

## 21<sup>st</sup> Annual Plenary Conference of the Society for Musicology in Ireland | Programme

**Thursday 8 June 2023**

**10.45–11.30 Welcome**

Society for Musicology in Ireland Conference and Irish-American Music Cultures Symposium

**11.30–12.00** Tea & coffee

**12.00–1.30** Session 1

| <b>1a Irish-American Music Cultures Symposium</b>   | <b>1b SMI Conference</b>  | <b>1c SMI Conference</b>  |
|---|---|---|
| <b>Axel Klein</b> (Independent Scholar)<br>Ireland on Broadway                                | <b>Helen Doyle</b> (TU Dublin Conservatoire)<br>Choral decline in the Feis Ceoil, 1916-1926:<br>Views from the archive        | <b>Matthew P. Thomson</b> (University College Dublin)<br>'Vos n'avez en moi nuns droit': <i>Malmariée</i><br>Songs in the Context of Thirteenth-Century Clerical Strategies for Managing Musical and Sexual Behaviour |
| <b>Maria McHale</b> (TU Dublin Conservatoire)<br>'Two famous operas': Irish opera and America | <b>Rachel Duffy</b> (TU Dublin Conservatoire)<br>Competing traditions? An examination of harping in the Feis Ceoil 1897-1977  | <b>Lynsey Callaghan</b> (Royal Irish Academy of Music)<br>Do you hear the boys sing? Uncovering evidence of music education in late medieval Waltham Abbey  |
| <b>Liam O'Connor</b> (Irish Traditional Music Archive)<br>Title tbc                           | <b>Clare McCague</b> (TU Dublin Conservatoire)<br>Boleyne Reeves, harpist and poet: A forgotten Cork worthy (lecture-recital) | <b>Vadym Rakochi</b> (Zurich University of the Arts)<br>An uncompromising mélange: Handel's compositional strategy in the Concerti Grossi Op. 6   |

**1.30–2.15** Lunch

**2.15–3.00 Concert** | Fintan Vallely, Triona Ní Domhnaill, Dubh Linn

**3.00–4.00 Keynote** | Irish-American Music Cultures Symposium

Don Meade and Dan Neely: 'Irish Traditional Music in America and the Legacy of Mick Moloney'

**4.00–4.30** Tea & coffee

**4.30–6.00** Session 2

| <b>2a Irish-American Music Cultures Symposium</b>   | <b>2b SMI Conference</b>   | <b>2c SMI Conference</b>  |
|---|--|---|
| <b>Fintan Vallely</b> (Independent Scholar)<br>Interpreting the Princess Grace song sheet collection                    | <b>Aylish Kerrigan</b> (Independent Scholar)<br>Contrasts in Contemporary Music: A Singer's Perspective (lecture-recital)  | <b>Rachel Talbot</b> (TU Dublin Conservatoire)<br>'I search in vain for your presence': Loss and Communion in Lili Boulanger's <i>Clairières dans le ciel</i> |
| <b>Helen Lawlor</b> (TU Dublin Conservatoire)<br>Harp imagery and symbolism in the Princess Grace song sheet collection | <b>Daragh Black Hynes</b> (TU Dublin Conservatoire)<br>'Microtones Without Microtones' – A Discussion on the Process of Composing Microtonal Music for Guitar Ensemble | <b>Danielle Roman</b> (New York University)<br>Settling the score: Domestic revolution in Alicia Adelaide Needham's Irish suffrage songs                      |
| <b>Aileen Dillane</b> (University of Limerick)<br>Irish American musical imaginaries                                    | <b>Marco Ramelli</b> (TU Dublin Conservatoire)<br>Silence, body and sound: listening as a means of interpretation (lecture-recital)                                    | <b>Layla Butler</b> (Duke University)<br>Priaulx Rainier's female network: A gendered reading of the archive  |

**Irish-American Music Cultures |** Closing comments

**6.30–7.30 Concert |** Una Hunt and Heather Sammon – 'The Irish American'

**7.30-8.30 Reception**

**Friday 9 June 2023**

**9.30–11.00** Session 3

| <b>3a</b> | <b>3b</b>   | <b>3c</b>   |
|-----------|---|---|
|           | <b>Una Hunt</b> (TU Dublin Conservatoire)<br>Stanford's <i>The Veiled Prophet</i> at Wexford Festival Opera 2019: Oriental Horror with Irish Resonances | <b>Eleanor Jones-McAuley</b> (Trinity College Dublin)<br>'Pour leur enseigner à lire, écrire, La Religion et le Chant des Pseaumes': Music at the Dublin Huguenot School, 1723–1822 |

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|---|--|--|
| <b>Anja Bunzel</b> (Institute of Art History, Czech Academy of Sciences)<br>Crossing Borders? Bohemian Salon Culture in 1820s and 1830s Teplice           | <b>Leonard Walker</b> (University of Florida)<br>A Body Reborn: Glyndebourne's Reconsideration of Benjamin Britten's <i>Rape of Lucretia</i>   | <b>David O'Shea</b> (Independent Scholar)<br>Christmas carols in Dublin's Anglican churches, 1864–1960   |
| <b>Enrica Savigni</b> (TU Dublin Conservatoire)<br>Romantic Repertoire for Guitar and Piano: original repertoire and new transcriptions (lecture-recital) | <b>Yue Song</b> (TU Dublin Conservatoire)<br>'Who would have the courage to carry such a heavy past with us?' – A discussion of the compositional processes behind the chamber opera <i>Tattoo</i> | <b>Kerry Houston</b> (TU Dublin Conservatoire)<br>Music at Saint Patrick's Cathedral Dublin, 1700-1750: A case study of musical activity and performance practice derived from surviving archival material |

**11.00 -11.30** Tea & coffee

**11.30–1.00** Session 4

| <b>4a</b>   | <b>4b</b>  | <b>4c</b>   |
|---|--|---|
| <b>Emma Arthur</b> (University College Dublin)<br>Domestic art music and the 'Irish young lady', perspectives on class, education, and employment (1800-1899) | <b>Axel Klein</b> (Independent Scholar)<br>'de la ville de Galouay en Hybernie' An Introduction to Henry Madin (1698-1748)         | <b>Simon Hall and Edmund Hunt</b> (Royal Birmingham Conservatoire)<br>Augmented Vocality: Composing with the Reconstructed Sounds of Old and Middle Irish |
| <b>Maria McHale</b> (TU Dublin Conservatoire)<br>Unsung heroines: Louisiana Murphy's libretto for <i>Dunmore, or The Days of the Land League</i> (1888)       | <b>Jeff S. Dailey</b> (American Musicological Society/Greater New York Chapter)<br>Exploring the musical career of Giacomo Panizza | <b>Neil O'Connor</b> (University of Limerick)<br>Reconnections: Technology, Control & The Modular Synthesiser   |
| <b>Hannah Millington</b> (Dublin City University)<br>Unearthing Ethel Smyth's <i>The Song of Love</i> Op. 8 (1888)  | <b>Aisling Ennis</b> (Independent Scholar)<br>Felix Godefroid (lecture-recital)  | <b>Dónal Fullam</b> (University College Dublin)<br>F For Fake: Music in the Age of Machine Learning   |

**1.00–2.00** Lunch

## 2.00–3.00 SMI President’s address and AGM

## 3.00–4.30 Session 5

| 5a   | 5b   | 5c  |
|--|--|---|
| <b>Wolfgang Marx</b> (University College Dublin)<br>György Ligeti as Artistic Researcher(?)  | <b>Colin Harte</b> (City University of New York)<br>Idakka Drum Performance & Making, The Indian Caste System, and Hindu Ritual  | <b>Aidan Thomson</b> (University of Galway)<br>A middlebrow spectrum: Vaughan Williams, the BBC and Classic FM  |
| <b>Laura Dallman</b> (University of Florida)<br>Ethereality and Timbre in Higdon's Early Symphonic Works   | <b>Rodrigo Almonte Zagarra</b> (Dublin City University)<br>Mapping rhythmic variation in non-isochronous clave-influenced traditional Andean-Peruvian rhythms: A multi-metric approach to rhythmic awareness | <b>Conor Power</b> (Maynooth University)<br>'American in Spirit': John Williams and the Legacy of John Philip Sousa   |
| <b>Clíona Doris</b> (TU Dublin Conservatoire)<br>Soundscape, theatre and myth: An exploration of R. Murray Schafer's <i>The Crown of Ariadne</i> for solo harp with percussion (lecture-recital) | <b>Ronan Guilfoyle</b> (Dublin City University)<br>Odd Metres in Jazz – Square Pegs In Round Holes? (lecture-recital)  | <b>James Denis McGlynn</b> (University College Cork)<br>The Pleasures (and Displeasures) of Adaptation: Intertextual Modes of Audience Engagement with the Music of <i>The Rings of Power</i> (2022) and <i>The Last of Us</i> (2023) |

## 4.30-5.00 Tea & coffee

## 5.00–6.00 SMI Keynote | Prof. Elaine Kelly (University of Edinburgh) 'Musical Contact Zones of International Socialism: East Germany and the Post-Colonial World'

## 6.30–7.30 Concert – 'Artistic Research in Focus'

## 8.15 Conference dinner (PHX Bistro)

**Saturday 10 June**

**9.30–11.30** Session 6

| <b>6a</b>   | <b>6b</b>  | <b>6c</b>  |
|---|--|--|
| <p><b>Anne Stanyon</b> (Independent Scholar)<br/>'Impertinence! A woman!' Or blowing the dust from Sir Arthur Sullivan. Adventures in research – investigating a working life</p> | <p><b>Anika Babel</b> (University College Dublin)<br/>Sounding Adaptations: The audio-visualization of Jane Austen's literary pianos in EMMA. (dir. Autumn de Wilde, 2020)</p>   | <p><b>Anne Hyland</b> (University of Manchester)<br/>Revisiting the Concept of Monotony via Chopin's Warsaw Sonatas</p>  |
| <p><b>Roddy O'Keefe</b> (TU Dublin Conservatoire)<br/>The Guinness Choir at the Cork International Choral Festival, 1959–1966</p>   | <p><b>Ciarán Crilly</b> (University College Dublin)<br/>'Disquieting Muses': Shades of the Metaphysical in Bernard Herrmann's <i>Vertigo</i> Score</p>                           | <p><b>Koichi Kato</b> (Independent Scholar)<br/>Schubert's sonata form as his mature song style: a Study of the first movement of the 'Great' Symphony D 944</p> |
| <p><b>Kevin Boushel</b> (Dublin City University)<br/>'A bona fide school': The problem of genre in contemporary American Choral music</p>   | <p><b>Daithí Kearney and Luke Malone</b> (Dundalk Institute of Technology)<br/>Reworking Sound and Story: Animated Myth and Music in Cartoon Saloon's Irish Folklore Trilogy</p> |  |
|   | <p><b>John O'Flynn</b> (Dublin City University)<br/>Fighting Forebears? Settler-colonial themes and sonic articulations of Irishness in Hollywood film</p>                       |  |

**11.30-12.00** Tea & coffee

**12.00–1.30** Session 7

| <b>7a Themed session</b>  | <b>7b</b>   | <b>7c</b>  |
|---|---|--|
| <p>AI and the Future of Music: An Exploration of its Impact on Research, Industry, and Copyright</p> <p><b>Hazel Farrell</b> (South East Technological University)<br/>Exploring the Intersection of AI and Musicology in Education: Opportunities and Challenges</p> | <p><b>Annemarie McGahon</b> (Dundalk Institute of Technology)<br/>The Inclusive Benefits of Peer-Assisted Learning in Classical String Teaching in County Louth</p>   | <p><b>Adrian Smith</b> (TU Dublin Conservatoire)<br/>From Russia with Love — John Field and the origins of the Russian romance</p>                           |
| <p><b>Mark Graham</b> (South East Technological University)<br/>AI Music - A grotesque mockery of what it is to be human or another music technology milestone</p>  | <p><b>Hala Jaber</b> (Irish World Academy of Music and Dance, University of Limerick)<br/>Maintaining safety in community music: an exploration of safety angles in a trauma-informed community music setting</p> | <p><b>Darach Sharkey</b> (Durham University)<br/>A Wreckage of Stars: Paratextual Strategies in Medtner's Sonata for Violin and Piano in B minor, Op. 21</p> |
| <p><b>Anthony O'Dwyer</b> (Queen's University Belfast)<br/>A(I)uthorship in Music: the next horizon?</p>  |   | <p><b>Didzis Kalninš</b> (Royal Irish Academy of Music)<br/>Exploring terra incognita: perspectives on the sostenuto pedal (lecture recital)</p>             |

**1.30** Closing comments