

18TH ANNUAL CONFERENCE OF THE SOCIETY FOR MUSICOLOGY IN IRELAND

University College Dublin

29-31 October 2020

Programme

Thursday, 29 October

13:30-13:45 Welcome (Stream 1) Lorraine Byrne Bodley (President, Society for Musicology in Ireland) Ciarán Crilly (Head, UCD School of Music)		
13:45-15:15 Session 1		
1a Music of the Long Eighteenth Century (Stream 1) Chair: Kerry Houston (TU Dublin) Éamonn Galldubh (Dundalk Institute of Technology) <i>Between the Giges and the Reels; Early Uilleann Piping Repertoire 1700-1820</i>	1b Organs, Organology, and the History of Instruments (Stream 2) Chair: Joe Davies (Maynooth Dublin) Jessie Cox (Columbia University) <i>Posthumanistic Organology: Diffracting the Instrument</i>	1c Musical Activism (Stream 3) Chair: Áine Mangaoang (University of Oslo) Boris Hei Yin Wong (Chinese University of Hong Kong) <i>'The Day It Rained on Our Parade': School Marching Bands and the Ideology of Survivalism in Contemporary Singapore</i>

<p>Estelle Murphy (Maynooth University) <i>Court Ode Collaboration: William Boyce and his Poets</i></p> <p>Damián Martín Gil (Conservatorio Profesional de Música 'Hermanos Berzosa', Cáceres, Spain) <i>Gender and the Guitar in Paris, 1750 - 1804</i></p>	<p>Rachel Duffy (TU Dublin) <i>The (Inter)national Harp</i></p> <p>Patrice Keegan, Carole O'Connor (Royal Irish Academy of Music) <i>Four Hands, four Feet, one Organ: An Examination of Contemporary Repertoire for Organ Duet</i></p>	<p>Christopher Smith (Texas Tech University) <i>#DancingIsNotACrime: Dance, Defiance, and Digital Resistance in the Transnational 21st Century</i></p> <p>Georgina Hughes (University College Dublin) <i>Dame Evelyn Glennie: Solo Percussion at the Intersection of Creative Arts Practice and Activism</i></p>
<p>15:15-15:45 Coffee Break</p>		
<p>15:45-17:45 Session 2</p>		
<p>2a Political Engagements (Stream 1) Chair: John O'Flynn (Dublin City University)</p> <p>Jessica Sommer (Lawrence University) <i>Mozart and #metoo: The Implication of Women's Roles in Recent Operatic Productions</i></p> <p>Helen Lawlor (Dundalk Institute of Technology) <i>Ascendent Aesthetics and Class Implications: Irish Traditional Instrumental Music in the Twenty-First Century</i></p>	<p>2b Brahms, Joachim, and Mahler (Stream 2) Chair: Lorraine Byrne Bodley (Maynooth University)</p> <p>Martin Ennis (University of Cambridge) <i>Relocating Brahms's 'glorious nation': New Light on the Origins of the Fest- und Gedenksprüche, Op. 109</i></p> <p>Adèle Commins (Dundalk Institute of Technology) <i>A Critical Friend: Finding Meaning in Charles Villiers Stanford's Memoriam to Joseph Joachim</i></p>	<p>2c Opera, Ballet, and Staging (Stream 3) Chair: Wolfgang Marx (University College Dublin)</p> <p>Tom Doyle (CIT Cork School of Music) <i>Guns and Gondoliers: The Formative Years of Cork Operatic Society</i></p> <p>Yonit Kosovske (Irish World Academy of Music and Dance, University of Limerick) <i>Staging: Serious Art or Spectacle?</i></p>

<p>Nicole Grimes (University of California, Irvine) <i>Beyond 'Widmung' and 'Träumerei': The Political Faces of Clara Schumann on German Film</i></p> <p>Laura Watson (Maynooth University) <i>Gender Politics, the Piano, and Rhoda Coghill's Career</i></p>	<p>Gregory Marion (University of Saskatchewan) <i>Mahler and the New Symphony Ideal? Spatial Concerns in the 'Adagio' of Symphony X</i></p> <p>Katharina Uhde (Valparaiso University) Michael Uhde (University of Music, Karlsruhe) <i>Joachim and the Violin Romance: from Bravourstücke to 'Gestaltende Virtuosität'</i> Lecture Recital (ends at 18:00)</p>	<p>Céleste Pagnello (University of Cambridge) <i>Locating Boris Asafyev's Theory of Intonation in The Fountain of Bakhchisarai (1934)</i></p> <p>Nancy Luzco & Daniel Luzco (Irvine Valley College, California) <i>Ballet and Opera Extracts based on Eliza Lynch</i> Lecture Recital (ends at 18:00)</p>
<p>17:45-18:30 Coffee Break</p>		
<p>18:30-19:30 Keynote Address (Stream 1) Chair: Harry White (University College Dublin)</p> <p>Julian Johnson (Regius Professor of Music, Royal Holloway, University of London)</p> <p><i>The Blasphemy of Talking Beethoven in 2020: Listening again to the Heiliger Dankgesang</i></p>		

Friday, 30 October

9:30-11:00 Session 3		
<p>3a Traditional Irish Music (Stream 1) Chair: Helen Lawlor (Dundalk Institute of Technology)</p> <p>Anthony Cahill (Irish World Academy of Music and Dance, University of Limerick) <i>'The key that opens every lock': Examining the Representation of Sean-nós Singing Style in a Traditional Flute Player's Adaptation of Sliabh Geal gCua</i></p> <p>Edmund Hunt (Royal Birmingham Conservatoire), Islah Ali-MacLachlan (Birmingham City University) <i>A Hard Road to Travel: Analysing Irish Traditional Flute Styles</i></p> <p>Paul Clesham (University College Cork) <i>Navigating two Musical Worlds: An Exploration of Compositions and Arrangements of Irish Composers Intertwining Irish Traditional Music with Western Art Musical Traditions</i></p>	<p>3b Analytical Issues (Stream 2) Chair: Ciarán Crilly (University College Dublin)</p> <p>Jon Churchill (Duke University) <i>Notating Confluence: Per Nørgård's Dynamic Meter and the Concerto in Due Tempi</i></p> <p>Koichi Kato (Independent Scholar) <i>Cyclicity in Schubert's Sonata Form: Linear versus Cycle</i></p> <p>Vadim Rakochi (Lysenko Lviv National Music Academy) <i>Jazz and 'Classic' Orchestra in Rachmaninoff's Rhapsody on a Theme of Paganini</i></p>	<p>3c Technology (Stream 3) Chair: Bláithín Duggan (Trinity College Dublin)</p> <p>Eamonn Bell (Trinity College Dublin) <i>Subverting Algorithmic Policies of Sonic Control in Nicolas Collins's Broken Light (1992)</i></p> <p>Thomas Metcalf (University of Oxford) <i>Towards an Extended 'Musical Ekphrasis': Determinate Graphical Processes in Contemporary Music</i></p> <p>Ian O'Connor (Irish World Academy of Music and Dance, University of Limerick) <i>Live Music is Dead? The Emergence of a 'Digital Liveness' within Dance Accompaniment for Competitive Irish Step Dancing</i></p>
11:00-11:30 Coffee Break		

11:30-13:00 Session 4

4a Issues in Aesthetics I (Stream 1)
Chair: Harry White
(University College Dublin)

Ram Reuven
(The Hebrew University of Jerusalem)
*Once Upon a Time: Towards the
Theorization of Rarity in Music*

Anika Babel
(University College Dublin)
*Nouns and Adjectives: The
Representation and Interpretation of On-
screen Music*

Svetlana Rudenko
(Bray Institute of Further Education &
University of Granada)
*Cognitive Musicology via Archetypes of
Musical Texture and Cross-Modal
Associations: A. Scriabin, Preludes op. 74
and Sonata N5 op. 53 with Visuals*

4b Music and Literature (Stream 2)
Chair: Nicole Grimes
(University of California, Irvine)

Anja Bunzel
(Institute of Art History, Czech Academy
of Sciences_
*Eduard Hanslick's Lieder to Words by
Robert Zimmermann*

David Robb
(Queen's University Belfast)
*Music and the Function of Contrafactum
in the Songs of the German Vormärz and
1848 Revolution*

Stan Erraught
(University of Leeds)
*'I was Listening but did Not Succeed in
Hearing You'*

4c Reimagining Early Music
(Stream 3)
Chair: Frank Lawrence
(University College Dublin)

Joseph W. Mason
(University College Dublin)
*Sound, Song and Violence in Thirteenth-
Century Crusades*

Fiona Baldwin
(University College Dublin)
*'Saints be praised': The Notated Office of
St. Canice in IRL-Dtc 78*

Kayleigh Ferguson
(Independent Scholar)
*Tuneful Song in the Wild: A Historical
Discourse of the Troubadour in British
Literature*

13:00-14:00 Lunch Break

14:00-14:30 Society for Musicology in Ireland – Annual General Meeting (Stream 1)

14:30-15:00 Presidential Address (Stream 1)

Lorraine Byrne Bodley (Maynooth University)

15:00-16:30 Session 5

5a Issues in Aesthetics II (Stream 1)
Chair: Estelle Murphy
(Maynooth University)

Amy Kyle
(Sorbonne University)
*Un-gendering Genius: Re-writing how
We Perceive Musical Genius through the
Life of Pauline Viardot-García*

Alexander Wilfing
(Austrian Academy of Sciences)
*Hanslick's Concept(s) of Beauty in
Relation to History*

Eleanor Jones-McAuley
(Trinity College Dublin)
*In medio iuvenularum: Women and
Worship Music in Eighteenth-Century
Dublin*

**5b Music of the Long Twentieth
Century** (Stream 2)
Chair: Lonán Ó Briain
(University of Nottingham)

Virginia Mendez
(National University of Cuyo, Mendoza,
Argentina)
*Three Proposals: Argentine Music for
Marimba. Influence of Folk Music*

LeeLee Hunter & Chelsea Buyalos
(University of Arizona)
*Lift Every Voice and Sing: An
Exploration of Spirituals and Identity*

Erin Kirk
(California Baptist University)
*Mining Hidden Depths: Aaron Copland's
Passacaglia for Piano*
Lecture Recital (ends at 16:45)

**5c Music in Britain and Irish
Influences** (Stream 3)
Chair: David O'Shea (Trinity College
Dublin & University College Dublin)

Anne Stanyon
(Independent Scholar)
*'But Sullivan must live...' The Financial
Survival of a Victorian Musician*

Joseph V. Nelson
(University of Minnesota)
*Music, Noise, and the Geography of
London's Urban Labor, 1650-1750*

Hannah Millington
(Dublin City University)
*Dreaming of the Emerald Isle: Ethel
Smyth's Irish Influences*

16:30-17:00 Coffee Break

17:00-17:45 Book Launch (Stream 1)

Áine Mangaoang, John O'Flynn, Lonán Ó Briain (eds)
Made in Ireland: Studies in Popular Music
(Routledge Global Popular Music Series)

Introductions: Áine Mangaoang (University of Oslo), Lonán Ó Briain (University of Nottingham)
Guest speaker: Stan Hawkins (University of Oslo)
Response: John O'Flynn (Dublin City University)

Saturday, 31 October

9:30-11:00 Session 6	
6a Popular Music and Culture (Stream 1) Chair: J. Griffith Rollefson (University College Cork) Tim Gaze (Queensland University of Technology, Brisbane) <i>Surf, Sun, and Sound: The Role of Surf Music in the Development of Australian Popular Culture</i> Bláithín Duggan (Trinity College Dublin) <i>'Something in the way [they sing]' Paralanguage and The Beatles</i> Mattia Merlini (Università degli Studi di Milano) <i>'How to Create a 'Second of Structured Chaos': Meshuggah's Catch 33 and the Representation of Paradox</i>	6b Liszt and the New Formenlehre (Stream 2) Chair: Aidan Thomson (NUI Galway) Nicolás Puyané (Maynooth University) <i>How I Learned to Stop Worrying and Love Textual Fluidity: Urtexts, Werktreue, and the Music of Franz Liszt</i> Bryan A. Whitelaw (Queen's University Belfast) <i>Set Down by the Voice of Orpheus: Transtextual Frames and Theorised Romanticism</i> Thalia Adelfopoulou (University of Macedonia, Thessaloniki) <i>Issues of Harmonic and Contrapuntal Large-scale Structure in Franz Liszt's Aux Cyprès de la Villa d' Este I</i>
11:00-11:30 Coffee Break	

11:30-13:00 Session 7

7a Music in Ireland (Stream 1)
Chair: Damian Evans (TU Dublin)

David O'Shea
(Trinity College Dublin & University College Dublin)
Courting Public Opinion: State Music and Irish National Identities under the Union

Hannah Gibson
(Queen's University Belfast)
Learning to Jive in Rural Ulster: Constructions of Identity

Caoimhe Ryan
(Irish World Academy of Music and Dance, University of Limerick)
Reflecting Upon the Current Status of Classical Music in Ireland (Musicology and Contemporary Europe)

7b Film and Theatre (Stream 2)
Chair: Laura Anderson (University College Dublin)

Conor Power
(Maynooth University)
Hymn to the Fallen: Constructing American Values in Saving Private Ryan

John O'Flynn
(Dublin City University)
The Film and TV Music of Gerard Victory

Saori Kanemaki
(Hochschule für Musik Carl Maria von Weber, Dresden)
FREEZE – The Concept of Pause in Music Theater

13:00 Conclusion (Stream 1)

Harry White (University College Dublin)