semiology, music theory and visual studies. Case studies of composers such as György Ligeti and Iannis Xenakis will exemplify new interpretative methodologies through the visual language of graphic scores. This paper aims to bridge the gap between graphic scores and asemic writing, positioning the former as an exemplary case of visual and musical semiotics in contemporary composition.

Rodrigo Almonte Zegarra (Dublin City University)

Rhythm, Ritual, and Identity: Exploring Non-Isochronous Rhythmic Patterns in Andean Music

This paper explores the unique rhythmic structures and cultural significance of Andean music from Cusco, Peru, particularly focusing on the interwoven relationships between rhythm, ritual, and community identity. With its non-isochronous rhythmic complexity and indigenous instrumentation, Andean music offers a distinctive perspective on rhythm as a vehicle for collective expression and cultural continuity. By examining traditional genres such as huayno, chakiris, and religious Chayña chants, this study reveals how rhythmic patterns are not merely musical elements but are central to ritual practices that reinforce social cohesion and ancestral connections. Through ethnographic research and rhythmic analysis, this paper illuminates how Andean musicians employ non-isochronous feels, rhythmic ostinatos, and dense rhythmic subdivisions to create a musical framework that embodies the various aspects of Cusco's Andean culture—deeply embedded in nature, cycles, and the sacred. This research highlights Andean rhythm as a powerful means of maintaining cultural memory and identity amidst globalising influences, contributing to broader discussions on rhythm as a socio-cultural phenomenon and showcasing how traditional musicians intuitively use complex rhythmic devices.

Lucia Affaticati (University of Sussex)

Post-Internet Music: Queerness, Digital Aesthetics, and the Politics of Accelerationism

This paper analyses a radical electronic music genre that arose in the early 2010s. Although its status as a unified genre is debated, the term “post-internet” has been suggested in order to capture three core elements that define its aesthetic characteristics (Waugh 2017). First, many artists in this space identify as queer, exploring themes of intersectionality into their work. Second, the genre disrupts sonic conventions by means of intricate sound design and irregular beats that serve to craft deconstructed soundscapes. Third, it is heavily trans-medial: post-internet tracks are often paired with futuristic, cyberpunk-inspired 3D videos that reimagine digital spaces as realms for queer expression and embodiment.

Due to its abrasive sonic textures, its radical politics, and its extensive engagement with digitality, the post-internet genre has been associated with accelerationism, a philosophy that advocates for an intensification of capitalism to the point of collapse in order to dismantle its underlying power structures. This connection may explain the genre's aggressive timbres and arrhythmic structures as attempts to push the boundaries of musical form to extremes, where music nearly dissolves into pure experimentation and becomes anti-musical. In my paper, I challenge this accelerationist framing. Accelerationism, some of whose strands are often critiqued as proto-fascist and hyper-masculine, celebrates destruction as an inevitable and universal endpoint. Considering the genre's emphasis on intersectionality, I question the value of linking its creative poetics with a philosophy that embraces annihilation as destiny. I then propose an alternative interpretive framework for understanding the post-internet genre's cultural and social trajectory.

Session 6b Lecture Recitals

Anisha Srinivasan (Northwestern University)

Uncovering the Enigma of Pierre Dutillieu

This paper aims to revive the legacy of the forgotten composer Pierre Dutillieu, a significant figure in late-eighteenth-century *opere buffe*. My exploration began with a serendipitous find at the New England Conservatory of Boston Library archives, where I discovered an uncatalogued, two-volume manuscript collection of vocal works. This collection includes 34 pieces such as arias, recitatives, sacred music, ensemble numbers, and standalone songs from 15 Italian operas dated between 1778 and 1827. The manuscripts showcase a diverse array of late-eighteenth-century Italian music, particularly from Neapolitan composers. In addition, they reveal evidence of multiple compilers through varying handwriting, mixed handwritten and printed materials, and different paper types. There is also a *solfeggio* exercise and a note on vocal technique featured, suggesting that these volumes were intended for educational use.

Volume 2 features a notable quintet, "Ah che momento, è questo," attributed to Dutillieu, though its opera or composition context is missing. Research into Dutillieu's life, a French-born composer (1754-1798), shows that despite a significant career, he remains underrepresented in music history. Dutillieu was married to soprano Irene Tomeoni, and both were employed at Vienna's Burgtheater, where Dutillieu was appointed as a composer.

My study involved analyzing Dutillieu's autographed manuscripts, Burgtheater playbills, and financial records, as well as consulting with the Italian coach at the New England Conservatory. This research sheds light on Dutillieu's contributions, offering essential context for his music and the historical significance of the manuscript collection. It aims to restore recognition to Dutillieu, whose work has long been overlooked.

Róisín O'Grady (Royal Irish Academy of Music)

A Comparative Analysis of the Song Repertoire in the Ballet and Dallis Lute Books

The Ballet and Dallis Lute Books located in Trinity College Dublin are two of the finest examples of music collections from the sixteenth century in England. The lute books were compiled during the reign of Queen Elizabeth I. The Ballet Lute Book comprises two unrelated manuscripts by William Ballet and contains settings of many late- sixteenth-century dance and broadside ballad tunes. The Dallis Lute Book contains English and European pavans, galliards, psalm settings and lute songs from the 1560s to the 1580s.

Although some research was undertaken by John M. Ward in the 1960s, this was limited to a detailed description of both books in relation to contents and physical description. In 1840, William Chappell edited some songs from the Ballet Lute Book in *A Collection of English National Airs* and Claude Simpson writes about songs from the same book in *The British Broadside Ballad and its Music* (1966). In 1996, Christopher Goodwin transcribed and edited the nineteen songs from the Dallis Lute Book.

Previous work has been focused on presenting songs in modern editions but without any performance analysis of the vocal repertoire. This lecture recital will investigate the differences and similarities between the books in relation to song genre, language and performance style. Vocal repertoire performed by myself and lutenist Eamon Sweeney will include 'Greensleeves' and 'Sweet was the Songe the Vergin Sange' from the Ballet Lute Book and 'Cur mundus militat' and 'O passi sparsi' from the Dallis Lute Book.

Session 6c Music Analysis

Anqi Wang (Rutgers University)

Scent and Sound: From Claude Debussy to Ye Xiaogang

This study explores the intersection of scent and sound in music, focusing on the works of Claude Debussy and Ye Xiaogang. By examining shared parameters, it seeks to uncover how music evokes olfactory experiences and fosters multisensory expression. Key parallels include “volume,” where scent concentration corresponds to dynamics in music; “aromatic quality,” aligning with musical sonority; and “duration,” where the lingering quality of a scent mirrors the decay of sound or rhythmic gestures. Additionally, the trigeminal and odorant characteristics of scent parallel perceptual and cognitive approaches in music, engaging subjective awareness and emotional associations. These parameters, both objective and subjective, intertwine to inspire emotional reflection.

Musical analysis reveals Debussy’s detached yet evocative approach, capturing tangible aromas, such as the smell of roses in *Pelléas et Mélisande*, and abstract notions, like the “odor of death” from the same opera, with an emphasis on the intrinsic qualities of scent. Conversely, Ye Xiaogang’s *Scent of the Green Mango* infuses personal and cultural associations into his portrayal. Using free-flowing melodies in low registers, unresolved harmonies, and delicate articulation, Ye draws on Chinese traditions that link emotions to landscapes and objects, using scent as a vehicle for expressing subjective emotions tied to place and memory. By comparing these approaches, the study explores the relationship between scent and sound through cognitive and auditory perspectives, highlighting the diverse ways composers translate olfactory experiences into music.

Sarah Tobin (Michigan State University)

Hindemith’s Viola Sonata Op. 11, No. 4: Applying Formal Function to Metrical Irregularities

To what extent might we adopt 18th-century formal prototypes in 20th-century tonal pieces with irregular meters? Hindemith’s 1919 viola sonata—Op. 11, No. 4—presents this issue in its final movement. The ambiguous meter complicates the formal reading of this piece, thus I adopt this movement as a case study. By building on the phrase prototypes established by Caplin (1998) and Rothstein (1989), I unveil how we can view Hindemith’s work as a transformation of earlier conventions. I examine a recurring motive within various theme-types and convey how this motive provides regularity despite metric instability. In this project, I present a “form-functional” reading of this movement as a sonata form that is complicated by irregular meters. I provide recompositions that fulfill complete theme-types and metrical reinterpretations that maintain a hierarchical, metrical beat structure, thus illustrating the possible challenges inconsistent meter poses for theme-types. I close by examining how the small theme-types combine to present the exposition’s main theme, and I draw on the metrical placement of the returning Motive I and the ways in which Hindemith creates formal patterns out of metrical irregularities.

By applying a formal analysis to the small theme-types within this larger movement, we begin to untangle the overall formal functions of these phrases and see how they contribute to the larger structure of this movement. The shift in focus from tonality to meter invites us to apply the well-established formal theories of 18th-century phrase prototypes to music well into the 20th-century and beyond.

James Cooke (Dublin City University)

Transcriptions as Composed Interpretations: A Case Study Using the Choral Music of Clytus Gottwald

The transcriptions of Clytus Gottwald for choir are staples in the programming of professional chamber choirs. His works have been recorded by the Eric Ericson Chamber Choir, Netherlands Chamber Choir, State Choir Latvija and Kammerchoor Saarbrücken. Despite the popularity on disc and the concert stage of transcribed music for choir, there has been a dearth of scholarly engagement to understand this as a unique genre. Within this presentation, I will analyse Gottwald's transcription of the Wolfe lied 'Auf ein Altes Bild', using a modified form of Kofi Agawu's method for analysing 19th century lied.

'Auf ein Altes Bild' is one of Wolfe's Mörike Lieder. In this song, the singer reflects on an old painting that juxtaposes the sweetness of the Christ Child playing with the image of the Cross and the inevitability of His fate.

Gottwald's transcription poses several interesting interpretational questions when considered alongside the original work. Gottwald uses the instrumental accompaniment to bookend the piece with macaronic contrafactum, where the introduction is set using a Marian sequence whereas the Passiontide chant of 'Vexilla Regis' acts as a postlude.

Using the analysis of the above material, I will draw on semiotics and reception-oriented analysis to foreground questions surrounding the nature of transcription and arrangement as a distinct genre. I will conclude by asking if we should understand arrangements as works in their own right or if they are a form of 'composed interpretation'.

PRESENTER BIOGRAPHIES

Poster Presentations

Lauren Blue (University College Dublin)

Native of San Diego, and a recent graduate of Chapman University where she developed a strong, classical foundation in music. Lauren currently attends University College Dublin where she is pursuing a Masters degree in Musicology. Lauren's field of interest in undergrad centered around the intersection of pop music and social protest, specifically protest music from the mid-late 20th century forward. Finding special interest in how music is used as a tool to propel social change, Lauren is passionate about understanding the socio-cultural impact of music. Her work explores the role of music in challenging political systems both inside and outside of the United States. Lauren looks forward to continuing her research throughout her graduate studies.

Ana Rita Inácio dos Santos (Nova University of Lisbon)

As a multidisciplinary artist, Rita Santos began to develop an acuity for sound by capturing soundscapes and transforming them into sound art installations. Always using as the main raw material the capture of direct sound and soundscapes, in 2018 she made her first solo multimedia installation based on the experience of interactivity between the space and the viewer. After this work, she developed works focused on graphic programming and the development of utopian instruments. With the proposal *A Segunda Natureza* (2022), she became a grantee of the OUT.RA association and developed a sound art installation curated by OUT.FEST- Barreiro International Exploratory Music Festival. She also develops research work in the areas of sound studies and acoustic ecology, as a P.h.D. Candidate at the Centre of Studies in Music and Dance - inet-MD, at the New University of Lisbon.

Lanyi Yan (Royal Irish Academy of Music)

Lanyi Yan finished her Bachelor in Pharmaceutical Science in Tianjin University in 2020 and her Master in Music Performance in the Royal Irish Academy of Music (RIAM) in 2024 with the first class honours. She is now studying as a Recital Artist in RIAM. As a soloist, Lanyi has undertaken principal roles in various opera productions. Lanyi has performed various cantatas, concertos, and choral works, collaborating with renowned ensembles in Europe and China.

As a researcher, Lanyi published in the pharmaceutical journal: *Carbohydrate Polymers* in undergraduate studies. She finished her master dissertation with the title 'An Examination of *Collection of the Moon* by Chenyu Sun (2023) from the Singer's Perspective' and performed the world premiere of this music. She presented this work at the SMI/ITCMD-IE conference in 2024. She is working on Music & Health research as the first generation of musicians in residence in Irish hospitals in the year of 24-25.

Aneesh Batchu (Vanderbilt University)

I am a current junior (3rd year) undergraduate student at Vanderbilt University pursuing degrees in Neuroscience and Communication of Science and Technology. Music has always been a huge part of my life, from singing since the third grade to playing piano and oboe throughout school. Music

continues to play into my life, as I now work in a research lab studying the auditory system and as a writer for an on-campus music magazine.

William Yuk (Vanderbilt University)

I am a current senior (4th year) at Vanderbilt University double majoring in English and Human & Organizational Development. My research interests include the triangulation between race, artificial intelligence, and literary imagination, as well as the pedagogical and practical applications of large language models in the humanities. I am also the founder and Editor-in-Chief of The Amp, Vanderbilt's first music-centric publication, which is dedicated to examining the dynamic connections between music and culture.

Wei Chen (University College Cork)

My name is Wei Chen, a PhD student in Musicology at University College Cork from China, dedicated to advancing research on Chinese-English music translation. My research centers on the Chinese translation of musicological concepts, software, and texts, focusing on their role in cross-cultural communication, transmission, and acculturation between Sino-Anglo contexts, and the impact of translation on music technology, cultural autonomy, and language power dynamics, and examining how translation not only challenges English dominance but also promotes cultural diversity and linguistic equality. By deconstructing and reconstructing musicological terms, concepts, etc., within cross-cultural contexts, I aim to contribute fresh perspectives to translation practices in music research and cross-cultural communication, navigate complex translation issues with depth and nuance, and bridge cultural gaps in the global discourse on musicology.

Grace Sun Park (Royal Irish Academy of Music)

Grace Sun Park, a classical pianist, boasts a cosmopolitan background. She obtained a bachelor of music performance from Yonsei university in Korea, and she pursued her teaching certificate in the university of Adelaide in Australia. She also earned her master of piano performance from New Bulgarian University in Bulgaria, and currently embarks on her Doctor of Music journey at the Royal Irish Academy of Music in Ireland.

Throughout her career, Grace has been working as a music teacher across various international schools including Singapore, Malaysia, Bulgaria and Ireland.

Grace is specialised in Baroque music performance, and her research interest is avant-garde movement, particularly for the works of avant-garde composer, John Cage. Driven by her diverse and international experiences, Grace is dedicated to experimental, minimalistic compositions that push the boundary of music, and exploring identity through avant-garde piano performance.

Michael Solomon Williams (University of Leeds)

I am a postgraduate researcher at the University of Leeds supervised by Stan Erraught, Dr Diane Morgan and Dr Emily Payne, supported by the Audrey and Stanley Burton 1960 Charitable Trust. My research, working with original archive material, examines the impact of Wilfrid Mellers on music education and society. Mellers' approach, spanning an exceptional range of subjects and genres ranging from Couperin, Bach and Beethoven to Poulenc, the Beatles, Bob Dylan and popular female singers, is of particular interest at a time when music education in both schools and universities faces significant challenges. I returned to academia following a career as a performing and recording artists, having also founded the public arts organisation Common and Kind, writing, producing and releasing two large-scale singles and designing and delivering events featuring 400-voice choirs and

leading solo artists from across the musical spectrum, linked to workshops with schools, refugees and community groups.

Dishanka Gogoi (University of California-Merced)

Dishanka Gogoi is a graduate student in Interdisciplinary Humanities department of University of California, Merced. He has done his Masters from Delhi University and M.Phil. from Jawaharlal Nehru University. His ethnography-based PhD thesis will focus on the idea of scarcity which primarily deals with the debates of conceptualization of 'creativity' and 'infrastructure' in music production in anthropology, ethnomusicology and STS studies as well as sound studies. He recently finished conducting ethnography in Guwahati, Assam where he was exploring creation of Assamese popular music by native musicians of Assam in studios in Guwahati and, politics and poetics of popular music sound making.

Chiara Guarino (TU Dublin Conservatoire)

A singer and teacher, she holds a degree in modern philology and a degree in music education. In March she completed a Master's degree in Artistic Research in Music at the Santa Cecilia Conservatory.

Her work experience is related to teaching singing and carrying out music education projects. For the past two years she has been focusing her studies, especially on the performativity of social media and how it is connected to adolescents' vocal expressiveness.

Her research project was presented at the 36th World Conference for the International Society for Music Education and at the ESCOM Meeting II - Italy.

Nina Gurol (Karlsruhe University of Music, Germany)

Nina Gurol is a classical-contemporary pianist from Germany. The press has praised the young artist for her "remarkably soft, almost melting touch—truly in the great tradition of Claudio Arrau." The young artist has already made a significant impact in the classical music world, as part of a new generation of musicians that disrupt and reshape the classical concert landscape through innovative concert designs. Nina's work as an artist explores the intersections of music and society, death, and grief. Her deep passion for contemporary music has led to regular collaborations with renowned artists such as Tamara Stefanovich and Pierre-Laurent Aimard.

In addition to her performing career, Nina is a second-year PhD candidate in musicology, researching on music and grief in transcultural contexts. In May 2024 she started her position as a Research Associate at the first non-university Research Institute on grief studies in Germany, called "Trauerforschungsinstitut kleine Blume e.V."

Dario Savino Doronzo (Milan Conservatory)

Dario Savino Doronzo graduated in Trumpet, Jazz Music, Conduction for Choir, Science and Technology of Sound. He has performed, as a soloist, in major Concert Halls: Carnegie Hall (NY), International Trumpet Guild of San Antonio (TX), Auditorium Juan Victoria of San Juan (AR), Kailash Mital Theatre of Ottawa (CA), Yeldeğirmeni Sanat of İstanbul (TR), Studio Acusticum | Piteå University (SE), Auditorium Parco della Musica of Rome (IT), etc. For DiG Label he recorded CD Reimagining Opera and the CD Reimagining Aria.

A PhD Candidate, he is dedicated to artistic and musical research. He is the author of numerous musicological and music research essays published in specialist journals and miscellaneous volumes. He is regularly invited to hold conferences and lecture-concerts for

important research institutions, including: Carleton University in Ottawa, Maltepe University in İstanbul, University at Buffalo, Music Diaries in Thessaloniki, Maastricht University, Staffordshire University in Stoke-on-Trent, Luleå University of Technology, University of Music of Graz, University of Luxembourg, MDW University of Vienna, University of Bologna, Kulturni Centar of Novi Sad, International Trumpet Guild Conference. He currently teaches at Nicola Sala Conservatory in Benevento (Italy).

Session 1a The CHMHE Undergraduate Prize

Ciara Moloney (MTU Cork School of Music)

Ciara Moloney completed undergraduate studies on the BMus at MTU Cork School of Music with 1st class honours in 2024. She was awarded the highest placed dissertation. Ciara is a mature student who returned to study music after 20 years working in marketing insights. Her career included positions with international companies Aldi GmbH, Nielsen and Britvic PLC where she held senior roles in marketing insight and revenue management and as the data manager for the Arts Council of Ireland. Her dissertation combines her experience of how data is used by organisations with her passion for classical music.

Fiona Kelly (University College Cork)

Fiona Kelly graduated in 2024 with a BA (Hons) degree in Music and English, and is currently pursuing a Master of Research at University College Cork. Her current research focuses on the use of music interventions in residential care settings, building upon her undergraduate study for which she received the CHMHE award. A passionate researcher within the intersections of music, health, and wellbeing, Fiona has presented her work at the All-Ireland Conference for Undergraduate Research and the UCC Good Practise Symposium. Alongside her studies, she works as an early years music educator, working with young children to nurture their musicality and developmental skills. A native of West Limerick, Fiona is an avid traditional Irish musician, performing for many years with her local Comhaltas and fellow musicians from the Department of Music at UCC.

Session 1b Composition and Lecture Recital

Dylan Patrick Murphy (Maynooth University)

Dylan Murphy is a Contemporary Classical Art Music Composer and Performer from Galway, now based in Dublin. He is pursuing a PhD at Maynooth University, researching the intersection of Irish Literature and Contemporary Art Music Composition under Dr. Martin O'Leary.

Initially active in jazz, with works such as "Trudgin' – For Guitar Trio", Murphy has transitioned to contemporary classical music. His debut piece, "Iridescence - For Solo Piano," was performed by Izumi Kimura, and he has since collaborated with Mei Yi Foo, the Maynooth Student Chamber Choir, and the Ficino Ensemble with Stone. Grass Silence. Upcoming performances include "Between Two Tones – For Magnetic Resonator Piano" in October 2024 and "the silence, the end, the beginning – For Solo Cello" in November 2024. Influenced by composers like Iannis Xenakis and Kaija Saariaho, as well as jazz icons like Miles Davis, Murphy's work blends jazz and classical elements into a tonally rich soundscape.

Daniel Anthony Vives-Lynch (Trinity College Dublin)

Daniel Anthony Vives-Lynch is a Dublin-based Irish and Catalan composer, a chorister with the Laetare Vocal Ensemble, and a music teacher/assistant lecturer, currently completing a PhD in composition under Dr. Evangelia Rigaki at Trinity College Dublin on the synthesis of Irish traditional and contemporary European composition.

Daniel began his music education in England with piano and violin studies (2007-2010) and enrolled at the Academy for Music and Word in Mol after moving to Belgium in 2010. There he completed nine years of study in piano, viola, music theory, musicology, and composition. In Ireland, he completed a Bachelor of Arts in Music and History in 2022 as a non-foundation scholar, whereupon he received the Geoffrey Singleton Prize in Music and the Gerard Victory Composition Award.

Daniel has composed instrumental and choral works, electro-acoustic compositions, and (recently) a forty-five-minute symphony. His works have been performed internationally in Ireland, Belgium, and Dubai.

Session 2a Music, Politics, and Social Commentary

Étáin Saoirse Sweeney (University of Edinburgh)

Étáin Saoirse Sweeney holds a MMus (Musicology) from the University of Edinburgh and is a George Moore Scholar. She obtained her LLB Pol Sci (Joint Honours) at Trinity College Dublin, receiving the Irish Environmental Law Association Award for her studies in Environmental Law which included an analysis of environmental regulation's ability to shape behaviours and attitudes towards the environment relative to that of music. Étáin's background in law and political science informs her current research in music and politics which focuses on the counterhegemonic character of punk in Ireland.

Influenced by her multidisciplinary work in audio technology, Étáin has a particular interest in music technology research. She is a 2023/24 Culture of Belonging participant, having been selected for the F-List's annual development initiative tackling gender inequality in music technology.

In addition to her studies Étáin is an award-winning singer-songwriter. She has worked with the London Symphony Orchestra and Help Musicians UK and was a co-editor of the University of Edinburgh's musicology journal.

Jessie Rubin (Columbia University, New York)

Jessie Rubin is an ethnomusicology PhD candidate at Columbia University. She recently completed a year of multi-sited fieldwork for her dissertation research, which explores how, through music, Northern Ireland's Catholic Nationalist Republicans (CNRs) have not only carried on a tradition of Palestine solidarity, but in doing so have launched a discussion of how Irish republicanism might be (re)fashioned on the global stage. Rubin explored articulations of hybridity and themes of sonic circulation in her Masters' thesis, "Places We Could Find Ourselves In": Affective Networks of Queer MENA Party Life in NYC which examines New York-based reformulations of MENA (Middle East/North African) cultural practices within an electronic dance party network.

Adam Possener (University College London)

Adam Possener is a composer and researcher based in London. He is currently an MRes student in the Department of Anthropology at University College London, where he is supervised by Professor

Georgina Born, and a Student Research Fellow at the Institute for Jewish Policy Research. His research explores formations of collective identity and the identity logics of Zionism and anti-Zionism in contemporary Jewish music.

Session 2b Lecture Recitals

Yueran Yang (TU Dublin)

Yueran Yang holds a first-class honours degree in classical music performance from TU Dublin Conservatoire, where she studied piano under Dr David Mooney and organ with Simon Harden. She earned the Anne Leahy Award for Excellence in Research during her undergraduate studies. Yueran is currently pursuing a master's degree in piano performance at TU Dublin studying with Dr Mary Lennon. Her research focuses on Clara Schumann's early piano music and the perceptions of female pianists in the nineteenth and twentieth centuries.

Yueran has participated in masterclasses with renowned pianists, including Finghin Collins, Barry Douglas, Sergei Edelmann, Sofya Gulyak, and John O'Connor. Her recent performance experiences include lunchtime recitals at TU Dublin Conservatoire and a lunchtime recital at the 2024 Boyle Arts Festival. Yueran was a semi-finalist in the 2024 Irish Freemasons Young Musician of the Year competition, and she received a commendation in the Mabel Swainson Cup at Feis Ceoil.

Áine Cassidy (TU Dublin)

Aine Cassidy is a soprano from County Down. A graduate of the MMus degree at the TU Dublin Conservatoire with first class honours, Aine is at the beginning of a promising career both on the operatic and concert platform. Aine was an Arts Council Northern Ireland funding awardee for 2024 to support her vocal studies. Aine's operatic roles include Suor Angelica, Lady Bertram (*Mansfield Park*), and Clorinda (*La Cenerentola*) and she has performed as a chorus member with Irish National Opera, Blackwater Valley Opera Festival, and Sestina Early Music Ensemble.

As a researcher, Aine's interests are historical treatises, early operatic recordings, and changes in operatic vocal aesthetics throughout the twentieth century. Aine's thesis "French Pageboys in Nineteenth Century Opera as Lesbian Representation", supervised by Dr Rachel Talbot, received special commendation for the Alison Dunlop Graduate prize from the Society of Musicology in Ireland in 2023.

Session 3a Music, Identity, and Nationalism

Lukas Mantovan (Bruckner University, Linz)

Lukas Mantovan; Bachelor and Master of Music Violin at the Bruckner University Linz, Bachelor Musicology at the Paris-Lodron University of Salzburg and Master Musicology at the University of Vienna; currently doctoral student and researcher in the field of music analysis and historical musicology at the Bruckner University Linz; research interests are mainly at the interconnection of society and music, with special focus on the constructions of national music in Bohemia and Hungary in the 18th and 19th-Century through constructivist and music-analytical approaches; experience in the research field of history of musical interpretation and analysis with the software Sonic Visualizer, as well as the concert movies of Herbert von Karajan.

Obumneke Stellamarris Anyanwu (Dublin City University)

Obumneke Stellamarris Anyanwu is a dedicated researcher and cultural enthusiast with a strong interest in African cinema, with a focus on Nollywood film music. With a background in media studies, she is currently completing her PhD at Dublin City University, Ireland where her research explores cultural heritage in Nollywood film music. Obumneke Anyanwu is committed to advancing understanding of African narratives on both local and global stages.

Tegan Sutherland (University College Dublin)

Tegan Sutherland is a fourth-year doctoral candidate in the UCD School of Music supervised by Dr Tomás McAuley. Her research explores eighteenth-century cultural changes in anglophone music composition and performance practice, specifically in the development of virtuosity. She holds degrees from the University of Glasgow and the University of Massachusetts - Boston and is an active oboist and educator in the Dublin area. Beyond her doctoral work, Tegan's research interests include twentieth-century popular music and instrumental music pedagogy.

Session 3b Historical Female Figures and their Legacies

Clare Dixon (University College Dublin)

Clare Dixon is a graduate of Queen's University, Belfast, where she completed her BMus and MA Degrees. In 2010 Clare was awarded the IKS Scholarship, which enabled her to study Voice and Pedagogy at the Kodály Institute, Hungary. A post-graduate scholarship from the Balassi Institute, Hungary, enabled her to continue her studies from 2011-2012. In 2016 Clare completed a further Masters of Performance Degree at TU Dublin. Clare is now a PhD candidate at UCD School of Music, under the supervision of Associate Professor, Ciaran Crilly.

In addition to her research studies, Clare currently directs a number of choral societies and choirs in Dublin and Meath, such as the Dublin Male Voice Choir and Dunshaughlin Choral Society. Clare works as an Examiner with the Royal Irish Academy of Music, and sings professionally for various churches and cathedrals throughout Dublin.

Emma Arthur (University of Oxford)

Emma is a second-year DPhil Student and Postgraduate Choral Scholar at Merton College, University of Oxford. She completed her Bachelor of Music and Master of Musicology degrees at UCD in 2022 and 2023 respectively. Her master's thesis, 'Art Music and Music Education in Irish Convent Schools, 1830-1900', supervised by Professor Harry White, was awarded the Alison Dunlop Graduate Prize by the Society for Musicology in Ireland at the 2024 postgraduate conference. Emma's DPhil research, supervised by Professor Laura Tunbridge, is focused on the amateur music-making practises of women in nineteenth-century Ireland. It explores how societal influences such as religion, class and other facets of identity impacted how music was taught and its significance as a tool for social mobility, marriage and employment. Her doctoral project is funded by the Arts & Humanities Research Council Open-Oxford-Cambridge Doctoral Training Partnership, the Clarendon Fund, and Merton College, Oxford.

Inês Nunes Trindade (Maynooth University)

Inês Nunes Trindade is a PhD student at Maynooth University (ERC Grant, 2024-28), as part of Professor Karen Desmond's research project 'Polyphonic Singing and Communities of Music Writing in Medieval Britain and Ireland, c. 1150 to c. 1350' (BROKENSONG).

Having finished a BA Degree in Musical Sciences at NOVA-FCSH, Lisbon, she completed her MA Degree in Historical Musicology in 2024, at the same institution, with a dissertation titled 'Communion Antiphons: Liturgical and Musical Identity in the Sources of Braga and Guimarães (12th-17th centuries)', under the supervision of Professor Elsa de Luca.

She actively collaborates with the Early Music Study Group, at CESEM, where she is a member in the project 'Echoes from the Past: Unveiling a Lost Soundscape with Digital Analysis', having taken part in the projects 'The Musical Manuscripts of the Belém Monastery' and 'Texts and voices lost and found. Recovering, reconstituting, and recreating musical fragments (c.1100-c.1600)'.

Session 3c Master's Student Presentations

Gonçalo Valente (Nova University of Lisbon)

Gonçalo Valente is an MA in Musical Arts student at NOVA-FCSH, currently working on his dissertation, titled "The Correspondence Between Timbral Characteristics and Semantic Description of Sounds in the Portuguese Language", through which he aims to explore the impact of spectral energy distribution of synthesized sounds on their semantic description. Since May 2024, Gonçalo Valente is under a scholarship for master's students at CESEM, through which he is responsible for the digitalization and preservation of the late Portuguese composer Constança Capdeville's personal collection. He regularly takes part in musicological events, having recently presented his research in the XIII Meeting on Research in Music (EnIM), organized by the Portuguese Society for Research in Music (SPIM). As a member of CESEM's Contemporary Music Research Group (GIMC), his research is focused on Acoustics and Psychoacoustics, as well as music and sound cognition.

Marina Cabrera (Maynooth University)

Marina Cabrera is a postgraduate student at Maynooth University, currently enrolled in the MA in Musicology. Marina graduated from her BMus in Musicology in 2023 at Maynooth University. Her undergraduate dissertation *Montage of Heck: The B-side of grunge star Kurt Cobain*, co-supervised by Dr Laura Watson and Dr Estelle Murphy, was presented at the SMI/ICTMD-IE 2024 Joint Postgraduate Conference. At the moment she is working on her master's thesis titled 'Escaping the Digital World: The Revival of Baroque Pop from the 1990s to today' and it is being supervised by Dr Estelle Murphy. As well as a musicologist, Marina is a violin teacher and enjoys collaborating on other music-related projects. Some of those include writing music reviews for radio stations, participating in a podcast focused on popular music and women, and composing music for film and video games.

Cornelia Picej (University of Performing Arts Graz, Austria)

Cornelia Picej began her musicology studies in 2017 at the University of Music and Performing Arts Graz and the Karl-Franzens-University in Graz, specialising in historical musicology and jazz and popular music research. At the same time, she has been expanding and deepening her knowledge, especially in contemporary music, since 2019 in music theory at the University of Music and Performing Arts Graz. As a result, her field of interest has not only focussed on the music of the 20th and 21st centuries, but also on the sound world of Eastern European composers. She wrote her

bachelor's thesis in music theory on the piano sonatas of the Russian composer Alexander Scriabin and is now delving into the orchestral works of the Polish composer Hanna Kulenty as part of her master's thesis.

Dylan Kelly (MTU Cork School of Music)

Irish Connections in the Archive of the Darmstadt Summer Courses

Dylan Kelly is currently completing an MA by research in MTU Cork School of Music under the supervision of Róisín Maher. His project looks at the relationship between Ireland and the Darmstadt Summer Courses, partially based on the material in the archive of the Darmstadt Summer Courses. He graduated with first class honours from his BMus in Cork School of Music in 2023 and was awarded an MTU Faculty of Business and Humanities Scholarship for his MA. He has extensive experience performing in a variety of styles, and focused on classical piano for his degree, giving several public recitals and competing in the Irish Freemasons Young Musician of the Year Competition 2023. He also plays popular music in a band which has completed multiple tours of the UK and Ireland. Alongside his studies, he continues to teach a few days a week, giving piano lessons and teaching beginner musicianship classes.

Irem Nur Soycan (Mimar Sinan Fine Arts University) **and Alexander Ulyanov** (Istanbul Kent University)

Irem Nur Soycan is a Master's student in Ethnomusicology at Mimar Sinan Fine Arts University. The subject of her research is the musical practices of Ukrainian migrants in Istanbul. Alexander Ulyanov is a Master's student in Political Science and International Relations at Istanbul Kent University. The subject of his research is the development of the Ukrainian national idea and its role in Ukraine's war-time political messaging.

Session 4a Voice, Pedagogy, and Community

Joan O'Malley (TU Dublin)

Joan O'Malley is in her second year of PhD research at TU Dublin Conservatoire under the supervision of Dr Rachel Talbot and Dr Helen Lawlor. She graduated with Distinction from the MA in Voice Pedagogy at Voice Study Centre UK/University of Wales Trinity St. David in July 2023.

She is an honours (1.1) graduate of the BMus in Vocal Performance at the former DIT Conservatory of Music and Drama. Her opera roles to date include Susanna (Mozart/*Le Nozze di Figaro*), Nedda (Leoncavallo/*I Pagliacci*) and Susanna (Wolf-Ferrari/*Il Segreto di Susanna*). She has also performed widely as a soprano soloist in oratorio, in venues including St. Stephen's Cathedral, Vienna (Mozart/Coronation Mass) and Westminster Cathedral, London (Mozart/Spatzenmesse). A committed singing teacher since 2008, her research interests include voice classification and vocal onset pedagogy. Joan is a member of the Society for Musicology in Ireland (SMI) and the Association of Teachers of Singing (UK).

Brian Murphy (Royal Irish Academy of Music)

Brian Murphy is a choral conductor and music educator based in Dublin. He graduated with First Class Honours from the Royal Irish Academy of Music (RIAM) in 2021, earning a Master's Degree in Choral Conducting. Currently, Brian is in the final year of his Doctorate in Music Performance at RIAM,

where he specialises in choral conducting and conducts research on cambiata voices. Alongside this, he is training as a teacher of the ITM Alexander Technique.

Brian holds a bachelor's degree in Music and History from Maynooth University and completed a PGCE in Music Education at Edge Hill University, England. Brian has sung with various choirs and is currently a member of the award-winning Mornington Singers. In 2025, he will work as the bass tutor for Irish Youth Training Choir. He also teaches musicianship to several groups within the Dublin Youth Choir and RIAM. In Dublin Youth Choir, Brian directs the Pre-DYC and Cambiata Choirs, and co-conducts DYC Singers.

Agnese Maria Garufi (Mary Immaculate College)

Agnese Maria Garufi is a saxophonist, saxophone teacher, and music therapist. She completed her saxophone studies at the S. Cecilia Conservatory in Rome, in the class of M. Enzo Filippetti graduating in March 2012. An Erasmus Scholar, she studied at the Hochschule für Musik in Berlin, taking classes with M° D. Bensmann between 2011 and 2012. At the same time, she devoted herself to the study of Music Therapy and graduated in July 2012. Interested in the world of teaching, in June 2014 she obtained a Master's degree for teaching qualification for instrument teacher training at the Vivaldi Conservatory of Alessandria.

She has worked as a music therapy teacher at Mt Academy and is currently a Saxophone teacher at the music Lyceum 'Cavour'. Since September 2021, she has been a doctoral student in music education at Mary Immaculate College in Limerick, Ireland.

Michael Mc Laughlin (Trinity College Dublin)

Michael is a versatile vocalist and choir director, holding a degree in Music and Languages from the National University of Ireland, Maynooth. His initial vocal studies were with Veronica Dunne in Dublin before completing postgraduate studies at Trinity Laban Conservatoire of Music and Dance, London, with Rosamunde Mott and Kathleen Creed scholarships. Michael has performed extensively as a soloist across the UK, Ireland, and Germany, with highlights including roles at the Royal Opera House Covent Garden and with the Thüringer Symphoniker Orchestra. Whilst living in London he was also the founder director of community choirs at The Avenue Club, Princess Alice Hospice, and Strawberry Hill House. Currently, Michael is pursuing a PhD at Trinity College Dublin under the supervision of Dr Orla Flanagan, focusing on the tension between social inclusion and musical excellence in community choirs.

Session 4b Historical Musicology and Sources

Lara Quicler Moriarty (Universidad de Salamanca)

After obtaining the Professional Diploma in Violin at the Conservatory of Vigo (Spain), I studied Music History and Science at the University of Salamanca, obtaining the Extraordinary Bachelor's Award and Honours in my final bachelor thesis, which explored the idea of Ancient Egypt's music in Western Enlightenment thought. I then moved to the Netherlands to follow the Master's "Music Studies" at the University of Amsterdam, where I was able to combine cultural and historical studies with cognitive musicology. I am currently based in Salamanca again, pursuing a PhD on tuning systems in the Iberian Peninsula.

Aine Palmer (Yale University)

Áine Palmer is a PhD candidate at Yale University, where she is currently completing a dissertation on trouvère songbooks entitled 'The *Chansonnier Cangé*: Mensuration, Materiality, and Meaning c. 1300'. She holds a BA in Music and English Literature from Trinity College Dublin, and her research has been supported by fellowships including a Chateaubriand Fellowship and the Alvin H. Johnson AMS 50. Áine is currently a visiting scholar at KU Leuven thanks to the BAEF Boynton Fellowship.

Carla Crespo (Nova University of Lisbon)

Carla Crespo is a PhD student in historical musicology at the School of Social Sciences and Humanities (FCSH) at NOVA University, under the supervision of João Pedro d'Alvarenga, and has a master's degree from the same institution supervised by Manuel Pedro Ferreira. She is a research fellow at CESEM, a member of the CESEM group "Early Music Studies", and currently has a Doctoral Grant from the Portuguese Foundation for Science and Technology.

Ella Fallon (TU Dublin)

Ella Fallon is a PhD student at TU Dublin Conservatoire, conducting research on the recorded performance style of Cécile Chaminade under the supervision of Dr Maria McHale. In 2020, she completed her Bachelor of Music at the Conservatoire with a specialisation in Musicology for which she wrote dissertations on Mozart's cadenzas and the concept of late style. Most recently, she presented her doctoral research at the Society for Musicology in Ireland's Plenary Conference 2024 and at 'Piano Playing Styles of the Nineteenth Century' in Royal Birmingham Conservatoire.

Alongside her studies, Ella is a pianist and the organist for St. Brigid's Cathedral, Kildare. Performance highlights include the National Concert Hall and the Orgelpark in Amsterdam. She was awarded first prize in the Sidney Grieg Memorial Organ competition at TU Dublin and commendations in the Esposito Cup at the Feis Ceoil.

Session 4c Jazz Influences

Marta Siermantowska (TU Dublin)

Marta graduated from the Conservatoire of Music and Drama in Dublin with Masters Degree in Accordion Performance in 2008. After graduation she performed with the RTE Concert Orchestra, played accordion parts in French shows and theatre plays, collaborated with the Dublin Tango School of Dance, and created a duet with jazz guitarist Mike Nielsen. As an educator, she co-developed and taught an art and music appreciation programme and workshops for primary school children. Presently, she is enjoying her postgraduate research investigating the stylistic development and musical individuality of jazz accordionist Richard Galliano.

Toby Armstrong (University of West London)

Toby Armstrong is a Jazz guitarist and PhD student at The University of West London. He holds a master's degree in Music and Sound (MMus) and a BA(Hons) from The London College of Music (UWL). His current PhD research focuses on linguistic decision making and structure definition in jazz improvisation and composition. As a musician Toby has performed and recorded around the world with a wide cross-section of international Jazz, Blues, Gospel, R&B and World Music artists.

Chris Colloton (Maynooth University)

Chris Colloton is a jazz musician and 3rd year PhD researcher at Maynooth University, Ireland under the supervision of Dr Laura Watson. His research interests include jazz and improvised music, the music of Louis Stewart, jazz guitar, and Irish jazz culture.

His master's thesis, entitled 'The Impact of the Picking Hand on Individuality in Jazz Guitar', explored the diverse interpretations of the right-hand picking technique in jazz guitar through a case study of three prominent guitarists: Wes Montgomery, George Benson, and Kurt Rosenwinkel.

In 2019, he presented a lecture-recital at TU Dublin entitled 'The Improvisational Techniques of Bill Frisell' which described the eclectic musical style of American guitarist Bill Frisell, and how he draws on influences from outside of jazz to inform his improvisational approach. In 2023, he presented a paper entitled 'The Musical Process of Louis Stewart' at the Society for Musicology in Ireland conference at UCD.

Session 5a Reimagining Historical Legacies: Music, Text, and Tradition

Anastasia Motiti (Trinity College Dublin)

Motiti received a Bachelor of Arts in piano performance and a Bachelor of Music in flute performance from Emporia State University in Kansas (USA, 2016). She completed her master's degree in music at the University of Nevada, Las Vegas (USA, 2018) with a focus in flute performance. In the following two years Motiti worked as a flutist at the L'viv National Philharmonic Orchestra in Ukraine. During the covid-19 pandemic Motiti undertook an online master's degree in Greek Civilization at the University of Nicosia (Cyprus) focusing her research on ancient Greek drama while working as a flutist at the Vratsa Sinfonietta in Bulgaria. In September of 2023 Motiti began a Recital Artist Diploma in flute performance at the Royal Irish Academy. Motiti has been a teaching assistant at UNLV, TCD, and RIAM, instructing undergraduate and junior high school students in the courses of music history, theory, ear-training, creative instrumentation, and flute performance.

Erin Nicole Lupardus (Bruckner University Linz)

Erin Lupardus is a cellist and researcher hailing from Oklahoma, USA. Alongside artistic projects, she researches in the fields of historical musicology and baroque performance practice. Erin earned her Bachelor of Music in Cello Performance and German, *magna cum laude*, at DePauw University in Indiana. Following a Fulbright US Student grant to research historical performance practice, she completed her Master of Arts in Baroque Cello Performance at the Anton Bruckner Privatuniversität (ABPU) in Linz, Austria, where her master's thesis on the influence of Italian cellists in 18th-century England was nominated for the UNIsono Masterpreis. Currently, she is pursuing an academic doctorate in historical musicology at ABPU and holds positions as University Assistant in the doctoral program and Deputy Employee in the Research Services of the university.

Sydney Rime (Maynooth University)

Born in France within a family of musicians, Sydney Rime started her journey as a professional pianist and piano teacher when she was in her late teens, while studying at the Conservatory and the University in Paris. After graduating with multiple academic and performance degrees (music history, literature, piano, music theory, accompaniment), she specialised in early music and historically informed performance.

Being a Breton, she was always eager to find connections between traditional and classical music. In 2022, she moved to Ireland and started a Ph.D. in musicology at Maynooth University. Her thesis explores the legacy of the Celtic Revival folksong collections published at the turn of the twentieth century. Outside her doctoral research, Sydney runs her own music teaching business, teaches a module at Maynooth University, plays the organ for church services, and works on a debut album of piano pieces inspired by Breton folklore.

Session 5b Repertoires of Ireland

Fiona Gryson (TU Dublin)

A recipient of a Government of Ireland Postgraduate Scholarship awarded by the Irish Research Council, Fiona Gryson is pursuing PhD research with Prof. Clóna Doris and Dr. Helen Lawlor at TU Dublin Conservatoire. Fiona's research interests include harp performance, pedagogy and practice in Ireland. Fiona completed postgraduate studies in harp at the Civica Scuola di Musica Claudio Abbado, Milan with Dr. Irina Zingg. She graduated with MMus and BMus degrees and the Nuala Levins Perpetual Award for Pedagogy from the DIT Conservatory of Music and Drama as a student of Denise Kelly-McDonnell. As a freelance harpist, Fiona performs as a soloist and ensemble player nationally and internationally. She runs a harp studio in County Dublin, is director of the Fingal, Inetola and co-director of TU Dublin harp ensembles and is co-director of An Chúirt Chruitreachta International Harp Festival and committee member of Cairde na Cruite.

Jimmy Goeijenbier (TU Dublin)

Jimmy Goeijenbier is an artistic researcher, pianist, and teacher who has performed as soloist in Ireland, The Netherlands, Romania, and the United States. He is a Government of Ireland Postgraduate Scholar, funded by the Irish Research Council, currently undertaking a DMus at the Technological University of Dublin Conservatoire. This research project examines the artistic processes involved in preparing contemporary Irish piano works for performance in addition to composers' perspectives on issues of style and interpretation. His research has taken him to several conferences; he has presented at The British Forum for Ethnomusicology and Royal Musical Association Research Students' Conference (Cardiff, January 2024) and the Society for Musicology in Ireland and International Council for Traditional Music Postgraduate Conference (Maynooth, January 2024).

Holly O'Grady (Dublin City University)

Holly O'Grady is a doctoral researcher in Irish children's folk songs at the School of Theology, Philosophy & Music at Dublin City University. She is a highly experienced soprano and currently holds the position of Lay Vicar Choral at Christ Cathedral Dublin.

Holly was a Sarolta Kodály Scholar at the Liszt Ferenc Academy of Music in Budapest, where she completed a Master's in Music Pedagogy, achieving distinction. As part of her studies, she researched the use of Kodály pedagogy within Ireland's Early Childhood Education Framework. She holds a Diploma in Vocal Pedagogy from the Academy's Kodály Institute, for which she was awarded the Institute's prestigious "Red Diploma" for outstanding musical and academic excellence. Holly is also a graduate of Trinity College Dublin and the Royal Irish Academy of Music, from which she holds an honours degree in Music Education.

Session 6a Compositional Practices and Innovations

Iulia Nia (University of Art and Design, Cluj-Napoca)

Iulia Nia (Iacob) studied piano at the 'Sigismund Toduță' Music High School for nine years, earning over 30 national and international awards in music performance and composition. In 2015, she continued her studies at 'Mihai Eminescu' Theoretical High School, accumulating more than 70 awards in literary creation contests. She has published poetry, prose, and literary criticism in notable Romanian journals such as *Steaua*, *România literară* and *Neuma*. She debuted in prose in 2015 with *Era glaciară*, and in poetry with *Superzgomot* (2017). She graduated with honours from the History and Theory of Art Department at the University of Art and Design in Cluj-Napoca. Her interdisciplinary expertise in music, literature and visual arts informs her research and curatorial work, which draws from semiology, critical theory and multicultural studies. She is currently pursuing a master's degree in Contemporary Curatorial Practices at the same university.

Rodrigo Almonte Zegarra (Dublin City University)

Rodrigo Almonte is a Peruvian guitarist, composer, researcher and educator based in Kildare. He has performed extensively on the International jazz scene with his different musical projects. Rodrigo studied for his bachelor's degree in music in Brazil (Faculdade Souza Lima & Berklee) and Ireland (Newpark Music Centre), received his Cum Laude master's degree in Jazz Performance while studying in The Netherlands (Prince Claus Conservatoire) and New York (Queens College of Music) and has been awarded DCU's PhD research scholarship for his ongoing research in Andean Peruvian music.

Lucia Affaticati (University of Sussex)

Lucia Affaticati is a PhD researcher in Music at the University of Sussex with an interdisciplinary background. She is currently researching the intersection between queerness and contemporary electronic music.

Session 6b Lecture Recitals

Anisha Srinivasan (Northwestern University)

Anisha Srinivasan is a first-year PhD student in musicology at Northwestern University. She earned an undergraduate degree from Indiana University, Bloomington, and her Master's at the New England Conservatory of Music in Boston. Originally from India, she has lived primarily in India, Zambia, and the United States.

Anisha's area of interest is primarily in late 18th-century vocal works, with a focus on the diaspora of opera composers who migrated to Vienna from around Europe, unravelling how their relocation influenced their compositions. Additionally, Anisha's research explores Western vocal music's influence in southern India during the late 18th century, a period inextricably linked to British colonial presence. She has also presented her work at the Midwest Chapter Meeting of the American Musicological Society (AMS.)

Anisha also maintains an active performance life as a mezzo-soprano, having recently performed at the *Mozarthaus* in Vienna.

Róisín O'Grady (Royal Irish Academy of Music)

Irish soprano Róisín O'Grady has performed in recital, oratorio and chamber music throughout Ireland and her performance repertoire ranges from the Baroque era to modern day compositions. Róisín studied Music and Italian at University College, Cork and completed a Postgraduate Diploma in concert singing at the Royal Scottish Academy of Music and Drama, Glasgow. She received a First Class Hons. M.A. in Performance at the Cork School of Music in 2008.

Róisín has performed with early music ensembles, orchestras and choral societies throughout Ireland and the UK including the *RTÉ National Symphony Orchestra*, the *RTÉ Concert Orchestra*, the *BBC Scottish Symphony Orchestra*, the *Irish Baroque Orchestra* and the *Orchestra of St. Cecilia*. She is a member of the early music duo *tonos*. The duo has released two CDs, *Songs of Identity* and *Belonging and Wintersong*.

Session 6c Music Analysis

Anqi Wang (Rutgers University)

Anqi Wang, originally from China, is a music theorist and pianist currently pursuing her third-year Ph.D. studies in Music Theory at Rutgers University. She holds a Doctor of Musical Arts degree in Piano Performance and a Master of Arts degree in Music Theory from Penn State University. Anqi's primary research focus centers on contemporary East Asian composition, where she passionately seeks to uncover new dimensions within this culturally significant repertoire. Anqi has presented at various conferences, including the 2024 International Symposium on Musical Topics and Topic Theory, as well as the 2023 and 2024 Asian Classical Music Initiative conferences.

Sarah Tobin (Michigan State University)

Sarah Tobin is in her final year as a graduate master's student in Music Theory at Michigan State University, where she serves as both a Teaching and Research Assistant. Additionally, she was awarded a fellowship to work in MSU's Music Theory Learning Center. Sarah's main research interests include phrase form in early 20th-century tonal music and gender and queer expression in popular music since 2000. She has attended numerous music theory conferences and was selected to participate in various graduate student workshops. As a teacher, Sarah has experience working in both the written theory and aural skills curriculum for undergraduate students. Prior to beginning her graduate studies, Sarah attended McGill University in Montreal, Canada, where she received a Bachelor of Music in viola within the music faculty program. She is currently finalizing applications to PhD programs in Music Theory in the fall of 2024.

James Cooke (Dublin City University)

James Cooke is a baritone from the border regions of Co. Derry and Donegal. Following undergraduate studies with the Open University in the UK, he is studying for an MA in Choral Studies at DCU. His musical and research interests span sacred music, art song and Kodaly informed music education to promote accessibility. He has studied voice with tenor Peter van Hulle and conducting in masterclasses under figures such as Georg Grun, Tone Bianche Sparre Dahl, Kari Turunen and Carlo Pavese. He has diverse interests having also published research in the field of psychiatry as well as currently holding a full-time post in the civil service.

SUSTAINABILITY

At Trinity College Dublin, we are committed to hosting events that align with our dedication to sustainability. As a proud 'Green Flag' campus, sustainability is at the core of our day-to-day activities, and we extend this ethos to the SMI Postgraduate Conference. To minimise the environmental impact of this event, we have implemented the following initiatives:

- **Digital Conference Materials:** To reduce paper usage, the conference booklet will be provided in digital format only. We will not be distributing printed conference packs. Delegates are encouraged to bring their own pens and notebooks if needed.
- **Minimising Waste and Single-Use Plastics:** We encourage all attendees to bring reusable water bottles and coffee cups to help reduce waste. Water refill stations and facilities for reusable cups will be available throughout the venue.
- **Energy Efficiency:** Efforts have been made to minimise energy consumption during the event, including the efficient use of lighting and audiovisual equipment.
- **Carbon Offsetting:** Attendees are invited to offset the carbon emissions associated with their travel to the event. Details and recommended platforms for offsetting will be included in the conference materials.

Trinity's aim as a 'Green Flag' campus is to incorporate sustainability into all aspects of daily life and to inspire our community to adopt environmentally conscious practices. We hope that by working together, this conference can reflect the values of environmental stewardship while fostering a vibrant space for scholarly exchange.

Thank you for supporting our commitment to sustainability.



TRINITY COLLEGE DUBLIN



2025 SMI ICTMD-IE Student Concert

January 16th, 2025

17:30-18:20

Trinity Chapel



Program

Instrumental Ensemble

Daniel Anthony Vives-Lynch, “Seachrán III - Iora [Eerie]”

•

Erwin Schulhoff, “Sonatine”

Members of the Campanile Consort Choir

Clara Schumann, “Gondoliera”

•

Herbert Howells, “Here Is The Little Door”

•

James Wolfe, “Immortality”

•

Akira Senju, “Trisha's Lullaby”

•

E. Hawkins, W. Johnson & J. Dash, “Tuxedo Junction”



Performers

Members of the Campanile Consort Choir

Cara Cummins • (Conductor)
Abaigeal Parker • (Soprano)
Grace Coughlan • (Soprano)
Isabelle Downs • (Soprano)
Andria Grobler • (Alto)

Instrumental Ensemble

Anastasia Motiti • (Flute)
Remi Ludick • (Viola)
Savannah Hilterbrandt • (Double Bass)

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With thanks to:

The Society for Musicology in Ireland
The International Council for Traditions of Music and Dance
The Committee of the SMI ICTMD-IE 2025 Postgraduate Conference
The Trinity Chapel Chaplaincy