

NEWSLETTER

Issue 2, January 2018

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PRESIDENT'S ADDRESS

For the SMI/ICTM-IE Postgraduate Meeting in Maynooth University on 19–20 January 2018 we have a number of exciting events planned. These include what have now become annual events such as the Careers Forum (led by our student rep. Bláithín Duggan) which this year will consider careers in and beyond the Academy for PhD students in musicology. To support our graduate students' professional development, we are funding a special two-day workshop on public speaking on 8–9 January that will help graduates put into practice new skills acquired. This course, tailor-made for musicologists, will be given by the award-winning teacher of public speaking, Fiona O'Meara. The course has generated much interest and places have been fully filled. Other highlights of the SMI/ICTM-IE Postgraduate Conference include a short 30-minute presentation on Friday afternoon, 19 January, of The Irish Traditional Music Archive: LITMUS Project and Research Resources given by Dr Lynnsey Weissenberger (Marie

Skłodowska-Curie Fellow) and Treasa Harkin (Governance & Images Officer). Following the keynote address given by Professor Amanda Bayley (Bath Spa University) on Saturday, 20 January, on 'Creative and interactive processes in cross-cultural collaborations', the Alison Dunlop Graduate Prize, established by our council, will be awarded at the closing reception. I encourage all who come to the Maynooth conference to support our students and attend as many of these special events as possible.

2016–17 was a very busy year for the SMI. The sheer number and variety of conferences and events that the SMI has promoted and supported this year – which are documented in this newsletter – are proof positive of the vibrancy of musical research in Ireland.

Apart from some external funding secured through an Irish Research Council New Foundations Scholarship (for the Public Musicology event) and Maynooth University Research Office (for the 2018 postgraduate conference), we

are dependent on membership fees to support the exciting initiatives that you, our members, are continually developing. As a scholarly society, our focus must stay squarely on our stated mission, to represent our discipline on behalf of our members, on whose active participation we depend. Your membership fees help support the numerous services offered by the SMI and give you the opportunity to contribute to your discipline's well-being. We urge you both to continue your membership and to encourage colleagues and students to join our society. A complete list of members' benefits can be found at: <http://www.musicologyireland.com/membership-benefits-0>

I wish to acknowledge all that has been achieved this year by the SMI council, which works not for itself but for the entire SMI membership. The SMI is a learned body, but it is also a member-led body. The council, elected by members, is a dedicated, hard-working, creative team, which gives freely of its time and expertise. As a council we have a panel of strengths and we have been

working hard to position ourselves as an innovative, and engaged society.

Over the past year my time as President and our time as a council has been occupied with realising the aims of our society, and establishing numerous initiatives. To quote our constitution, the main object for which the SMI is established is 'for the advancement of education, specifically in the field of musicology, and to promote and foster musical scholarship in all its forms throughout Ireland, north and south by organising annual conferences, generating publications, and maintaining a website which contains relevant expert resources which are freely, and publicly available'. In striving to realise these aims, and seeking new ways in which the SMI can expand and develop, the length of our agendas of two-hour meetings has grown. One of the first initiatives we discussed as a council was an archives policy based on recommendations of good practice. In addition to the existing paper archive, Michael Murphy has now created a valuable electronic archive of SMI material to preserve the activities of the society.

We have also worked hard at enhanced communication with you, our members, via Facebook, Twitter, and annual surveys. Many of the very helpful suggestions made about the jobs vacancies page; ways to represent graduate students, and increase their participation have been acted

on by our student rep. We were delighted to receive such positive feedback about the inclusive nature of the society at annual plenary conferences; improvements to the website; graduate events; and the establishment and continuation of this annual SMI e-newsletter, on which its founder and editor, Majella Boland, has worked tirelessly.

We also take great pride in our graduates who have committed themselves to musicology and many of the initiatives we have introduced – such as the Careers Forum, Critical Skills Study Group, and Presentation Workshop – have been founded with a view to supporting them.

In addition to all the new links which have been created on our website – on Advertised Vacancies; Conference Chairing and Planning; Honorary and Corresponding Members; Members' Publications; Research Networks, SMI Study Groups to name but a few – Barbara Dignam has given hours of her time backing up the SMI website and databases and installing a new version of Drupal to ensure the site is performing more efficiently, and is fully accessible. The latency issue – which arose last year through making so many relevant expert resources freely and publicly available – has now been fully alleviated. We have changed our service provider DigiWeb to a Dublin-based provider, Spiral, and invested in the services of Drupal Expert, Peter Lindstrom,

to restore, migrate the site to a new server, update the site's security with Captcha, and also the e-commerce module Ubercart which governs the setting up of new accounts. The website is fully functioning – including enhanced online payment facilities – and we are currently looking at a number of ways of optimising it for future councils, including video clips, and podcasts as suggested in the survey.

We are also continuing to reach out to various learned and scholarly societies in Ireland. In addition to the SMI Council's Response to the National Council for Curriculum and Assessment Draft Document on Music for Junior Certificate, Laura Watson was one of our bridge-builders, attending a one-day workshop in the Hilton Hotel, Kilmainham in Dublin last April. I have been representing musicology on the RIA Culture and Heritage Committee, which is in direct discussion with the Creative Ireland Forum. I represented our discipline at the Creative Ireland Forum in Dublin Castle on 13 December 2017. Speakers included An Taoiseach, Leo Varadkar, TD and the EU Commissioner for Education, Youth and Sport, Tibor Navracsics. In response to the Creative Ireland Forum, I have been invited to write a short paper on music in collaboration with the SMI council, which will be one of a series of three papers on culture and heritage published by the Royal Irish Academy in

2018. It is an excellent opportunity to represent our discipline.

While we are working hard for musicology in Ireland, we are also endeavouring to maintain a more diverse, and globally engaged society, and one of the ways in which we have done this is through the establishment of Corresponding Members, and Honorary Members who have given an extraordinary contribution to the development of musicology in Ireland. This year we were delighted to honour Larry Todd (Duke University); Katharina Udhe (Valparaiso University); Harald and Sharon Krebs (University of Victoria); John Rink (University of Cambridge); John Butt (University of Glasgow), all of whom have given so generously to the SMI on their many visits

We were delighted to welcome to the Public Musicology International Symposium: Prof. Simon McVeigh, Professor of Music at Goldsmiths, University of London and incoming President of the Royal Musical Association, and Prof. Julian Horton, Professor of Music at Durham University and President of the Society for Music Analysis. Prof. Robert Hatten, President of the Society for Music Theory, gave his services to the Royal Irish Academy of Music as Extern Examiner on the DMusPerf Programme and during his visit launched two publications in the Royal Irish Academy by

SMI and SMA Presidents, Lorraine Byrne Bodley and Julian Horton. The active involvement of the Presidents of the RMA, SMA, and SMT in SMI research-related activities is a rich reminder of how much we have to offer each other. I am proud to represent the SMI in national and international forums; it has been very rewarding to witness the esteem in which international scholars hold the SMI. We are an all-island society, known for excellence and also the warmth of our welcome. We do great work, and our activities – from publishing to stimulating debate – are highly appreciated worldwide.

Over the past few weeks I have also been involved in talks with Fáilte Ireland about ways in which they can support our international outreach programme. In response to these discussions Fáilte Ireland's Business Tourism Unit has offered to support a conference ambassador interested in making a bid to host IMS 2027 Congress in Ireland. Services they will provide include site-inspection hosting as well as bid-documentation preparation, and presentation (including financial funding to cover any cost involved in producing such a bid, and travel incurred to present the bid overseas if required). If Ireland is successful in its bid to host IMS 2027, Fáilte Ireland will provide a financial contribution towards the operations/marketing of the conference of €20 per

international delegate. They are also willing to offer practical support such as introducing the conference organiser to a regional convention bureau which offers a complimentary accommodation and venue search. If any university or a number of institutions are interested in coming together to host this landmark event in Ireland, please contact me so the SMI can support you, and I can put you in direct contact with the relevant officers in Fáilte Ireland. More information can be found on: <https://www.meetinireland.com/conferences/ambassador-programme>

The guidelines and application for Fáilte Ireland's financial support can be found on: <https://www.meetinireland.com/supports/financial-supports>

In the past year members of the SMI council have engaged in substantial and ongoing discussion about how the current climate has affected our discipline, and how we might best respond in a way that reaffirms our commitment to music education, and scholarship. This is crucial in challenging times where the perception of music and the humanities in general has changed within the Academy. With falling numbers on music courses, and increased numbers enrolling on business and engineering programmes, it is increasingly urgent to articulate the importance of what we do both within and beyond the Academy. One of the steps we took towards

addressing the public perception of our discipline in 2017 was organising the Public Musicology International Symposium in the National Concert Hall, where each of the 11 scholars gathered argued for the cultural significance of musicology, and for a more encompassing and nuanced appreciation of the musicologist's role. The symposium unveiled how much work is being done by members in this area, and acted as a powerful reminder to us that we all have an abiding responsibility to actively involve ourselves in public understanding of our discipline, and to prepare for a better future for musicology in Ireland and internationally.

On that note I want to thank everyone who is doing such great work on behalf of the SMI, and to each and every one of you for sharing your research at our conferences and engaging with us. The legacy of musicology in Ireland is already profound and encouraging. We all have a duty to protect, nurture, and develop it.



Yvonne Joyce Jolley

POSTGRADUATE CORNER

NEW SMI STUDENT

REPRESENTATIVE

In April 2017, Bláithín Duggan was nominated SMI Student Representative. Bláithín is a PhD student in Trinity College Dublin and replaces Anja Bunzel who served on council from 2014 to 2017; Anja graduated with a doctoral degree in September 2017. The SMI council would like to thank Anja for her work as student rep. and to welcome Bláithín Duggan for the final year of our term.

Majella Boland

ALISON DUNLOP GRADUATE

PRIZE

The Alison Dunlop Graduate Prize will be inaugurated at the SMI/ICTM-IE postgraduate conference in January 2018. The prize is in memory of the Irish musicologist Dr Alison Dunlop (1985–2013), a gifted graduate of Queen's University Belfast and author of *The Life and Works of Gottlieb Muffat, 1690–1770*. The SMI council would like to express its gratitude to Alison's parents who will be in attendance for this event.

The prize will be awarded biennially by the SMI for the most distinguished master's thesis on any musicological topic submitted within the past two academic years as part of a taught-course master's degree at an institution in the Republic of Ireland or Northern Ireland.

Each institution nominated one master's thesis based on

internal selection and submitted it in electronic format (PDF) to the prize committee. For the 2017–18 competition, the nominated thesis must have been submitted for examination during either the 2015–16 or 2016–17 academic year. Thanks to the generosity of Walter and Rowena Dunlop, the prize money committed by the SMI has been doubled. The results for the 2017–18 competition are as follows:

First prize (€350): Cathal Twomey (MU; supervisor: Dr Estelle Murphy), 'Musico-Poetic Structures and Vocal Style in William Boyce's Solomon'.

Second prize (€150): Helen Gubbins (UCD; supervisor: Dr Jaime Jones), 'Encoding Authenticity in Radio Music: Renfro Valley Barn Dance and Kentucky Folk Music'.

Christopher Morris

SMI POSTGRADUATE CONFERENCE

Each year approximately forty postgraduate music students from all over Ireland and abroad present their research at the annual SMI postgraduate conference which joined forces with ICTM-IE in 2016. The programme booklets bear testimony to the diverse range of research interests within the SMI and ICTM student community. Among others, these include historically informed analyses centring on biography, performance, and compositional aesthetics; music and music-making as

socio-cultural practice all over the world; the intersections between music and society, culture, politics, media, community, and disability studies; cross- and interdisciplinary projects incorporating gender studies, sports, philosophy, literary and sound studies, economy, ecology, and theology, technology, organology; and empirical approaches to music programming, broadcasting, marketing, and music in the public sphere. The topics listed here reflect an almost unlimited range of individual expertise nurtured within our student community. They also allude to the possibility of generating a fascinating pool of collective wisdom when students come together and exchange ideas. We encourage all postgraduate students to join the SMI community.

Bláithín Duggan

CRITICAL TEXTS STUDY GROUP

In order to enable a more frequent exchange of ideas between students across the colleges and sub-disciplines outside of the context of a conference, the SMI Postgraduate Study Group was formed in the spring term 2017. The first semester saw interesting discussions of key texts on musical performance, and the media, music as cultural practice, popular music, musicology, and cultural theory.

We are delighted to announce that the next series of Critical Text Study Group meetings will commence in February 2018, in the Royal Irish

Academy of Music. The RIAM have kindly continued to facilitate the SMI meetings for 2018. The dates are 7 February and 7 March (18:30–20:30); 4 April, 2 May, and 6 June (18:00–20:00).

To support these meetings further, a Facebook group has been set up which will act as a platform for sharing ideas and following up on the discussions:

<https://www.facebook.com/groups/178384566067905/>

It will also ensure that those who cannot attend all group meetings will be able to partake in, and follow the discussions remotely, as well as get access to suggested secondary literature around the topics discussed. Last year's study group facilitated interesting and dynamic discussions, and we look forward to seeing you all at the 2018 study group meetings.

Anja Bunzel & Bláithín Duggan

CAREERS FORUM

The interest in music studies has increased immensely in recent years, while academic job opportunities have remained as scarce as ever. Thus, career perspectives for music graduates go far beyond the areas of academia and research in traditional fields. In order to shed light on possible career paths for music graduates a careers forum was established in January 2016.

The Second SMI Careers Forum, hosted by UCD, took place on 10 December 2016 as

part of the Annual SMI Postgraduate Conference, jointly organised with the ICTM Ireland branch. The aim of the forum was to shed light on thesis completion and publication procedures within the broad fields of music studies. A summary of the key points is available here:

<http://www.musicologyireland.com/careers-forum>



Careers Forum discussion UCD December 2016. From left to right, Stephanie Ford, Jaime Jones, Áine Mangaoang, Christopher Morris, and Paul Everett.

The 2018 forum, entitled 'Post-PhD: Career Opportunities Inside and Outside the Academy,' intends to build upon the 2016 discussions (January 2016 TCD, December 2016 UCD). Speakers have been invited from both academic and professional careers and will include: Patricia Flynn (DCU), John O'Flynn (DCU), Kevin O'Brien (Music Generation), Orlaith Tunney (Careers Advisory Service, TCD), and Anaïs Verhulst (Resonant Centre for Musical Heritage, Belgium). We hope that the forum will provide a brief insight into the many different career paths that a music degree offers to students.

Anja Bunzel & Bláithín Duggan

THE MUSICOLOGY REVIEW

In December 2016, the postgraduate journal, *The Musicology Review*, changed its forum from a printed journal to an online open-access resource. All nine issues can be found here:

<https://www.themusicologyreview.com/>

CHMHE UNDERGRADUATE MUSICOLOGY COMPETITION RESULTS

The results of the Eleventh CHMHE Undergraduate Musicology Competition are as follows:

First place: James McGlynn, University College Cork, with a thesis entitled 'Scoring Realities: Sonically Conveying Narrative, Temporality and Characterisation in HBO's *Westworld* (2016)', supervised by Danijela Kulezic-Wilson.

Second place: Ellie McGinley, Dundalk Institute of Technology, with a thesis entitled 'From the Periphery to the Forefront: an Investigation of the Processes of Revival in the Donegal Fiddle Tradition and its impact on perception', supervised by Sean Keegan.

Third place: Marie Edmonds, Mary Immaculate College, with a thesis entitled 'The Significance of Traditional Music to the Ewe Community of South-Eastern Ghana', supervised by Paul Collins.

Many congratulations to these students and their supervisors. CHMHE is particularly grateful to this year's jury, Denise Neary (Royal Irish Academy of

Music), and J. Griffith Rollefson (University College Cork). The prize-winners have been invited to present papers at the joint SMI/ ICTM-IE Postgraduate Conference at Maynooth University, 19–20 January 2018.

Adèle Commins

AN APPRECIATION

The world of musicology in Ireland suffered a painful blow on 5 October 2007 with the untimely passing of Dr Anne Leahy. A performance of Bach's B Minor Mass took place just one month after that at a symposium on the Mass held at Queen's University Belfast. The first anniversary was marked by another performance and a further performance in her memory took place on 19 November 2017. The proceeds of the concert on her first anniversary, and the royalties from her book on the Leipzig Chorales, have established a scholarship fund to enable postgraduate students at the DIT Conservatory to undertake travel to pursue their research – this is exactly what she would have wanted. Anne's next project was to have been a book addressing the B Minor Mass.

Anne's insatiable enthusiasm for music in general, and the music of Bach in particular, inspired many classes of students at the Conservatory and at Maynooth University. Only the very brave dared miss her meticulously prepared lectures. Her direct approach to student discipline included

locking the lecture room door as she commenced her presentation so that latecomers did not disturb those who had wisely arrived on time. Students knew that they had to earn Anne's respect. It took some a little while to realise that but when they had convinced her of their good intent and industry, they received the most generous attention of a strict but kindly tutor – there are echoes of Bach in that.

Anne was well known to musicians and concert-goers through her involvement in so many ventures in Dublin and further afield. Her very individualistic and challenging programme notes for the annual Bach cantata series at St Ann's Church, Dawson Street, her stewardship of the organ in St Michael's Church, Dún Laoghaire and its long-running recital series and her participation in many national and international academic conferences are still remembered. Anne's boundless energy and enthusiasm live on through the careers of her numerous students.

Even after ten years many of us think of Anne almost every day. When I am attending meetings at the Conservatory I frequently quip 'What would Anne have to say about that?' – I often dread to think what the answer might be!

As we celebrate and remember Anne's life, we can best commemorate her by emulating her endless



generosity and enthusiasm in the promotion of all aspects of art and music. Those of us who had the privilege of knowing Anne will continue to be enriched by that experience until we join her again.

Kerry Houston

IRISH COMPOSERS

REMEMBERED

DISCOVERING INA BOYLE

Less than a month after the successful crowdfunding project, 'Discovering Ina Boyle', seven of her orchestral works were recorded for a CD by the BBC Concert Orchestra, conducted by Ronald Corp, with two young soloists, Benjamin Baker (violin), and Nadège Rochat (cello).

The recording was held over three days in the BBC studio at Watford. It included the 'Glencree' symphony, the violin concerto, Overture for orchestra, *Colin Clout* and *Wildgeese*. Two other works, *A Sea Song* (1919) and *Psalm* (1927), had never been performed. The orchestra obviously loved the various works and wondered why they had never heard of Ina Boyle before. In fact, it was not the first time that her music was played by a BBC orchestra. In 1935 her violin concerto was rehearsed in BBC London but it was never broadcast. Fifty-

one years after her death the music of a forgotten woman composer will be heard at last when the CD is launched in the Wigmore Hall on International Women's Day, 8 March 2018, which also happens to be Ina Boyle's birthday. The scores and parts, which were typeset and edited by Sarah Burn and Emma O'Keeffe, will be available for future performance from the Contemporary Music Centre. Thanks to all in SMI who supported the project.

Ita Beausang

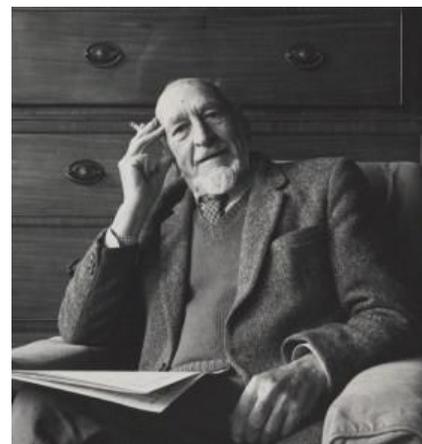


Ina Boyle (1889-1967)

BOYDELL CENTENARY

March 2017 marked the centenary of the birth of one of Ireland's major twentieth-century composers, Brian Boydell. In celebration of the significant role he played in Irish musical and cultural life, the Brian Boydell Centenary Conference was held on 23 and 24 June in the Royal Irish Academy of Music and Trinity Long Room Hub Arts & Humanities Research Institute. The conference reappraised

Boydell's numerous contributions as composer, musicologist, broadcaster, performer, adjudicator, public lecturer, singing teacher, and agitator for music with a varied programme including a lunchtime recital by the DIT Harp Ensemble, lecture-recitals on Boydell's writing for both solo harp and voice, papers on Boydell's contributions to musicology, composition, advocacy, and education, a roundtable discussion of Boydell's legacy, a guest lecture on Boydell's own paintings of the 1940s presented by Peter Murray, a video message from former President Mary Robinson, a keynote address delivered by Brian's son Prof. Barra Boydell, a score launch, a special screening of Anne Makower's 1997 documentary *All My Enthusiasms*, and a celebratory concert featuring some of



2017 is the centenary of the birth of composer Brian Boydell.

Ireland's most distinguished performers including ConTempo Quartet, John Feeley, Sylvia O'Brien, Martin O'Leary, William Dowdall, and Cliona Doris.

Barbara Dignam

2016/17 SMI EVENTS

THE PUBLIC MUSICOLOGY INTERNATIONAL SYMPOSIUM

The Public Musicology International Symposium, organised by the SMI and in association with the Society for Music Analysis, took place in The Kevin Barry Recital Room in the National Concert Hall, Dublin on 26 April 2017. This one-day symposium featured eleven international guest speakers, who explored a diverse range of public musicology topics: concert curation, public musicology in Ireland, music theory, community-based projects and musicology in the media.

The symposium programme, which commenced with a welcome address from the SMI president, Dr Lorraine Byrne Bodley, comprised three sessions and concluded with a round-table session.



Deirdre Ní Chonghaile speaking at the Symposium: fellow speakers Aidan Thomson and Alexandra Buckle also in the photo.

Our keynote speaker, Prof. Christopher H. Gibbs, James H. Ottaway Junior Professor of Music and Co-Artistic Director of Bard Music Festival, discussed the nature and evolution of concert programming from the nineteenth century through to the present day.



Keynote speaker Christopher H. Gibbs (r) and founding president of the SMI Harry White (l) at the reception.

The location of the symposium in the National Concert Hall was key in attracting an eclectic audience, where the relationship between musicology and wider musical life could be explored in a new milieu. The symposium provided the opportunity for new discourses between musicologists, performers, academics in the humanities, composers, students, music pedagogues, media professionals, and members of the music industry.



Audience members at the Public Musicology International Symposium, April 2017.

We were delighted to welcome to the symposium: Prof. Simon McVeigh, professor of Music at Goldsmiths, University of London, incoming President of the RMA. The active involvement of the Presidents of the RMA and SMA in the SMI Public Musicology symposium is an example of how the SMI has reached out to other scholarly societies

both nationally and internationally

Barbara Strahan

FIFTEENTH ANNUAL PLENARY CONFERENCE, QUB

The Fifteenth Annual Plenary Conference of the Society for Musicology in Ireland was held at Queen's University Belfast on 16–18 June 2017.

92 delegates attended, and a total of 75 papers were presented in 26 sessions. Encouragingly, about a third of the papers were given by delegates who had not previously spoken at an SMI conference, many of whom are based in the US. The keynote lecture, 'Playing with History Yet Again', was given by John Butt (Gardiner Professor of Music, University of Glasgow), whose support throughout the conference was greatly appreciated. The conference also featured a plenary lecture by Dr Sarah McCleave and Dr Tríona O'Hanlon (both Queen's University Belfast), titled 'The European Response to Thomas Moore's *Lalla Rookh*', and a concert of Thomas Moore settings and other music inspired by Moore, which featured students and staff from Queen's University Belfast, and the DIT Conservatory of Music and Drama. Both this lecture and the concert formed part of the EU Horizon 2020-funded project, ERIN (Europe's Reception of the *Irish Melodies* and *National Airs*: Thomas Moore in Europe). I am grateful for the hard work of the conference and programme committees, and for the committed team of

postgraduate students who assisted during the conference itself.

Aidan Thomson

FIRST SMI/ICTM-IE POSTGRADUATE CONFERENCE 2016

The first joint-postgraduate conference of the Irish National Committee of the International Council for Traditional Music and the Society for Musicology in Ireland took place on 9–10 December 2016 in University College Dublin. Without a specific theme, the conference provided all postgraduate students – regardless of their research topic – the opportunity to present their work amongst peers. The call for papers received an enthusiastic response from students from Ireland, the United Kingdom, Germany, and Canada. This resulted in the selection of 36 speakers, grouped into 12 sessions, on versatile topics ranging from cultural representation and identity in music, musical instruments, and new theoretical approaches, to music and technology, song, and musical analysis. To encourage interdisciplinary thinking and the interaction between musicologists and ethnomusicologists, papers were grouped together according to common themes, while consciously combining the different disciplines.

With this interdisciplinary discussion in mind, the conference team welcomed the early music scholar, Prof. David Burn from the University

of Leuven, Belgium, as the keynote speaker. His keynote address, entitled 'A New Fifteenth-Century Songbook', shed light on a previously unknown French chansonnier that was discovered in its original condition in December 2015. Highlighting the uniqueness of such a discovery, Prof. Burn discussed the methods involved in coming to terms with such a new musical source and the consequent remapping of the known repertoire of the music of that period. He concluded the presentation with some general remarks concerning the relationship between historical knowledge and surviving source materials, and how these two may inform each other; a valuable remark for all researchers in both the disciplines of musicology and ethnomusicology. We look forward to continuing this interdisciplinary dialogue during the second Joint SMI/ICTM-IE Annual Postgraduate Conference in Maynooth University in January 2018.

Anaïs Verhulst

CALL FOR PAPERS

CIT CORK SCHOOL OF MUSIC, 15–17 JUNE 2018

The Sixteenth Annual Plenary Conference of the Society for Musicology in Ireland/Aontas Ceoleolaíochta na hÉireann, will be hosted by Cork Institute of Technology, Cork School of Music, on 15–17 June 2018. Prof. Peter Franklin (Emeritus Fellow, St Catherine's College, University of Oxford) will deliver the keynote lecture.

Proposals from all areas of musicology and related music studies are invited for the following: individual papers; themed-panel sessions (comprising 3 individual papers); roundtable sessions (up to 6 people, each presenting a position paper, followed by a discussion); lecture recitals; and poster presentations.

Individual papers and papers in themed-panel sessions will be 20 minutes in length, followed by 10 minutes of discussion. Roundtable sessions should not exceed 90 minutes, including time for discussion. Lecture recitals should be 30 minutes in length, including time for discussion. The programme committee welcomes poster presentations, and aims to include scheduled question-answer sessions on current projects (postgraduate research, collaborative research projects or other research projects) in its overall programme.

Abstracts for all individual papers should not exceed 300 words. In the case of themed-panel sessions and roundtable sessions, there should be an abstract for the whole session (maximum 300 words) plus an abstract for each individual speaker (maximum 300 words each), and should be submitted as a single document.

Proposals for poster presentations should contain an outline of the project (maximum 300 words), and

there should be an indication of who would represent the project at the conference.

Abstracts should include: title of the paper and/or session; name, contact details, and affiliation of the speaker(s) (and, in the case of themed-panel sessions and roundtable sessions, the panel convener); brief biography of the speaker(s) (maximum 100 words per speaker); and an indication of equipment that is required.

The deadline for receipt of abstracts is Monday, 19 February 2018. These should be sent as a Word file to the conference email address: smiconference2018@gmail.com The programme committee will endeavour to notify all proposers of abstracts of their decision by Monday, 5 March 2018. Any queries regarding the submission process should be sent to the above email address.

Programme Committee:
Róisín Maher (CIT Cork School of Music);
Susan O'Regan (CIT Cork School of Music);
Ruth Stanley (CIT Cork School of Music);
Aidan Thomson (Queen's University Belfast).

Ruth Stanley

FORTHCOMING EVENTS

SMI/ ASSOCIATED SMI

CONFERENCES/ SYMPOSIA

SMI/ICTM-IE Postgraduate Conference, 19–20 January 2018, Maynooth University;
Sixteenth Annual Plenary

Conference of the Society for Musicology in Ireland, 15–17 June 2018, Cork School of Music;
Second Symposium of the LGBTQ+ Music Study Group: 'Queerness, Voice Embodiment', 20–21 April 2018, Maynooth University.

RECENT EVENTS

SMI/ASSOCIATED SMI

CONFERENCES/SYMPOSIA SINCE NOVEMBER 2016

'Sounding Out the Space: An International Conference on the Spatiality of Sound', 2–4 November 2017;
Brian Boydell Centenary Conference, 23–24 June 2017;
Fifteenth Annual Plenary Conference of the Society for Musicology in Ireland', 16–18 June 2017;
SMI Public Musicology International Symposium, 26 April 2017;
Embodied Monologues, 31 March 2017;
International Guitar Symposium, 27 January 2017;
SMI/ICTM-IE, Postgraduate Conference, 9–10 December 2016;
LGBTQ+ Music Study Group established 2016;
Harrison Medal Award, November 2016.

Last September the Royal Irish Academy of Music hosted the second Doctors in Performance Conference, organised by Denise Neary, as part of an ongoing collaboration between the RIAM, the Sibelius Academy at the University of the Arts Helsinki, and the Lithuanian Academy of Music and Theatre. The conference is a

biennial event of music performance and artistic research which attracts scholars from around the world. The meeting presented 2 keynote performances, 13 recitals, 20 lecture recitals, and 10 paper presentations, and was attended by 105 delegates from 14 countries. Several contributions made by members of the SMI included the keynote lecture recitals on 'Bach's Well-Tempered Clavier – adding the temperament of time' presented by honorary members, Prof. John Butt OBE (Gardiner Professor of Music, University of Glasgow) and 'Humour and Tragedy in the Beethoven Piano Sonatas' by John O'Connor (Shenandoah University, Virginia, USA). Further events embracing musicology and performance included the Stanford Festival, 7–9 October 2017 organised by Adèle Commins with lectures given by Jeremy Dibble (University of Durham) and Colleen Ferguson (University of Eastern Kentucky) on Stanford's String Quartets and Stanford's Irish Politics; Sean Hanily on Stanford's 'Irish' Music and Adèle Commins on Stanford's involvement with the Feis Ceoil. All events took place in St Stephen's Church – Pepper Canister Church, St Patrick's Cathedral, Christ Church Cathedral, and Trinity College Chapel. While the performances primarily included Stanford's works for organ, choral music, and sacred music, the weekend also featured performances of works for violin and piano by

Stanford, and a number of his contemporaries.

The Spring Series Recollections of Ireland offered a similar symbiosis of scholarship and performance, and showcased the research and publications of SMI members, Una Hunt, Jennifer O'Connor, Axel Klein, and Clare McCague along with the world premières of music recovered from the collections at the National Library of Ireland, and The National Archive of Irish Composers.

The first SMI/ICTM-IE Postgraduate Conference organised by Anaïs Verhulst and Nicholas Cooper, at the UCD School of Music, 9–10 December 2016, was a collaboration of two societies spearheaded by Wolfgang Marx. Among the highlights of the conference were a keynote address by Prof. David Burn (Leuven), 'A New Fifteenth-Century Songbook' and the launch of the first online edition of *Musicology Review* (Issue 9) edited by John Millar and Simon Nugent (UCD School of Music).

Six weeks later the DIT International Guitar Symposium on 27 January 2017, organised by Eoin Flood, was a rich reflection of the growing interest in guitar performance and new research in the classical guitar community in Ireland. With guests including keynote speaker Prof. Christopher Page (University of Cambridge), international performer Craig Ogden, and a treasure trove of topics explored, from Britten's

Nocturnal after John Dowland to 'The guitar in Restoration Britain, 1660–1690', from John Buckley's Guitar Sonata No. 1 to African influence on Leo Brouwer's guitar studies, the conference was a good omen of more to follow.

Francesca Placanica, chair of one of our research networks, *Embodied Monologues*, organised a series of research events concluding with a symposium on 31 March 2017 at Maynooth University. In addition to individual presentations, multimedia posters, and lecture-recitals, the event featured a performance keynote address by Catherine Laws (University of York, Orpheus Institute), and an interactive keynote talk and workshop on somatics and breathing by Róisín O'Gorman (University College Cork). The conference was one of the first to explore solo performance in performing arts, dance, and music theatre as an independent field of inquiry, embracing perspectives as diverse as psychoanalysis and anthropology.

The new LGBTQ+ Music Study Group is one of many research projects the SMI has supported this year. It was established by Danielle Sofer in 2016 with the support of professional bodies throughout the UK and Ireland, including the Royal Musical Association (RMA), the British Forum for Ethnomusicology (BFE), the Society for Musicology in Ireland (SMI), and the UK &

Ireland branch of the International Association for the Study of Popular Music (IASPM). The group's mission is to promote academic inquiry into issues of gender and sexuality in the study of music, and to support scholars who research such issues across disciplinary and national boundaries. Through symposia, regular reading group meetings, online networks, and an active presence at international conferences, they seek to advance academic and public understanding of issues including, but not limited to, those surrounding gender, sexuality, queer theory, and feminism in the study of music. Among the many activities the group hosted this year was a symposium 'Music, Queer, Intersections' at Edge Hill University (nr. Liverpool) 26–27 May 2017, in collaboration with the Liverpool Sound City Music Festival. The group has plans to begin a mentoring programme that will pair more experienced scholars with scholars earlier in their career or studies.

One week after our very successful plenary conference, the Brian Boydell Centenary Conference, organised by Barbara Dignam took place on 23–24 June 2017 at Trinity Long Room Hub in collaboration with the RIAM. The conference featured numerous paper presentations and lecture recitals on various aspects of Boydell's contributions to musical life in Ireland, many of which will be

developed in a volume of centenary essays for publication.

Most recently, 'Sounding Out the Space: an International Conference on the Spatiality of Sound', took place on 2–4 November 2017, in DIT Grangegorman Campus, chaired by Adrian Smith. The conference brought together sound artists, visual artists, composers, and academic researchers in an interdisciplinary environment to investigate this concept across different fields of artistic practice, and 120 submissions were received. American artist and composer, Bill Fontana, and Belgian artist, writer, and theorist, Brandon LaBelle, delivered the keynote speeches. The conference featured two concerts in collaboration with the Spatial Music Collective.

Lorraine Byrne Bodley

SEMINAR AND WORKSHOP IN MUSIC THEORY AND ANALYSIS IN INDIA

Irish and Ireland-based SMI members may be interested to learn of Karishmeh Felfeli-Crawford's education and outreach project at the Cantabile Institute in Pune, India which is also the centre for Trinity College London grade and diploma examinations. The seminar and workshop featured the transmission of high-level music theoretical knowledge (especially Schenkerian analysis) to a large group of talented pianists from various parts of India who were unfamiliar with the very

concepts of musicology and music analysis. By providing a detailed introduction to both subjects through Bach, followed by a workshop component which focused on three case studies (Bach, Scarlatti, Ives), a template for subaltern musicology, a term coined by Karishmeh, was provided to describe the usage of first-world (in this case, Irish-British) music academic knowledge to empower and enable third-world musicians trained in Western classical music so that they may one day be able to be a part of Irish/British academia, and organisations like the SMI.

Karishmeh Felfeli-Crawford

CORRESPONDING MEMBERS 2016–17

Larry Todd (Duke University); Katharian Udhe (Valparaiso University); Harald Krebs (University of Victoria); Sharon Krebs (University of Victoria); John Rink (University of Cambridge); John Butt (University of Glasgow).

GRANTS AND AWARDS

RECIPIENTS

Since 2016 there have been seven recipients of the SMI postgraduate student/independent scholars grants: Aoife Ní Drisceoil (Maynooth University) for her research on presence and spectatorship in mediatised opera; Sarah Busfield (Trinity College Dublin) to deliver a presentation on musical representation of death on the Shakespearean stage at an international conference; Liam Cagney (independent scholar)

for his research on spectralist composer Tristan Murail; David Rhodes (independent scholar) for his research on eighteenth-century Dublin royal court odes; Maria Byrne (Maynooth University) for an international conference presentation on Harry Hardy and the Royal Irish Constabulary Band; Damian Evans (DIT) to undertake research at the British National Jazz Archives for a postdoctoral project on Irish jazz in both its contemporaneous and historical settings; and Judith Wiemers (QUB) for her conference presentation at the RMA Twentieth-Century Operetta Study Day. Her talk was titled 'American Motifs in the Operettas of Paul Abraham.'

The Grants Committee is delighted to support postgraduates and independent scholars in their research endeavours. We encourage all eligible SMI members to note the March and September deadlines – please check the SMI website for up-to-date information on submission deadlines – and to apply for funding where appropriate. Applications should be submitted to Laura Watson via email:

laura.watson@mu.ie

Laura Watson

SMI LIBRARY

The library of the Society for Musicology in Ireland is housed in the library of the DIT Conservatory of Music & Drama Rathmines, and represents the initial stages in

development of a reference library for musicologists in Ireland. It was inaugurated in 2012 with the donation by Prof. Barra Boydell of part of his personal collection, and continuously receives donations from other SMI members.

This reference collection is open for consultation by members of the SMI. For more information, please follow: <http://library.dit.ie/search/?searchtype=d&SORT=D&searcharg=society+for+musicology>

ONLINE SERVICES

SMI MUSIC THESES REGISTER

The *SMI Music Theses Register* is a fully searchable register of completed, and in-progress Irish postgraduate theses, in the fields of musicology, ethnomusicology, music education, music technology, music therapy, performance, analysis, and composition: For more information please follow: <http://smimusicthesesregister.com/>

The SMI council would like to express its gratitude to Catherine Ferris, the editor since its inception, for her work on the Register for over a decade, including maintaining the site. The council would also like to welcome the new editor Triona O'Hanlon.

JSMI

The JSMI is a peer-reviewed open-access journal established in 2005, published exclusively online: <https://www.musicologyireland.com/jsmi/index.php/journal>

The SMI council would like to

The SMI council would like to welcome Michael Liam Gorry who will take over the technical role of maintaining the JSMI from Paul Everett. We would like to thank Paul for his dedication to maintaining the JSMI, and for his collaboration with the SMI.

DISCOUNTS

SMI members are entitled to reduced rates at annual plenary and postgraduate student conferences as well as other SMI associated events. SMI members also benefit from reduced rates at conferences hosted by the Royal Musical Association. SMI members are equally eligible for 20% discounts on music publications with Ashgate and Routledge. To avail of this discount, the SMI members' code is AF042.

Denise Neary

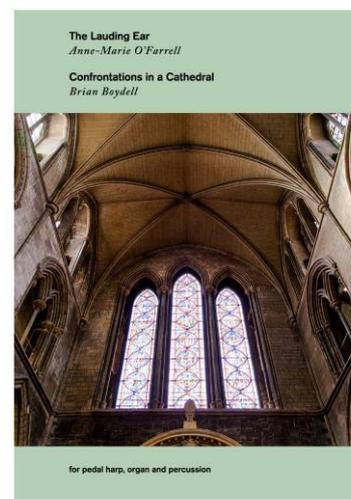
PUBLIC SEMINARS

Throughout the island of Ireland, third-level institutions host free public seminars in musicology. The SMI encourages all members to consult frequently the relevant websites of your nearest university for more information.

NEW PUBLICATIONS

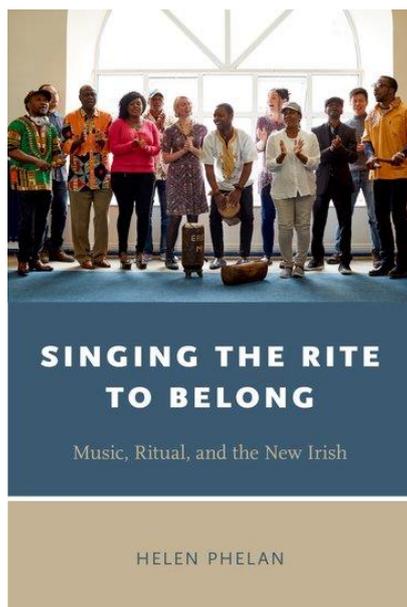
One of the many new website links celebrates new publications by members. For example, Mark Fitzgerald *The Songs of Frederick May*, with accompanying CD featuring Owen Gilhooly, the Vanbrugh Quartet, and the staff and students of DIT Conservatory of Music and Drama, launched

at the National Concert Hall as part of the Composing the Island Festival in September 2016. Mark's edition was swiftly followed by the launch of *Harp Studies. Perspectives on the Irish Harp* edited by Sandra Joyce and Helen Lawlor (Dublin: Four Courts Press, November 2016). Lorraine Byrne Bodley and Julian Horton celebrated two volumes in Schubert studies at the Royal Irish Academy in November 2016. The books, *Schubert's Late Music: History, Theory, Style (Cambridge, 2016)* and *Rethinking Schubert (Oxford University Press, 2016)* were launched by SMT President, Prof. Robert Hatten.

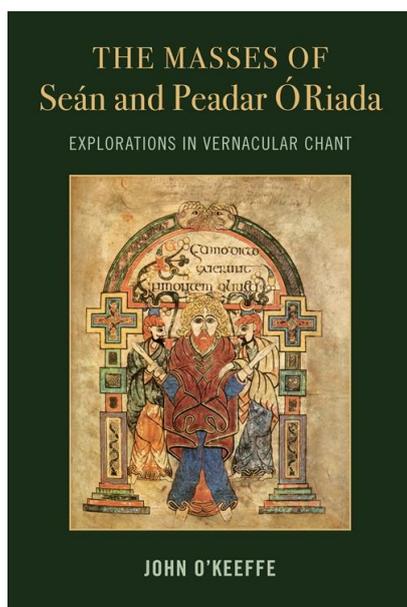


Anne-Marie O'Farrell's edition of Boydell's harp work, *Confrontations in a Cathedral*, and her own composition, *The Lauding Ear*, were launched at the Boydell conference. Lorraine Byrne Bodley's edited collection, *Music in Goethe's Faust: Goethe's Faust in Music*, and Fiona Palmer's monograph *Conductors in Britain, 1870–1914: Wielding the Baton at the Height of Empire* were

both published by Boydell & Brewer in the Summer of 2017.

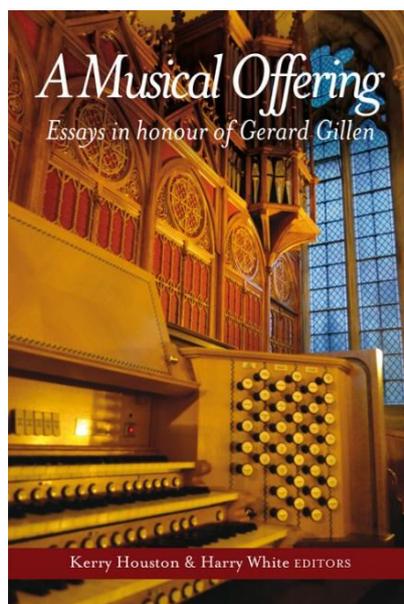


Helen Phelan's *Singing the Rite to Belong: Music, Ritual, and the New Irish*, published by Oxford University Press, was launched in October 2017 by Prof. Declan Kilberd at the Royal Irish Academy. John O'Keefe's *The Masses of Seán and Peadar ÓRiada: Explorations in Vernacular Chant* was published by Cork University Press in October 2017.

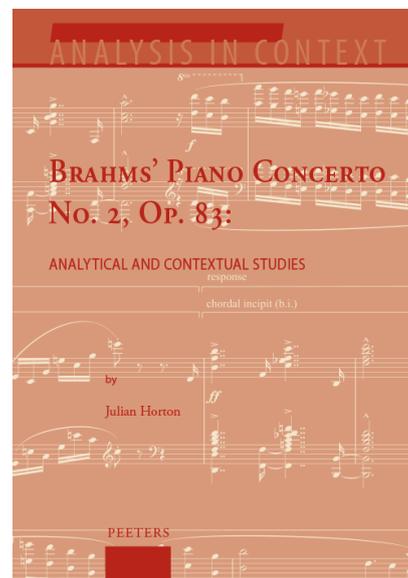


On 15 November 2017 *A Musical Offering: Essays in honour of Gerard Gillen* was launched in The Oak Room of The Mansion House by Don Thornhill MRIA with Prof. Philip Nolan, President, Maynooth University, and Revd Prof. Michael Mullaney, President, St Patrick's College Maynooth.

Please forward details of your publications (dating from 2015) for inclusion on the dedicated section for members' publications on the SMI website to jennifer.mccay@gmail.com For further information, please consult the following link: <http://musicologyireland.com/smi-members%E2%80%99-publications>



A Musical Offering: Essays in honour of Gerard Gillen was published in 2017 by Four Courts Press, and was edited by two former SMI presidents, Kerry Houston and Harry White.



In 2017, the first analytical monograph on Brahms' Op. 83 in the English language was published. The author is SMI member Julian Horton who contextualises analysis of Op. 83 in relation to Brahms' concept of the concerto.

OBITUARY OF ROHAN STEWART-MACDONALD

On 13 December 2017, SMI member Rohan Stewart-MacDonald, was tragically killed in an accident near his home in Stratford-upon-Avon. Rohan was born in Solihull, England. In 1993, he matriculated as a Choral Scholar at St Catharine's College, Cambridge. Between 2004 and 2009 he was Director of Music, Director of Studies in Music, and Bye-Fellow of Murray Edwards College, Cambridge. After leaving Cambridge in 2009 he became an Independent Scholar.

Initially specialising in British music of the eighteenth and nineteenth centuries, his research interests expanded in the last few years to include topics like mid-eighteenth-century Italian symphonism and the early nineteenth-

century virtuoso concerto (both piano and violin). Rohan served on the scientific committee of the Italian National Edition of the works of Muzio Clementi and was an honorary member of the *Centro Studi Opera Omnia Luigi Boccherini* (Lucca).

Rohan was also an active musician performing as a regular choral singer, solo pianist, and accompanist, with programmes that combined 'Classical' repertory with his own arrangements of mid-twentieth-century American popular music.

He was also a regular reviewer for academic journals including *Early Music*, *Eighteenth-Century Music*, *Ad Parnassum*, and *The British Journal for Eighteenth-Century Studies*. His generosity was again evident in the number of CD liners, programme notes, and articles he wrote for festival booklets.

Rohan was the author of over sixty publications. Since completing his PhD in 2001, major publications include *New Perspectives on the Keyboard Sonatas of Muzio Clementi* (2006). He co-edited with Roberto Illiano and contributed to the multi-author, multi-lingual volume *Jan Ladislav Dussek: A Bohemian Composer "en voyage" through Europe* (2012), which was followed by his monograph *The Early Keyboard Sonata in Italy and Beyond* (2016). He had recently completed co-editing with Luca Lévi Sala, *Muzio*

Clementi and British Musical Culture: Sources, Performance Practice, Style (Routledge, 2018), and the critical edition of *Clementi's Viennese Sonatas Opp. 7–10* (Ut Orpheus, 2018), both of which will now be dedicated to his memory.

Rohan was a member of the SMI since 2014, read papers and engaged so generously with fellow colleagues, and formed friendships through his many visits here.



Rohan Stewart-MacDonald (1975–2017)

Lorraine Byrne Bodley, President of the SMI, remembers: 'The first time I heard Rohan speak was when I had the pleasure of chairing his SMI paper 'The Early-Romantic Piano Concerto as Cultural Mediator: Elements of *Bel Canto* and Fantasia Improvisation' in St Patrick's College DCU in 2015. His paper argued for the centrality of improvisatory skill in the success of pianistic and operatic careers in the early nineteenth century, and focussed on the early-Romantic piano concerto as a mediator of dissipating traditions of improvisation and embellishment, both pianistic and operatic. Characteristically, his paper drew on a wide

range of concerti by Hummel, Moscheles, Kalkbrenner, Ries, and Herz, in which he considered notated cadenzas, imitations of *bel canto* in slow movements and third-related and occasionally chromatic relationships deployed as large-scale key schemes, and as harmonic digressions within movements.

The last time I heard Rohan speak was at a conference in honour of Susan Wollenberg on 2 September 2016 in Lady Margaret Hall in Oxford where he again read a marvellous paper – illustrated at the piano – in which he traced Mozartian models and cosmopolitan influences in the three unpublished concertos of Cipriani Potter, and spoke so knowledgeably about the British piano concerto in the 1830s'.

Rohan's intentions were to partake in the forthcoming SMI plenary conference in Cork in June, and we will miss him greatly.

Majella Boland & Lorraine Byrne Bodley