

# SMI/ICTM Postgraduate Conference

January 10<sup>th</sup>, January 11<sup>th</sup>, 2019  
Dundalk Institute of Technology

## Provisional Programme

Thursday 10<sup>th</sup> January 2019

|                   |   |              |
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|                   |   | Room 1079    |
| 8.30 – 9.00<br>am |   | Registration |
| 9.15 – 9.45<br>am | <p>Recital Room</p> <p>Welcome address:</p> <p>Dr Michael Mulvey, President, DkIT</p> <p>Dr Gerard McKiernan, Head of School of Informatics and Creative Arts, DkIT</p> <p>Dr Eamonn Costello, Chair ICTM Ireland</p> |              |

Sessions 1 & 2

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|  | P1078 | P1080 |
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| 9.45-11.15 | <p>Session 1 – CHMHE Undergrad Musicology Panel</p> <p>Tara Lacken – Dublin Institute of Technology</p> <p>‘‘The Sinner’s Opera’’: Victorian morality and the London premiere of <i>La Traviata</i> in 1856’</p> <p>Aisling Douris - Maynooth University</p> <p>‘Soundings of the Poetic Self: The Role of Music in Seamus Heaney’s Poetry’</p> <p>Hugh Hartigan – University College Dublin</p> <p>‘Music, Place and Space: The Keen / An Caoineadh’</p> | <p>Session 2 Historical Perspectives</p> <p>Lauren Farquharson – Dundalk Institute of Technology</p> <p>‘An Investigation of the contribution of the British College of Accordionists to the promotion and development of the Classical accordion from the late 19<sup>th</sup> to mid-20<sup>th</sup> Century’.</p> <p>Lauren O’Neill - University of Ulster</p> <p>‘Harping with words: Re-imagining harp accompaniment to early Irish poetry’.</p> <p>Lynsey Callaghan - Trinity College Dublin</p> <p>‘The place of ‘pe proporcions’ within the vernacularisation of music theory’</p> |
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Tea & Coffee Break - Winter Garden – 11.15 – 11.30

Session 3 & 4

|                | P1078  | P1080   |
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| 11.30 – 1.00pm | <p>Session 3 Music, Culture and History</p> <p>Annalisa Monticelli -Dublin Institute of Technology</p> | <p>Session 4 Culture, Gender and Sexuality in music</p> <p>Celéste Pagniello - Belarusian State University, McGill University</p> |

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|  | <p>‘Music, Christianity and Native Americans: the arrival of Spanish conquerors and religious orders in South-America, and their encounter with the native populations.’</p> <p>Christina Lynn - Dundalk Institute of Technology</p> <p>‘Development of an Irish Country Music Scene’</p> <p>Daniel McIntyre - Dublin Institute of Technology/British and Irish Modern Music Institute</p> <p>‘It’s pointless and I don’t know why I’m doing it to be honest’</p> <p>Girl Band’s Articulation of Millennial Irish Life: A Study of Psychoanalysis, Avant-garde Expression and Post-Recessionary Structure of Feeling</p> | <p>‘Tchaikovsky: Caught Between Russian and Western Worlds’</p> <p>Nicole Robinson – Dublin Institute of Technology</p> <p>‘From suffering spinsters to spiritual influencers: Women hymnists in the Georgian and Victorian eras.’</p> <p>Brinsley Doran – Dublin Institute of Technology</p> <p>‘Johann Kaspar Mertz: The Romantic Virtuoso’</p> |
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Lunch – Starbucks area – 1.00 – 1.45pm

Keynote

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|                    | <p>Recital Room</p>  |
| <p>1.45 – 3.00</p> | <p>Welcome address:</p> <p>Professor Lorraine Byrne Bodley, SMI President.</p> |

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|  | <p>Keynote presentation:</p> <p>Katharina Uhde (Valparaiso University), Michael Uhde (Musikhochschule Karlsruhe)</p> |
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Tea & Coffee – Winter Garden – 3.00 – 3.15pm

Session 5 & 6

|             | P1078   | P1080  |
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| 3.15 – 4.45 | <p>Session 5 Music Analysis</p> <p>Orla Shannon – Dublin College University</p> <p>‘Oblivious Oppression: Joan Trimble (1915–2000) and the canon of twentieth-century Irish Art Music’</p> <p>Sean MacLeod – University of Limerick</p> <p>‘Modern Consciousness and the Musical Interval of the 3<sup>rd</sup>’</p> <p>Alison Shorten – Maynooth University</p> <p>‘A Setting of Sorrow and Suffering: Franz Schubert’s Stabat Mater Dolorosa’</p> | <p>SESSION 6 – Performance Studies</p> <p>Aine Mulvey – Dublin College University</p> <p>‘A Daughter of Music: The Irish Songs of Alicia Adelaide Needham’</p> <p>Emma O Keefe – Dublin Institute of Technology</p> <p>“‘From the seeds of earth, air, sea and liquid fire’”: A Critical Edition of Ina Boyle’s ballet The Virgilian Suite (1930 – 31)’</p> <p>Kenneth Edge – Royal Irish Academy of Music</p> <p>‘Crossing Points - Preparing Selected Irish Saxophone Works for Performance’</p> |

Session 7 & 8

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| 5.00 – 6.30 | <p>SESSION 7 – Music technology, Film and Analysis</p> <p>Anika Bell – University College Dublin</p> <p>‘A Reflection of Reality? The Portrayal of Classical Musikers in Television, Film, and Advertisements’</p> <p>Bryan Whitelaw – Queens University</p> <p>‘The Implied Narrator: Literary Inspiration and Musical Narratives’</p> <p>Felix Morgenstern – University of Limerick</p> <p>‘The “most German of arts” and the “first faculty of the Irish”: Manifestations of musical exceptionalism in Germany and Ireland’</p> | <p>SESSION 8 – Exploring Composition Features</p> <p>Darach O’Laoire - Dublin Institute of Technology</p> <p>‘The development of chromaticism in the work of Charlie Christian’</p> <p>Paul Clesham – University College Cork</p> <p>‘An exploration of the interface of Irish traditional music and Western art musical traditions through compositions and arrangements of various Irish composers’</p> <p>Kaylie Streit – University College Cork</p> <p>‘Creative Links in Practice: Composition in Performance, Creative Transmission, and Improvisation in Contemporary Irish Traditional Music’</p> |
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Conference Dinner – Crown Plaza – 7.00pm

Friday 11<sup>th</sup> of January 2019

|               |              |
|---------------|--------------|
|               | Room 1079    |
| 9.00 – 9.30am | Registration |

Session 9 & 10

|                   | P1078   | P1080  |
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| 9.30 –<br>11.00am | <p>SESSION 9 Music of Ireland and Performance</p> <p>Helen Doyle – Dublin Institute of Technology</p> <p>‘What is a Feis Ceoil?': An exploration of the first festival.'</p> <p>Maura Valenti – University of Oxford</p> <p>‘Sonic manifestations of Ascendancy: Protestant commemoration and the Irish soundscape in the long eighteenth century'</p> <p>Martin Devek – Dublin College University</p> <p>‘Alternative Approaches to Music Composition'</p> | <p>SESSION 10 – Varying perspectives on music analysis</p> <p>Cathal Twomey - Maynooth University</p> <p>‘‘Their Speaking Strings’: The Ritornello as Teaser for Late-Baroque Reader-Listeners’</p> <p>Sarah Fons – University College Cork</p> <p>‘Where She Stands: Liminal Experience and Embodiment in Music: Nóirín Ní Riain’s Journey to Creating Personal Spiritual Space’</p> <p>Georgina Hughes – University College Dublin</p> <p>‘Interdisciplinary Collaboration: Dame Evelyn Glennie and the Future of Solo Percussion’</p> |

Tea & Coffee – Winter Garden – 11.00 – 11.15am

Session 11 & 12

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|  | <p>Recital Room</p> <p>Careers Forum</p> |  |
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| 11.15<br>12.45 | – | Laura Anderson, Maynooth University<br><br>Marc Caball, University College Dublin<br><br>Helen Lawlor, Dundalk Institute of Technology<br><br>Michael Lee, Trinity College Dublin<br><br>Aidan Thomson, NUI Galway |  |
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SMI scheduled meeting

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|                 |   | 1080        |  |
| 12.45<br>1.00pm | – | SMI Meeting |  |

Lunch – Starbucks area – 1.00 – 2.00pm

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|             |  | 1078   | 1080  |
| 2.00 – 4.00 |  | Session 11 – Society, education and Technology<br><br>Maurice Mullen – Dundalk Institute of Technology | Session 12 - Irish music<br><br>Rachel Duffy – Dublin Institute of Technology |

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|  | <p>‘How does the State support Irish Traditional Music in North County Dublin’</p> <p>Saori Kanemaki – Berlin Institute of Cultural inquiry</p> <p>‘Sound Typology as a Musical Term of the 20th and 21th Century Mark Andre and his Approach to Sounds’</p> <p>Nathan Barrett – Trinity College Dublin</p> <p>‘A discussion on the value of academic musical knowledge and education in an increasingly skills-based society and culture’</p> | <p>‘Derek Bell and Recorded Sound: An exploration of his recorded works and personal record collection’</p> <p>Eoghan Corrigan – University College Dublin</p> <p>‘The Case for a History of Music at the Abbey Theatre’</p> <p>Ellie NícFhionnghaile– Dundalk Institute of Technology</p> <p>‘The Wireless and the Box: Representation of Donegal Musical Traditions in Broadcasting Media in latter 20th Century’</p> <p>Eamon Galldubh – Dundalk Institute of Technology</p> <p>‘‘Jigg to the Irish Cry’ - Exploring Thumoth’s Irish Airs (1745-1746)’</p> |
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