

**SMI** society for musicology in ireland  
aontas ceoleolaíochta na héireann



WEXFORD  
FESTIVAL OPERA



COUNTY WEXFORD  
SCHOOL OF MUSIC

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## INTRODUCTION AND WELCOME

2023 marks the twentieth anniversary of the Society for Musicology in Ireland (SMI), a registered charity that organises annual conferences, promotes publications and supports musicologists and other music scholars across the island. SMI also actively raises public awareness of music research and champions the place of music in higher education.

In addition to its own annual plenary and postgraduate gatherings, SMI sponsors a range of music studies events, working closely with related music organisations, networks and institutions in Ireland and beyond. Supports available to emerging and established music scholars include grants for conference attendance and other research costs and a newly inaugurated SMI Fellowship. Further, the Society awards prizes for distinguished postgraduate dissertations/practice-based portfolios and academic books. It also awards the biennial Irish Research Council Harrison Medal that recognises outstanding achievements and excellence in musicology.

SMI has two associated publications, the online *Journal of the Society for Musicology in Ireland*, and the book series *Irish Musical Studies*.

For further information about the SMI, including how to become a member, see [www.musicologyireland.com](http://www.musicologyireland.com).

### **A note from John O'Flynn, President of the Society for Musicology in Ireland**

On behalf of SMI Council I would like to extend a warm welcome to all delegates attending this special event that celebrates the first twenty years of the Society for Musicology in Ireland. The symposium theme 'Music for Stage and Screen' is a fitting one given its location at the Jerome Hynes Theatre, and we are delighted that this unique gathering takes place at Ireland's National Opera House, home to the world-renowned Wexford Festival Opera (with many thanks to NOH, WFO and Wexford Festival Trust for their support and hospitality). The symposium theme also reflects the interests of many scholars across the Irish higher education sector and beyond, and it is wonderful to note the presence of friends and colleagues who have travelled from various locations in Ireland, UK and Europe, including many of those who have contributed to the SMI's mission since its establishment in 2003.

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We greatly look forward to a wonderful programme of panel papers and discussions throughout the symposium that also includes a special recital reflecting the symposium theme and a keynote address by Professor Peter Franklin. In celebrating the first twenty years of our Society, and building on the proceedings of these two days, we anticipate many future collaborations involving our members, including with other scholarly associations and cultural institutions, and across wider society.

Wishing everyone a stimulating and enjoyable weekend in Wexford!

### **A note from Paul Cleary, Chairman of the Wexford Festival Trust**

On behalf of the Board of the Wexford Festival Trust, it gives me great pleasure to welcome you to the National Opera House, for your symposium, Music for Stage and Screen: Celebrating the SMI at 20. In these uncertain times, a cause to celebrate is always welcome. For twenty years, the SMI has actively promoted and encouraged musical scholarship in all its forms throughout Ireland, as well as championing the role of music in education. The importance of music in our lives cannot be underestimated. George Eliot once said, 'life seems to go on without effort when I am filled with music.' I am confident the continuing work of the SMI will bring that feeling to many.

The National Opera House is the perfect setting to explore 'Music for Stage and Screen'. The building is not just the home of Wexford Festival Opera, but also the regular performance space for many local musical societies, ballet schools, drama societies, orchestras and on occasion has been used for film screenings. Over the years, Wexford Festival Opera has witnessed many fantastic performances from Irish artists. However, performances of works by Irish composers have been, regrettably, sparse. The 2019 concert performance of Stanford's *The Veiled Prophet* has triggered questions regarding the possibility of an Irish strand in festival programming. While the 2024 festival will include a work by an Irish composer, I believe this symposium will establish a link between our organisations resulting in a collaboration that will advance mutual aims for music scholarship and performance in Ireland.

I wish you an enjoyable stay in Wexford and hope you have a very successful symposium.

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# PROGRAMME

## FRIDAY 10 MARCH

10:15–10:45 Registration, Tea/Coffee

10:45–11:00 Welcome

11:00–13:00 **Session 1: Opera and Ireland**

**Chair: Denise Neary** (Royal Irish Academy of Music)

**Rachel Talbot** (Technological University Dublin)  
Irish Melodies in Irish Operas, 1760–1780

**Maria McHale** (Technological University Dublin)  
'Wanted: A Composer': Louisiana Murphy's libretto for *Dunmore*, or  
*The Days of the Land League* (1888)

**Adèle Commins** (Dundalk Institute of Technology)  
Opera in Ireland Beyond the Pale: Finding and examining evidence  
of performances of Stanford's *Shamus O'Brien*

**Una Hunt** (Technological University Dublin)  
Stanford's *The Veiled Prophet* at Wexford Festival Opera 2019

13:00–14:00 Lunch

13:30–14:00 Optional Opera House Tour

14:00–15:30 **Panel: Musicology in Ireland and Beyond: Past, Present and Future**

**Professor Harry White**, SMI President, 2003–2006

**Dr Kerry Houston**, SMI President 2012–2015

**Professor Lorraine Byrne Bodley**, SMI President 2015–2021

**Professor John O'Flynn**, SMI President

**Professor Barbara L. Kelly**, President, Royal Musical Association

**Dr Désirée Staverman**, Chair, Royal Society for Music History of  
the Netherlands

15:30–16:00 Tea/Coffee

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- 16:00–18:00 **Session 2: Opera, Stage and Screen**  
**Chair: Gareth Cox** (Mary Immaculate College, Limerick)
- Christopher Morris** (Maynooth University)  
'Wish You Were Here': Screening opera in a pandemic
- Denis Condon** (Maynooth University)  
The 'Hopeless Grooviness' of Silent Irish Cinema Music
- Jennifer O'Meara** (Trinity College Dublin)  
Ensouled Spectacles: The female singing voice as embodied on-screen
- John O'Flynn** (Dublin City University)  
'*O Dolce Incanto?* Ontologies and soundworlds of Werner Herzog's *Fitzcarraldo* (1982)
- 18:00–19:00 Reception
- 19:00–20:00 **Vocal Recital: 'Music for Stage and Screen'**
- Sharon Carty (mezzo-soprano)  
Una Hunt (piano)
- 20:30 Dinner at 10 West Bistro

## **SATURDAY 11 MARCH**

- 9:30–11:30 **Session 3: On Stage and Beyond Stage**  
**Chair: Aidan Thomson** (University of Galway)
- Sarah McCleave** (Queen's University Belfast)  
Musical mementoes: Ballet dancers as inspiration for the domestic music market, 1770–1840
- Michael Lee** (Technological University Dublin)  
Wagner, Gluck and Armide: Remembering and transforming operatic *merveilleux* in Dresden and Bayreuth
- Mark Fitzgerald** (Technological University Dublin)  
'Worse than the talkies': Some reflections on the use of music in Dublin theatres in the Free State

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**Susan H. Motherway** (Munster Technological University)  
‘The Soul of a People’: Re-presenting Ireland through song at the  
National Folk Theatre of Ireland

11:30–12:00 Tea/Coffee

12:00–13:00 **Keynote Address**

**Professor Peter Franklin** (St Catherine’s College, University of  
Oxford)  
The Moving Image of Music (before and after film)

13:00–14:00 Lunch

14:00–14:30 **Interview**

**Karina Daly**, author of *The History of Wexford Festival Opera,  
1951–2021* (Four Courts, 2021) in conversation with **Wolfgang  
Marx**

14:30–16:30 **Session 4: Music for Screen Media**  
**Chair: Barbara Dignam** (Dublin City University)

**Laura Anderson** (University College Dublin)  
Sound at the Beach: Music and the creative process in Jacques  
Brisson’s *Objets animés* (1960) and *Arman le casseur* (1976)

**James Denis Mc Glynn** (University College Cork)  
Serialising Cinema: Music for small-screen adaptations in the ‘Peak  
TV’ Era

**Jessica Shine** (Munster Technological University)  
Tunes for Teens: Music and identity in teen focussed TV

**Aimee Mollaghan** (Queen’s University Belfast)  
Wealth, Power, Absurdity: Musical scoring in contemporary ‘quality’  
television drama

16:30–16:45 Closing Plenary: Celebrating the SMI at 20

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## KEYNOTE

**Professor Peter Franklin** (St Catherine's College, University of Oxford)

### THE MOVING IMAGE OF MUSIC (BEFORE AND AFTER FILM)

At the 2018 SMI meeting in Cork, I spoke about music 'relocated' across national and media boundaries. On this occasion, and in response to issues arising from the more recent development of 'middlebrow music' studies, I widen the focus to elaborate on an eccentric-sounding proposal I had made in a 2011 book called *Seeing through Music*. My suggestion there was that before film was even invented, many of the techniques of cinematic narrative were developed in the unlikely laboratory of bourgeois musical entertainment in the closing decades of the nineteenth century. European concert halls and opera houses were catering (and perhaps pandering?) to a rapidly expanding audience. Conservative critics of the 'maximalist' style of the time sensed in it the emergence a new kind of music, replacing high-culture notions of its ineffability. The double aesthetic halo of 'unity' and 'form' was understood as being challenged and contested by 'meaning' that might indeed involve images, both static and moving. The advertised presence of such meaning, particularly in so-called 'programme-music', was taken by purists as a sign of populism, marking the debasement of an art-form traditionally associated with status, spirituality and comforting goodness. High-culture values were considered polluted by the manipulative designs of mere entertainers.

I will attempt to outline some of the ways we might convert that partisan narrative into the de-polemicized indicator of an alternative kind of history of what we might call 'modern music'—derived not only from things happening in the works of Berlioz, Liszt and Wagner (later Tchaikovsky, Richard Strauss and Mahler), but also changes in the very image of European music of the kind that we still force into a catch-all box bearing the dreary label 'classical'. This will inevitably lead me back to film, indeed to a filmed concert in a 1942 Hollywood movie that both documents and questions the conventional (perhaps highbrow?) reading of a 'symphony concert' in which musical meaning apparently plays no part that is relevant to our understanding of its ritualized social function. Yet its effect upon the mind of a woman who attends it tells a different story.



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## ABSTRACTS

### Session 1: Opera and Ireland

**Rachel Talbot** (Technological University Dublin)

Irish Melodies in Irish Operas, 1760–1780

The 1760s saw a marked increase in the number of musical entertainments on the Dublin stage. Masques and interludes were interspersed with new kinds of comic opera, partly inspired by the Italian burlettas recently introduced at Smock Alley theatre. The element common to these operas, to varying degrees, was musical borrowing. This practice drew on continental models – the *pasticcio* from Italy and *opéra à ariettes* from France. The melodies compiled offer a taste of the musical milieu of the time, ranging from Italian arias to popular and traditional airs from France, England, Scotland and Ireland.

This paper will present and compare Irish melodies included in operas originating in Ireland or created by Irish librettists. It will discuss what constituted an Irish opera in the second half of the eighteenth century, and now. It will outline the presence of Irish melodies on the Dublin and London stage, identifying performers associated with them and suggesting possible reasons for the inclusion of these melodies in dramatic contexts. The sources for the melodies and opera's role in their preservation and dissemination will also be discussed.

**Maria McHale** (Technological University Dublin)

'Wanted: A Composer': Louisiana Murphy's libretto for *Dunmore, or The Days of the Land League* (1888)

In 1888, a libretto written by Louisiana Murphy entitled *Dunmore, or The Days of the Land League* was published by M. H. Gill & Son (Dublin). In the first few months of its publication, it received a significant amount of attention in the press and garnered largely positive reviews. Critics were generally complimentary about the story, the characters, the versification and, crucially, the suitability of the work as a libretto for an Irish opera. And yet, despite this positive reception, calls for a composer to set the work remained unanswered and *Dunmore* never appeared on the stage.

A number of issues are raised by the publication and reception of this work, not least Murphy's decision to set an opera in the context of the recent history of the Land Wars or, as she described it herself, 'an Irish dramatic episode

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of our own times'. In this paper, I examine the intersection of politics, drama and the imagined music of *Dunmore*.

**Adèle Commins** (Dundalk Institute of Technology)

Opera in Ireland Beyond the Pale: Finding and examining evidence of performances of Stanford's *Shamus O'Brien*

With the exception of Irish traditional music, an examination of music in Ireland often focuses on the cities of Dublin, Belfast and Cork. Scholarship has done much to provide insights into the cultural life of cities but knowledge of provincial towns is less complete. Developing research on the comic-opera *Shamus O'Brien* by Sir Charles Villiers Stanford, I was struck by inconsistencies and gaps related to the 1897 tour of Ireland. Whereas the 1896 production toured established theatre venues in Belfast, Limerick, Waterford, Cork and Dublin, the 1897 tour took in different spaces and places, notably town hall venues in a variety of large towns, bringing opera to a wider audience. Finding answers to some of my questions raises broader questions for musicologists of music in Ireland and, as we celebrate the twentieth anniversary of the founding of the Society for Musicology in Ireland, accepts the old adage 'much done, more to do'. This paper provides a brief introduction to the subject, staging and cast of Stanford's most popular operatic work and follows archival evidence not previously examined to provide a fuller picture of musical life in provincial towns in Ireland. The paper identifies locations for performances across much of the country, recognizing potential gaps between listed performances in which additional details may be missing. As well as developing a sense of the economic model for touring opera in Ireland at the end of the nineteenth century, the research highlights an absence from much of the west of Ireland. It has significance for our understanding of the reception of Stanford's works in Ireland and also suggests gaps in research relating to key figures such as the impresario Sir Philip Barling 'Ben' Greet. It adds a further layer to the already complex narrative of Stanford's Irishness and his place in Irish musical life.

**Una Hunt** (Technological University Dublin)

Stanford's *The Veiled Prophet* at Wexford Festival Opera 2019

In 2019, a concert performance was given in the National Opera House, Wexford, of *The Veiled Prophet* by Charles Villiers Stanford (1852–1924), the composer's first opera which he completed at the age of 26. The libretto is based on the hugely successful oriental romance *Lalla Rookh* (1817) by Irish poet and songwriter, Thomas Moore (1779–1852), a fact which greatly increases the work's relevance for Irish audiences.

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However, since its initial performances, this opera has virtually sunk without trace and the opera's fortunes point to the underlying difficulties experienced by English-language opera composers of this period when bringing their works to the stage. Its first performance took place in Hanover in 1881 (sung in German) with a revival at Covent Garden, London in 1893, sung in Italian. The 2019 Wexford production was the first full performance of the opera in more than 125 years and the first-ever performance in English, the language it was originally conceived.

This paper traces the lengthy process of bringing the opera from page to stage; it also questions the future viability of the work, particularly in terms of staged performances, and assesses its importance in the canon of English-language opera in the lead up to Benjamin Britten.

## **Session 2: Opera, Stage and Screen**

**Christopher Morris** (Maynooth University)

'Wish You Were Here': Screening opera in a pandemic

Faced with the prospect of empty seats and severe restrictions on their working practices, opera companies improvised a range of responses to the COVID-19 pandemic. From zoom ensembles to newly created digital shorts, and from free streaming of video back catalogues to transmissions of socially distanced stagings in empty theatres, opera was suddenly forced to regard video not as a supplement to live performance but as the only alternative to darkness and silence.

My paper considers the potential impact of this enforced reliance. The reopening of theatres has been greeted with understandable relief, but what now, I ask, of opera on screen? In particular, I want to reflect on the form of presentation that dominates the market: the multi-camera production of staged performances from opera houses. What possibilities did the pandemic reveal for a reconsideration of what one arts professional recently dubbed the 'facsimile' model of opera on screen? Is this a moment for change, or are the pre-pandemic 'habits' identified by Nicholas Payne, former director of Opera Europa, too ingrained to heed his call to opera providers to rethink their relationship to media technology?

**Denis Condon** (Maynooth University)

The 'Hopeless Grooviness' of Silent Irish Cinema Music

Writing in November 1923, the *Sunday Independent's* music critic HRW took the music he was hearing in Irish cinemas to be exemplary of a socially pervasive

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'hopeless grooviness.' The 1910s had seen the music in cinemas develop from a peripheral part of a marginal entertainment to a key element in an increasingly dominant medium. For HRW, 'even though the cinema orchestra is a new institution, it has become already a slave to convention,' mirroring 'how everything in life becomes automatically regulated by a system.' This paper examines the systemizing of music in Irish cinemas during the silent-cinema period, suggesting parallels with social developments that saw the revolutionary changes of the 1910s that culminated in the establishing of the Irish Free State and Northern Ireland succeeded by consolidation and a dominant social conservatism. Drawing on newspapers, trade journals and other archive sources, it pays particular attention to the position of women and foreign-born musicians in cinema orchestras as an index for a grooviness that may not always have been hopeless.

**Jennifer O'Meara** (Trinity College Dublin)

Ensouled Spectacles: The female singing voice as embodied on-screen

From early Hollywood to contemporary digital media, creators and performers for the screen have frequently explored the spectacle of singing scenes, particularly ones that underscore how sound and image tracks are typically recorded separately but presented in sync—as in films like *Singin' in the Rain* (1952) and *Mulholland Drive* (2001), which reveal the illusion behind the woman who appears to be singing but is not. As with many aspects of audiovisual culture, these scenes can rely on technological apparatuses and often reflect and perpetuate broader gendered dimensions—such as norms of femininity and what kind of female body is considered a good 'match' for a given voice (Fleeger, 2014). My paper will consider this history of the spectacularized singing voice on-screen in light of a range of digital era examples drawn from cinema and internet, to help reveal how the screen itself (as a visual frame and audiovisual space) continues to shape representational norms for the female singing voice.

**John O'Flynn** (Dublin City University)

'O *Dolce Incanto*? Ontologies and soundworlds of Werner Herzog's *Fitzcarraldo* (1982)

Opera lushly features in Werner Herzog's *Fitzcarraldo* (1982), from its curious diegetic stagings to the off-screen voice of Enrico Caruso throughout much of the non-diegetic soundtrack. In parallel, a critical interrogation of opera as *labour* and associations with late-modern artistic entrepreneurship pervades the film—tendencies that are mirrored by Herzog's ambition and self-belief as artistic creator during the difficult years of *Fitzcarraldo's* production.

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I begin this paper with an overview of soundtracks to films by Herzog from 1971-1987 that are set in colonial or postcolonial locations. Common across this diverse oeuvre is the commissioning of music by the German-based Popul Vuh collective, selected tracks from the canon of Euro-Western art music, and diegetic approximations of indigenous music. This is followed by an appraisal of music and sound in *Fitzcarraldo*, initially referring to analyses by Richard Leppert (2007) and Lutz Koepnick (2012) that focus on operatic elements. I then discuss broader aspects of the soundtrack in light of the contestation of ontologies and soundworlds in early twentieth-century Peru. Critical here is an interrogation of the film's iconic representations of gramophone technology, coupled with the belief by the protagonist Fitzcarraldo that the beauty of Caruso's voice can penetrate, and thereby enchant the Amazonian rain forest and its inhabitants. Finally, I consider the extent to which sonic and other aspects of the film's production can be interpreted in terms of decolonisation.

### **Session 3: On Stage and Beyond Stage**

**Sarah McCleave** (Queen's University Belfast)

Musical mementoes: Ballet dancers as inspiration for the domestic music market, 1770–1840

This paper is part of a larger project, 'Fame and the Female Dancer'. Its core question is: 'How did female dancers acquire and sustain professional fame between 1720 and 1860'? Music publications that name individual dancers as part of their title are identifying and perpetuating celebrity. Some of these musical compositions may appear to represent a particular response to a performer; this type of professional homage establishes the fame of a subject. And so this presentation will explore the practice of arranging and publishing music from ballet for domestic performance, with a particular emphasis on the London and Paris music scenes.

**Michael Lee** (Technological University Dublin)

Wagner, Gluck and Armide: remembering and transforming operatic *merveilleux* in Dresden and Bayreuth

An important aspect of Richard Wagner's early development was his experience of first witnessing, and later working with, the soprano Wilhelmine Schröder-Devrient (1804–60). An artist known for the intensity of her singing and interpretation, she was especially associated with performing Leonore (Beethoven) and Iphigenia (Gluck), and she later went on to create the Wagnerian roles of Adriano (*Rienzi*), Senta (*Der fliegende Holländer*), and Venus (*Tannhäuser*).

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When Wagner conducted his first production as musical director at Dresden in 1843, a performance of Gluck's opera *Armide*, Schröder-Devrient sang the title role.

In keeping with broader dramaturgical changes up to and through this period, the performance of wonder and magical spectacle (*merveilleux*) in earlier opera was by now internalised as elements invisible to the audience. These included not only the music, but also anything that could suggest unseeable powers or otherwise stimulate the imagination—including the agency of the artist on stage. Gluck's later operas were key transitional works in this process, and Wagner's investment in these—seen in his promotion of *Armide* as well as his Dresden arrangement of *Iphigénie en Aulide*—merits further attention. This paper will discuss this strand of his work, and the possibility of approaching such characters as Venus, Isolde, and Kundry through the memory of the Gluckian (and, ultimately, Lullian) figure of *Armide*.

**Mark Fitzgerald** (Technological University Dublin)

'Worse than the talkies': Some reflections on the use of music in Dublin theatres in the Free State

The role of music in Dublin theatres in the twentieth century was for many years an under-examined area, subject merely to general supposition or misleading conjecture. Maria McHale's online project *Music at the Abbey Theatre* was an important first step in creating a thorough database of music performed both as part of plays and also during the intermissions, offering a general sense of the types of musical encounters patrons would have experienced. In recent years I have had the opportunity to look in some more detail at several specific productions in both the Abbey and Gate Theatres involving a range of Irish and international composers and a number of notable playwrights including W. B. Yeats, Denis Johnston and Padraic Colum. This paper aims to draw out some of the ideas from a number of different articles and papers to see what they might tell us about the sound of Dublin theatres in the Free State years.

**Susan H. Motherway** (Munster Technological University)

'The Soul of a People': Re-presenting Ireland through song at the National Folk Theatre of Ireland

In 1968 Pat Ahern set about promoting Irish cultural heritage by staging traditional music and dance within an agrarian setting. By adapting the medium of theatre, Ahern believed that he could re-unite the people with their heritage in a more contemporary and immediate fashion. He believed that Irish culture was more than ancient objects in museums or dusty manuscripts in libraries. He

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states: 'It is people that give rise to culture; culture cannot exist without people'. By using of music and dance as markers of local heritage Ahern found a way to stage Irish folklore in a relatable and entertaining way. This paper will discuss Ahern's use of vernacular song as the basis of visualising Ireland on stage. Here the use of music to add mood or colour to the image of rural life presented will be discussed along with Ahern's attempt to move beyond songs symbolic and or aesthetic functions to become an embodiment of the values and beliefs of country folk. This paper will then describe Ahern's musical style and his approach to arranging vernacular song for folk theatre performances. Finally, it discusses the opposing forces of cultural preservation and cultural innovation which challenge music promoters who attempt to present the living tradition to a modern audience.

## **Session 4: Music for Screen and Media**

**Laura Anderson** (University College Dublin)

Sound at the Beach: Music and the creative process in Jacques Brissot's *Objets animés* (1960) and *Arman le casseur* (1976)

Jacques Brissot (1929–2020) was a filmmaker and visual artist who was also involved in experimentation with film and electronic music, joining the Service de la Recherche de Radio-Télévision Française where he worked for many years in film and television programming. During the late 1950s and early 1960s, several artists at the Service explored connections between the visual and sonic arts through the medium of film. Notably, there were connections between the Service's Groupe de Recherche de Musique Concrète and the Nice-based New Realist artists, Yves Klein and Arman, who reconceptualised relationships between art and reality in their works. After May 1968, Brissot concentrated much of his energy on his own visual art, making fewer films. Yet, at different stages of his career, he made several short films that revisited Arman on the French Riviera.

This paper explores two of Brissot's short films that engage with Arman's work: *Objets animés* (Service de la Recherche, 1960) and *Arman le Casseur* (Centre Nationale de la Recherche Scientifique, 1976). Both films present us with Arman's creative process and both were conceptualised around music itself: the former was structured by pre-existing musique concrète while the latter shows the artist's employment of musical instruments in his work. I will explore how these films illuminate connections between experimentation in the visual and sonic arts as well as how they spotlight the creative process of one artist through the lens and musical choices of another, resonating with recurring questions about the relationship between music and the moving image.

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**James Denis Mc Glynn** (University College Cork)

Serialising Cinema: Music for small-screen adaptations in the 'Peak TV' Era

The term 'Peak TV' is often used to account for the recent profusion of television series characterized by a perceived—if nebulous—criterion of quality and prestige (Halfyard and Reyland 2021; see also Broad, 2020; Mittell, 2015). This phenomenon has perpetuated a fervent rivalry between networks to produce increasingly cinematic, high-budget small-screen offerings. Exploring this 'televisual arms race' (McAvoy, 2018) also elucidates the recent abundance of TV adaptations: considerable media attention surrounding Peak TV has centred on studios' pursuit of 'big-name IP', like Netflix's 'massive financial deal' to secure *The Sandman* (Goldberg, 2019), or Amazon's record-breaking \$200m acquisition of *The Lord of the Rings* (Koblin 2022). Given this apparent adaptation 'boom', investigating these high-end televisual reimaginings' dominant scoring trends seems like a timely and valuable undertaking.

This paper investigates aesthetic/stylistic issues in soundtracks for recent TV adaptations, exploring how a latent valorisation of 'fidelity' influences scores that both meet and challenge expectations. My chosen examples each adapt works with an existing sonic/musical identity, such that some degree of audience expectation for referentiality may conceivably exist. Of special interest are cases where an antecedent work's composer is rehired (or contributes select material) for adaptations. Ultimately, this paper questions whether there are shared musical/sonic qualities with which we might characterize recent TV adaptations as a distinct audiovisual phenomenon.

**Jessica Shine** (Munster Technological University)

Tunes for Teens: Music and identity in teen focussed TV

Simon Frith argues that 'Music seems to be a key to identity because it offers, so intensely, a sense of both self and others, of the subjective in the collective' ('Music and Identity', 1996). This paper seeks to explore the ways in which music fulfils its role as both a signifier and formulator of identity in teenage-focussed cult-television during the 90s and 00s. Characters in shows like *Buffy the Vampire Slayer*, *The Gilmore Girls*, *The OC* and *One Tree Hill* frequently discuss and interact with music (Marghitu, 2021). Music is a prominent feature of both the diegetic and non-diegetic soundtracks in these shows, but it was also a core component of their contemporary marketing paratexts (CDs, websites, etc). Using the work of scholars from sociomusicology and audio-visual music (Frith; Deaville, 2010; Dwyer, 2012), this paper explores the intersection of pop-music cultures and cult-television, arguing that music and its consumption are not only portrayed as



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a core component of teenage identity but are fundamental to its televisual representation.

I further argue that contemporary streaming shows like *Sex Education*, *End of the F\*\*king World* and *Wednesday* build on and expand their soundtracks beyond 'teenage' music and utilize compilation scores in increasingly complex ways; however, this music is still fundamentally leveraged as a signifier of teen-identity. This paper suggests that both diegetic and non-diegetic music operate symbiotically as world-building devices and as sonic personification of teenage characters to simultaneously represent and shape our understanding of their identity and experiences.

**Aimee Mollaghan** (Queen's University Belfast)

Wealth, Power, Absurdity: Musical Scoring in Contemporary 'Quality' Television Drama

The past decade has seen a dissolution of traditional class structures in America, which has left the liberal elites scrambling to understand their place within an increasingly populist society. This has culminated in television dramas infused with dark comedic undertones such as *Succession* (HBO) and *The Good Fight* (CBS All Access). Playing on the taste and knowingness of their liberal educated audiences, the scores of both series directly reference seventeenth and eighteenth-century orchestral music in an intentional and often bathetic manner. David Buckley's theme music for *The Good Fight* overtly draws on not only the stately conventions of Baroque music such as a figured bass and counterpoint, but also the discord and emotion of Romanticism to create something that teeters on farcical in its extravagance and excess. Buckley states that he had to 'navigate between being comedic and serious' in his score for the show. For *Succession* composer Nicholas Britell was tasked with establishing 'a sonic palette of extreme, obscene wealth'. The musical pastiche and references in these compositions can be intellectually understood by the intended viewing demographic through their historical references, but audiences can also feel an emotional and structural unravelling through the musical form. This paper will explore how series such as these utilise their musical scores to accentuate and embody the absurdity and disruption of prevailing power and class structures within contemporary American society.

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## BIOGRAPHIES



**Peter Franklin** was Professor of Music at the University of Oxford until 2014 and is an Emeritus Fellow of St Catherine's College. His research areas are Gustav Mahler and the symphony, early twentieth-century Austrian and German opera, and Hollywood film music. Publications include *Mahler Symphony no.3, The Life of Mahler* (both Cambridge University Press) and *Seeing Through Music. Gender and Modernism in Classic Hollywood Film Scores* (Oxford University Press, 2011). His 2010 Bloch Lectures, given at the University of California, Berkeley, were published as *Reclaiming Late-Romantic*

*Music: Singing Devils and Distant Sounds*, University of California Press (2014). More recent publications include "'Deeds of Music" in Bourgeois Opera (What the Listener Sees...)' in Carlo Cenciarelli (ed): *The Oxford Handbook of Listening Cinematically* (OUP, 2021) and 'Reading the Popular Pessimist: Thought, Feeling and Dance in Rachmaninoff's Symphonic Narrative' in Philip Ross Bullock, ed., *Rachmaninoff and His World* (University of Chicago Press, 2022).

**Laura Anderson** is Assistant Professor in Musicology at University College Dublin. Her research interests include film music and sound design; twentieth-century music; digital archiving and culture; and French music. Her publications include articles in *Music and Letters*, *French Screen Studies*, and *Twentieth-Century Music* and she is co-author, with David Cooper and Ian Sapiro, of the monograph *The Screen Music of Trevor Jones* (2019).

**Lorraine Byrne Bodley** is Professor of Musicology at Maynooth University and Member of the Royal Irish Academy. She is the first woman in Ireland to be conferred with a DMUS in Musicology, a higher doctorate on published work (NUI, 2012) and first woman elected President of the Society for Musicology in Ireland (2015–2021). She is Board Member of the Internationale Schubert-Gesellschaft (Vienna), the Schubert Research Centre at the Austrian Academy of Sciences and General Editor with Harry White of the international book series *Irish Musical Studies* (Boydell and Brewer). Professor Bodley has published fifteen books. Most recently, she is the author of the major new biography *Schubert. A Musical Wayfarer* (Yale University Press, 2023).

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**Adèle Commins** is a musicologist and Head of Department of Creative Arts, Media and Music at Dundalk Institute of Technology. Her main research interests lie in nineteenth and twentieth century English and Irish music, with a specific focus on the music of Charles Villiers Stanford. She is a trustee of the Stanford Society. She is also a composer and an Irish traditional musician and a musical director of the Oriel Traditional Orchestra. As a performer she has toured internationally and has released an album of compositions entitled *A Louth Lilt* (2017) along with Daithí Kearney. Her recent publications include contributions to *An Píobaire* (2022), *Journal of Music, Health and Wellbeing* (2021), *AISHE-J* (2021), *How Popular Culture Travels: Cultural Exchanges Between Ireland and the USA* (2019), *Éire-Ireland* (2019) and the *Journal of Music, Technology and Education* (2019).

**Denis Condon** lectures on cinema at the Departments of English and Media Studies, Maynooth University, Ireland. His publications include *Early Irish Cinema, 1895–1921* (2008) and *Music and Visual Cultures: Threshold, Intermediality, Synchresis* (co-edited with Antonio Cascelli, 2021). His current projects are *The Explosion of Images: Ireland's First Cinemas* and the website *Irish Cinema Histories*.

**Karina Daly** holds a Masters in Modern Cultural History (1998) and completed a PhD in Modern History at University College Dublin in 2001. She was later awarded a Masters in Business Studies by the Smurfit School of Business in 2004. Karina published her first book *Tom Walsh's Opera – The History of the Wexford Festival, 1951–2004* in 2004. She was appointed to the Board of Wexford Festival Trust in 2018. Her most recent book *The History of Wexford Festival Opera, 1951–2021: In a Place Like No Other* was published by Four Courts Press in 2021. She is also a contributor to the Royal Irish Academy's *Dictionary of Irish Biography*.

**Mark Fitzgerald** is a Senior Lecturer at TU Dublin Conservatoire. Publications include *Music and Identity in Ireland and Beyond* (co-edited with John O'Flynn, 2014), *The Life and Music of James Wilson* (2015) and articles on Gerald Barry, Donnacha Dennehy, Frederick May, Elena Norton and W.B. Yeats.

**Kerry Houston** is Head of Academic Studies at TU Dublin Conservatoire and former President of the SMI. An editorial board member of the *Encyclopaedia of Music in Ireland* (2013), he currently chairs the Irish committee of RILM. Kerry has contributed to *Die Musik in Geschichte und Gegenwart, A Historical Anthology of Irish Church Music* (2001) and three chapters on music in *Saint Patrick's Cathedral, Dublin: A History* (2009). He was contributor and co-editor of *Music, Ireland and the Seventeenth Century*, IMS, Volume 10 (with Barra Boydell, 2009) and *Documents*

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of *Irish Music History in the Long Nineteenth Century*, IMS, Volume 12 (with Maria McHale and Michael Murphy, 2019).

**Una Hunt** is a musicologist and pianist who is equally active in research and performance, particularly on the music of Ireland. She has published widely on the subject and has curated and performed Irish repertoire in the USA (including Carnegie Hall), Europe, the UK and Russia. Una is also an award-winning documentary maker, and has released 14 world-premiere CD recordings along with a number of rare sheet music editions. Most recently, her *Thomas Moore Songbook* (Carysfort Press/Peter Lang, 2022) has been published with complementary download tracks on Apple Music and Spotify. Over a ten-year period, Una was music consultant to the National Library of Ireland during which time she mounted a digital archive of music from the collections and produced performances of unknown Irish operas along with reports and recordings of the library's holdings. She is series editor of the Performance Research Ireland book series, an initiative which she currently chairs and Professor of Performance Research at TU Dublin Conservatoire.

**Barbara L. Kelly** is Professor of Music and Head of the School of Music at the University of Leeds. She was Director of Research at the Royal Northern College of Music from 2015 to 2022. She is President of the Royal Musical Association (2021–23) and was elected to the Academia Europaea in 2020. Her research is focused on French music between 1870 and 1939 and on internationalism and transnationalism in the interwar period.

In addition to numerous chapters and articles on aspects of French music and culture, her monographs include *Tradition and Style in the Works of Darius Milhaud, 1912–1939* (Ashgate, 2003), *Music and Ultra-Modernism in France: A Fragile Consensus, 1913–1939* (Boydell, 2013) and *Accenting the Classics: Europe's Music through Durand's Édition Classique* (Boydell, 2023) with Deborah Mawer, Graham Sadler and Rachel Moore. She is also contributing editor of *French Music, Culture, and National Identity, 1870–1939* (Rochester, 2008), *Berlioz et Debussy: Sources, Contexts and Legacies* (Ashgate, 2007) with Kerry Murphy, *Music Criticism in France, 1918–1939: Authority, Advocacy, Legacy* (Boydell, 2018) with Christopher Moore, and *Music and Postwar Transitions in the 19<sup>th</sup> and 20<sup>th</sup> Centuries* with Anaïs Flechet, Martin Guerpin, Philippe Gumpłowicz (Berghahn, 2023). She is completing a volume of *Debussy Studies 2* for Cambridge University Press with David Code.

**Michael Lee** is a cultural musicologist working in the areas of opera studies and other intersections of music and theatre, including dance theatre, in the long seventeenth century and more recent periods. He is currently an Assistant

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Lecturer at TU Dublin Conservatoire, and has also taught at Maynooth University, Trinity College Dublin, Queen's University Belfast, and University College Dublin, where he gives a popular evening course 'Introduction to Opera' as part of UCD's Access & Lifelong Learning programme. Outside of academia, he writes for the music website Goldenplec.com, and is probably best-known as a broadcaster for RTÉ lyric fm, with which he has presented concerts and feature programmes. He has given guest lectures to the Royal Irish Academy of Music and the Wagner Society of Ireland and has also presented pre-concert talks and interviews at the National Concert Hall. As a singer, he has performed on stage with the choruses of Opera Ireland and Opera Theatre Company, and most recently created a role in Tom Lane's 2019 opera *The Stalls* at Cork Opera House.

**Wolfgang Marx** lectures in historical musicology at University College Dublin. His research interests include the music of György Ligeti, music and death, post-truth and music, and the theory of musical genres. Among his recent publications are the edited volume '*I don't belong anywhere*' – *György Ligeti at 100* as well as articles on musical genres in the twenty-first century and music societies in nineteenth-century Ireland. His edited volume *Music and Death. Funeral Music, Memory and Re-evaluating Life* is currently being typeset while he also works on a co-authored volume *Truth, Post-Truth and Music*. Wolfgang is currently Honorary Secretary of the SMI.

**Sarah McCleave** is a Reader in Musicology in the School of Arts, English and Languages Queen's University Belfast. Her current project, 'Fame and the female Dancer', is an interpretative study of the interactions between theatre performers and institutions between 1720 and 1860, with a particular focus on London and Paris. This project has received funding from the Leverhulme Foundation (2020); also the Howard D. Rothschild Fellowship at the Houghton Library, Harvard (2020). Part of this project is the blog located at <https://blogs.qub.ac.uk/dancebiographies/tag/dance-biography/>. McCleave's other major research interest is the reception of Thomas Moore, see [www.erin/qub.ac.uk](http://www.erin/qub.ac.uk).

**James Denis Mc Glynn** is a scholar of music in film and screen media. He has taught undergraduate and graduate courses at the Department of Music in both Royal Holloway, University of London and University College Cork, where he is currently an Assistant Lecturer. His doctoral thesis, completed in 2020, explores the rearrangement of pre-existing music in recent film and television scores. He serves on the editorial board for *Sonic Scope: New Approaches to Audiovisual Media* and has reviewed for such publications as *[in]Transition: Journal of Videographic Film & Moving Image Studies* and *The Musicology Review*. His recent research has

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appeared in *Sonic Scope*, *The Journal of Popular Music Studies*, and the anthology *After Midnight: Watchmen After Watchmen*. He is currently co-editing a forthcoming special issue of the *Journal of Sound and Music in Games* and completing invited contributions for several publications, including *The Oxford Handbook of Music And Television*.

**Maria McHale** is a Lecturer in Musicology at the TU Dublin Conservatoire. Her research interests lie in musical culture in Ireland and Britain in the late-nineteenth and early-twentieth centuries. Her most recent publications have focused on operatic culture and include chapters for *Opera and British Print Culture in the Long Nineteenth Century* (2023) edited by Alison Mero and Christina Fuhrmann, and *Irish Musical Studies 12 – Documents of Irish Music History in the Long Nineteenth Century* (2019), a volume she co-edited with Kerry Houston and Michael Murphy. She was Executive Editor and Subject Editor for the nineteenth century for the *Encyclopaedia of Music in Ireland* (2013). She currently serves on the Editorial Board for the *Journal of Musicology in Ireland* and is a member of the Council of the Society for Musicology in Ireland.

**Aimee Mollaghan** is a Senior Lecturer in Film and Screen Studies at Queen's University, Belfast. Prior to this, she was a Senior Lecturer at Edge Hill University. She is the author of the monograph *The Visual Music Film* (2015). Her collection *Haunted Soundtracks: Audiovisual Cultures of Memories, Landscape and Sound*, co-edited with Prof. K. J. Donnelly is due to be published by Bloomsbury later this year.

**Christopher Morris** is Professor of Music at Maynooth University. He is author of *Reading Opera Between the Lines: Orchestral Interludes and Cultural Meaning from Wagner to Berg* (Cambridge, 2002) and *Modernism and the Cult of Mountains: Music, Opera, Cinema* (Ashgate, 2012), as well as chapters and articles on opera and topics in music for screen. Recent publications include 'The Deadness of Live Opera', in *Performing Arts in Transition: Moving between Media* (Routledge, 2018) and 'Casting Metal: Opera Studies After Humanism', *Opera Quarterly* (2019). He co-edited, with Antonio Cascelli, the volume *Re-envisaging Music: Listening in the Visual Age* for the journal *Chigiana* (2021). Christopher was recently appointed Co-Editor of *The Opera Quarterly*. His third book, *Screening the Operatic Stage: Television and Beyond*, is in press at University of Chicago Press.

**Susan H. Motherway** is an ethnomusicologist from County Kerry who lectures in music at the Munster Technological University. Her PhD '*Mediating the Divide: The globalisation of Irish traditional song performance*' was published by Ashgate in 2013. She has recently co-edited '*Staged Folklore: The National Folk Theatre of*

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Ireland 1968–1998 with Professor John M. O’Connell to celebrate fifty years of the theatre in Kerry. She has also worked with song collector Gabriel Fitzmaurice to devise a production ‘Their Memory will Endure’ commemorating the Civil War in Kerry as part of the Decade of Centenaries Celebrations. Susan is a founding member of the Irish Chapter of the International Council for Traditional Music Ireland (ICTM-IE) and sits on many committees including Music Generation Kerry. She is the recipient of many awards and scholarships including the Arts Council Deis Award and the ICUF Riverdance Award.

**John O’Flynn** is Professor of Music at Dublin City University and currently SMI President. He is author of *Music, the Moving Image and Ireland, 1897–2017* (2022) and *The Irishness of Irish Music* (2009), and co-editor of the volumes *Made in Ireland: Studies in Popular Music* (with Áine Mangaong & Lonán Ó Briain, 2020), *Ceol Phádraig: Music at St Patrick’s College Drumcondra, 1875–2016* (with John Buckley, 2019) and *Music and Identity in Ireland and Beyond* (with Mark Fitzgerald, 2014). Following recent articles on soundtracks to Irish-themed film, his current project, ‘Empires of Sound’ investigates music and colonial encounters in twentieth-century narrative film.

**Jennifer O’Meara** is Assistant Professor in Film Studies at Trinity College Dublin, where her research focuses on sound and music in media and digital theory. She has published in *Cinema Journal*, *Feminist Media Studies*, *Celebrity Studies* and *The Velvet Light Trap*, and has edited dossiers on sound and the voice for *The Soundtrack* and the *Journal of Cinema and Media Studies*. Her second monograph *Women’s Voices in Digital Media* was published by University of Texas Press in 2022. Her current research project, funded by an Irish Research Council Starting Laureate Award (2022–2026), is titled ‘From Cinematic Realism to Extended Reality: Reformulating Screen Studies at the Precipice of Hyper-reality’.

**Jessica Shine** is currently a Lecturer in the Department of Media Communications at MTU. She completed a Doctorate on the topic of sound and music in Gus Van Sant’s ‘Death Quartet’ in the School of Music and Theatre at University College Cork under the supervision of Professor Christopher Morris (Maynooth University) and Dr Danijela Kulezic Wilson. Her current research focuses on the use of sound and music in film and television with a particular interest in soundscapes, aesthetics and narrative. Jessica has also published work on *Peaky Blinders*, *Sons of Anarchy*, *Crazy Ex-Girlfriend* and on *Breaking Bad*.

**Désirée Staverman** studied musicology at Utrecht University. Her interests include the music history of the Netherlands and performance issues. She obtained her doctorate on the stage music of Alphons Diepenbrock (2006). This

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research focused on the revival of Greek Tragedy on stage. She joined the editorial board of the publication of compositions by Diepenbrock for Donemus. Désirée Staverman was affiliated with Codarts Rotterdam from 1988 to 2020 as a teacher of music history. She joined choreographer Jiří Kylián's lectureship at Codarts/Rotterdam Dance Academy as an Associate Researcher. Since 2019, she has been president of the Royal Society for Music History of the Netherlands (KVNМ), and since 2022 she has led the coordination of the Network of European Musicological Societies (NEMS).

**Rachel Talbot** is Head of the Department of Vocal, Opera and Drama Studies at TU Dublin Conservatoire. Her research interests include eighteenth-century Irish opera and French Art Song in the early twentieth century. She has performed as a recitalist and soloist in oratorio and has directed two student opera productions for TU Dublin.

**Harry White** is Professor of Music at University College Dublin and a Fellow of the Royal Irish Academy of Music. He was inaugural President of the Society for Musicology in Ireland from 2003–2006, and was elected to the Royal Irish Academy in the latter year. His recent publications include *The Musical Discourse of Servitude* (New York, 2020), *The Well-Tempered Festschrift* (Vienna, 2020) and *Music, Migration and European Culture* (Zagreb, 2020), the last of which he edited with Ivano Cavallini and Jolanta Guzy-Pasiak. He is currently writing a monograph entitled *After Long Silence: Imagining Ireland Musically*.



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RECITAL: MUSIC FOR STAGE AND SCREEN  
FRIDAY 10 MARCH AT 7PM

**Sharon Carty** (mezzo-soprano) **Una Hunt** (piano)

**PROGRAMME**

**Johannes Brahms (1833–1897) – Lieder**

*Die Trauernde*

*Anklänge*

*Die Mainacht*

*Von ewiger Liebe*

**William Vincent Wallace (1812–1865)**

*À mon étoile*

*Mélodie irlandaise (Cuishlih ma chree)*

**William Vincent Wallace**

*Say, my heart, can this be love* (H. C. Watson)

**Michael William Balfe (1808–1870)**

*I Dreamt I Dwelt in Marble Halls* (from *The Bohemian Girl*)

**William Vincent Wallace (1812–1865)**

*The Minstrel Boy and Rory O'More*

**Thomas Moore (1779–1852) – Irish Melodies**

*'Tis the Last Rose of Summer*

*Believe Me if All Those Endearing Young Charms*

**Cécile Chaminade (1857–1944) – Mélo­dies**

*Trahison* (Ed. Guinand)

*Mots d'amour* (Ch. Fuster)

*Ronde d'amour* (Ch. Fuster)

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Irish mezzo-soprano **Sharon Carty** is a singer who has firmly established a reputation as a respected interpreter of both early and contemporary works, alongside maintaining a busy schedule in mainstream opera and concert repertoire. She is an alumna of the RIAM Dublin, MDW Vienna, and Oper Frankfurt Young Artist Programme, and is currently an Artistic Partner to Irish National Opera as well as a Creative Associate on the Irish Arts Council pilot 'Creative Schools' scheme.

Regularly praised for her musicality and intelligence, her integrity as an artist and the warmth, clarity and agility of her voice, her opera repertoire includes many of the important lyric and coloratura mezzo-soprano roles, such as Hänsel, Dido, Ruggiero, Dorabella, Cherubino, Ariodante, Orfeo and Sesto. On the concert platform her repertoire spans most of the major sacred concert works, including all the principal works by J. S. Bach as well as *Messiah*, Mozart's great *Mass in C Minor* and a broad song repertoire in addition to numerous chamber music works. She is also a dedicated song recitalist, most recently appearing in performances with pianists Finghin Collins, Jonathan Ware and Graham Johnson.

Career highlights to date include her London and Amsterdam opera debuts with *The Second Violinist* at the Barbican Theatre, and the Muziekgebouw in Amsterdam, her Wexford Festival Opera debut as Lucy Talbot in the European première of William Bolcom's *Dinner at Eight*, the title role in Irish National Opera's critically-acclaimed *Orfeo ed Euridice* and her debut at the Festival dei Due Mondi in Spoleto, Italy, where she premiered a new opera, *Proserpine* by Silvia Colasanti, to critical acclaim.

A regular collaborator with orchestras across Europe, her discography includes *La Traviata* on Naxos DVD with the NDR Radiophilharmonie alongside Thomas Hampson and Marina Rebeka as well as *The Mountebanks* (Gilbert/Ceillier) on CD with the BBC Concert Orchestra. Her most recent CD, a disc of Schubert songs with pianist Jonathan Ware, was released in May 2020.



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As one of Ireland's leading pianists, and through her interest in the music of Irish composers, **Una Hunt** has established a unique position as an artist for the twenty-first century. Her eloquent performances and artistic recordings have given exposure and a new voice to Irish music which was once forgotten and neglected.

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Una has performed in Ireland, Europe and the USA, where her artistry has been received with enthusiasm. She has appeared on many occasions with the major Irish orchestras and has given several first performances of new works. She has also made many appearances in concert and on television with world-renowned flautist James Galway. She is a frequent broadcaster and has produced and presented several ground-breaking programmes and documentaries.



Through her deep commitment to the promotion of Irish arts, Una has spearheaded the new Archive of Irish Composers at the National Library of Ireland. She believes strongly that while it remains scattered across the globe, the music of her countrymen will remain unknown and uncherished. The archive will provide a totally unique and eventually comprehensive collection of historic Irish music which artists can use to expand their repertoire and bring once more in front of audiences in Ireland and farther afield. Her enthusiasm for the re-discovering of lost and forgotten works has led to several rare and unique recordings. Una has master-minded the recording of Ulster pianist / composer Joan Trimble on the NAXOS Marco Polo label and she also released a disc of the complete piano music of E. J. Moeran, an

all but forgotten composer who resided for much of his life at Kenmare, Ireland. This recording is on ASV/ Sanctuary Classics. Her disc *Shower of Pearls*, the music of George Alexander Osborne was released on RTÉ lyric fm's own label.

Una has toured throughout Europe and America with her violinist sister Fionnuala. The duo's highly successful CD *Irish Fantasy* was particularly well received in the US and has resulted in several invitations to tour there in recent years. The Hunt sisters featured on several important broadcasts in the US including an hour-long nationally syndicated programme broadcast to six million people on national public radio. They are among the most popular and frequently broadcast Irish artists on RTÉ lyric fm. Una is a founder member of the Irish piano trio, TRIANTÁN. In addition to their busy performance schedule the trio made a significant contribution as artists-in residence at the Irish World Music Centre, University of Limerick. The other founder members of the Trio are violinist Ruxandra Colan and the cellist Ferenc Szucs.

Una continues to nurture Irish musical talent. She is chairman of the Rhona Marshall Trust and for some years was chairman of the Artane School of Music.

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## SMI COUNCIL, PAST AND PRESENT

### **2021–2024**

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### **2018–2021**

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Professor Yo Tomita  
Professor Harry White MRIA (from 2019)

### **2015–2018**

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Dr Barbara Dignam

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### **2012–2015**

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### **2009–2012**

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Professor Julian Horton  
Gwen Moore  
Dr Michael Murphy  
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Professor Fiona Palmer  
Professor Harry White MRIA

### **2006–2009**

Professor Jan Smaczny (President)  
Dr Michael Murphy (Hon. Secretary)

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Dr Philip Graydon (Hon. Membership Secretary)  
Anne Hyland (Student Representative)  
Dr David Rhodes (Hon. Treasurer)  
Professor Barra Boydell  
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Dr Aileen Dillane  
Dr Paul Everett  
Dr Julian Horton  
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Professor Harry White MRIA

### **2003–2006**

Professor Harry White, MRIA (President)  
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Dr Gareth Cox  
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Dr Paul Everett  
Professor Gerard Gillen  
Dr Anne Leahy†  
Dr Nuala McAllister  
Dr Sarah McCleave  
Professor Mícheál Ó Súilleabháint  
Dr David Rhodes  
Professor Jan Smaczny  
Dr Fintan Vallely

### **Steering Committee, 2002–2003**

Professor Harry White  
Dr Martin Adams  
Dr Barra Boydell  
Dr Lorraine Byrne  
Mrs Hilary M Bracefield†  
Dr Gareth Cox  
Dr Paul Everett  
Professor Gerard Gillen  
Dr Anne Leahy†  
Dr Sarah McCleave  
Dr Christopher Morris  
Professor Mícheál Ó Súilleabháint  
Dr Yolanda Plumley  
Professor Jan Smaczny

† (deceased)

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## THE JOURNAL OF THE SOCIETY FOR MUSICOLOGY IN IRELAND (JSMI)

Founded in 2005, the *Journal of the Society for Musicology in Ireland* is a peer-reviewed, open-access journal embracing all subdisciplines of musicology. To date there have been eighteen annual volumes, comprising forty-three articles, in addition to reviews of books and recordings, and review articles. Late 2023 will see the publication of a special edition to mark the twentieth anniversary of the Society for Musicology in Ireland.

Articles and reviews published in the JSMI enjoy a global reach given the journal's online, open-access status. The Editorial Board welcomes submissions from both established scholars and doctoral students on musicological research in the broadest and most interdisciplinary terms. Subject areas include all genres of music (including classical music, electro-acoustic music, experimental music, all forms of popular music, sound art, Irish music, world musics and studies of new forms of creative practice) and approaches including (but not restricted to) ethnomusicological, historical, interdisciplinary, performance-based or theoretical.

All articles that meet the submission requirements are peer-reviewed by specialist international scholars. Proposals for special themed issues of JSMI are also welcome. Enquiries about the journal may be sent to [jsmi@musicologyireland.com](mailto:jsmi@musicologyireland.com).

**JSMI**

Journal of the  
Society for Musicology in Ireland



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## IRISH MUSICAL STUDIES (IMS)

### Series Editors

Lorraine Byrne Bodley (Maynooth University)

Harry White (University College Dublin)

*Irish Musical Studies* is a series of collected volumes and monographs designed to comprehend the plurality of Irish music across history and in the present moment. The series was originally published by Irish Academic Press (1990–1995) and subsequently by Four Courts Press (1996–2019) under the general editorship of Gerard Gillen and Harry White. In 2020 the series was reconstituted under the imprint of Boydell & Brewer, with Lorraine Byrne Bodley and Harry White as general editors. *Irish Musical Studies* is published in association with the Society for Musicology in Ireland. The first volume in the new series is *Women and Music in Ireland* (2022), edited by Jennifer O'Connor-Madsen, Laura Watson and Ita Beausang. The second volume, *The Choral Foundation of the Chapel Royal, Dublin Castle* by David O'Shea, will be published in 2023.

*Irish Musical Studies* seeks to understand Irish musical practice not only as an expression of Irish, British and North American cultural history, but as an art form whose identity and meaning have been shaped, determined and sometimes silenced by political, religious and social forces from the middle ages to the present day. The series also seeks to enlist archival, biographical, cultural and gender studies, in addition to studies in popular culture, ethnology and film studies in order to deepen the scholarly reception of music as a primary signature and preoccupation of Irish identity in a host of historical and global contexts. Although volumes in the series are clearly addressed to a wide academic constituency of music history and musicology, the series also intends to publish monographs and collections which speak to a more general readership in Irish studies.

*For more information or to submit a manuscript or proposal, please contact:*

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# ACKNOWLEDGEMENTS

## **Programme and Organising Committee**

John O'Flynn (Chair)  
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Wolfgang Marx  
James Denis Mc Glynn  
Maria McHale  
Hannah Millington  
Laura Watson  
Bryan Whitelaw

## **Programme Booklet**

Hannah Millington

## **Promotional Material Design**

Bryan Whitelaw

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Ken McCarthy, NTUTORR SETU Lead

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