

<b><i>Musicology Today:</i></b>		
<b>17th Annual Plenary Conference of the Society for Musicology in Ireland</b>		
<b>Friday, 28 June 2019</b>		
<b>8:45 Registration Music Department, Logic House, Foyer, South Campus, Maynooth University</b>		
<b>9:30 Opening, Bewerunge Room, Music Department</b>		
<b>10:00–12:00: Session 1</b>		
<b>1a: Music-Cultural Practice and Popular Culture Then and Now (BR)</b> <b>Chair: Professor Lorraine Byrne Bodley</b>	<b>1b: Glances into Archives and Transcriptions (OCR)</b> <b>Chair: Dr Kerry Houston (TU Dublin, Ireland)</b>	<b>1c: Irish and British Twentieth-Century Art Music (GR)</b> <b>Chair: Dr Martin O’Leary (Maynooth University, Ireland)</b>
Dr Anja Bunzel (Czech Academy of Sciences, Czech Republic): ‘Nineteenth-Century European Salon Repertoire within the Context of Popular Culture’	Patrick Huang (University of London, UK): ‘In Search of Lost Chinese Music through Japanese Artefacts and Manuscripts’	Orla Shannon (Dublin City University, Ireland): ‘Underrated, Underestimated: The Contributions of Joan Trimble (1915–2000) to Ireland’s Canon of Twentieth-Century Art Song’, 30-Minute Lecture Recital
Dr Hyun Joo Kim (Seoul National University Yonsei/Ewha Womans University Seoul, South Korea): ‘Approaching Reproductive Arts: Liszt as Musical Engraver, Translator, and Colourist’	Scott Flanigan (University of Ulster, UK): ‘A Question of Style: Practising Transcriptions and Transcribing Practices’	Dr Ita Beausang (Independent Scholar, Ireland): ‘ <i>A Sea Poem: Ina Boyle’s Fingal’s Cave</i> ’
Dr Esther Cavett (King’s College London, UK): ‘Playing to Be/come Alive: What Pianos Mean for Adult Amateur Performers Today’	Dr Adèle Commins (Dundalk Institute of Technology, Ireland) and Dr Daithí Kearney (Dundalk Institute of Technology, Ireland): ‘Life beyond the Library: Sharing Research with the Oriel Traditional Orchestra and Ceolta Sí’	Professor Fiona M. Palmer (Maynooth University, Ireland): ‘Consolidating the Position of British Conductors: Issues of Identity and Influence in the Musical Conductors’ Association (1916)’
Karishmeh (Kay) Felfeli (Independent Scholar, UK): ‘Musicology, Subjectivity and Medical Music Analysis: Mozart’s Fantasia in C Minor, K.475’	Professor Yo Tomita (Queen’s University Belfast, UK): ‘The Bach Printed-Music Database and Its Roles in the Reception Study of Bach’s Works in the Long Nineteenth Century’	Dr Axel Klein (Independent Scholar, Germany): ‘Swan Hennessy’s Critique of the Avant-Garde’
<b>12:00–13:00 Lunch (Pugin Hall, Maynooth University South Campus)</b>		

<b>13:00–15:00: Session 2</b>		
<b>2a: Analysis: Liszt, Mendelssohn, and Brahms (BR)</b> <b>Chair: Professor Nicole Grimes (University of California, Irvine, USA)</b>	<b>2b: Musicology and Politics (OCR)</b> <b>Chair: Dr Shane McMahon (Maynooth University Arts and Humanities Institute, Ireland)</b>	<b>2c: New Media in Musicology and Music Education (GR)</b> <b>Chair: Dr John O’Flynn (Dublin City University, Ireland)</b>
Maddie Kavanagh Clarke (Durham University, UK): ‘Delayed Cadential Closure: An Examination of Structural Cadences in Mendelssohn’s Overtures’	Michael Whitten (Queen’s University Belfast, UK): ‘Should We Be Pragmatic or Critical about Authenticity? Towards a Diagnostic Approach to Authenticity in Cultural Consumption and Taste’	Donal Fullam (University College Dublin, Ireland): ‘Interactive Music and the Logic of New Media’
Bryan A. Whitelaw (Queen’s University Belfast, UK): ‘Franz Liszt and the Post-Classical Sonata Deformation’	John Moore (University of Liverpool, UK): ‘Negative Harmony, Post-Truth Musicology and the Illusion of Musical Profundity’	Noga Rachel Chelouche (Tel Aviv University, Israel): ‘Classical Music, Text and Contemporary Art: Listening to Mozart in Anri Sala’s Installation <i>The Last Resort</i> ’
Dr Vadim Rakochi (Gliere Kyiv Municipal Academy of Music, Kyiv, Ukraine): ‘Brahms’s Second Piano Concerto Orchestration and “the Music of the Future”’	Chris Williams (Central Music Library of the BBC/Australian Music Centre, Australia): ‘ <i>Sun Music</i> , Sun Books: Historical Musicology in Service of the Nationalist Agenda’	Lauren Farquharson (Dundalk Institute of Technology, Ireland): ‘An Investigation of the Repertoire and Technical Standards in the British College of Accordionists 2019 Syllabi for Graded Examinations’
Federico Favali (University of Birmingham, UK): ‘Recomposing Brahms: A Glance into the Future’	Dr Martin Knust (Linnæus University Växjö, Sweden): ‘The Spirit of Propaganda: Music in Political Journalism’	Dr Mary Nugent (Marino Institute of Education, Dublin, Ireland): ‘Bimusical Learning: <i>Idireatarthu</i> , the Best of Both Worlds?’
<b>15:00–15:30 Break (Music Department, Foyer)</b>		
<b>15:30–16:30: Session 3</b>		
<b>3a: Schubert – Late Style (BR)</b> <b>Chair: Dr Natasha Loges (Royal College of Music, London, UK)</b>	<b>3b: Music Theory: Origins (OCR)</b> <b>Chair: Professor Yo Tomita (Queen’s University Belfast, UK)</b>	<b>3c: Irish Country Music (GR)</b> <b>Chair: Dr Laura Watson (Maynooth University, Ireland)</b>
Dr Joe Davies (Lady Margaret Hall, Oxford University, UK): ‘Schubert and the Gothic’	Dr Nikola Komatović (Independent Scholar, Serbia): ‘Where Was I Born?: The Question of an Unambiguous Origin of the Octatonic Scale’	Christina Lynn (Dundalk Institute of Technology, Ireland): ‘The Road Less Travelled: Thematic Analysis of Susan McCann’s Musical Output of the Past 50 Years’

Dr Shane McMahon (Maynooth University Arts and Humanities Institute, Ireland): ‘Codes of Conduct: Rotational Form and Entropy in the First Movement of Schubert’s Piano Sonata in B-flat Major, D.960’	Professor Xavier Hascher (Strasbourg University, France): ‘Rameau’s “Chords by Supposition” and the Unravelling of Ravel’s Harmony’	Dr Stan Erraught (University of Leeds, UK): ‘The Country ‘n’ Irish Problem’
<b>17:00–18:00 Organ Recital: Professor Emeritus Gerard Gillen (Maynooth University, Ireland)</b> <b>Chair: Professor Christopher Morris (Maynooth University, Ireland)</b> <b>College Chapel, South Campus</b>		
<b>18:00 Opening Reception: Recognition of New SMI Honorary Members and Joint Book Launch (Pugin Hall, South Campus)</b>		
<b>Saturday, 29 June 2019</b>		
<b>9:00–10:30: Session 4</b>		
<b>4a: Seventeenth- and Eighteenth-Century Studies: Individual and Generic Considerations (BR)</b> <b>Chair: Dr Michael Lee (Trinity College Dublin, Ireland)</b>	<b>4b: Irish Public Musical Culture (OCR)</b> <b>Chair: Dr Axel Klein (Independent Scholar, Germany)</b>	<b>4c: Church Music (GR)</b> <b>Chair: Dr Darina McCarthy (Maynooth University, Ireland)</b>
Dr Estelle Murphy (Maynooth University, Ireland): ‘“And Is There One Fanatique Left?": Anticipating Absolutism in the Restoration Court Ode’	Dr Joe Kehoe (Independent Scholar, Ireland): ‘Theme and Variations: Border Crossings in the Story of the Radio Éireann Symphony Orchestra’	Dr David Connolly (Dundalk Institute of Technology, Ireland/St Michael’s, Dún Laoghaire, Ireland): ‘Gigout and Guilmant – A New Approach to the Integration of Chant and Organ in Nineteenth-Century France’
Dr Antonio Cascelli (Maynooth University, Ireland): ‘Nicola Vicentino and the Metaphor of the Nude Figure’	Dr Adrian Scahill (Maynooth University, Ireland): ‘Supporting and Shaping Creativity in the Recording of Irish Traditional Music Albums’	Eleanor Jones-McAuley (Trinity College Dublin, Ireland): ‘Genevan Psalm Tunes in Eighteenth-Century Dublin: A Cross-Denominational Repertory’
	Maurice Mullen (Dundalk Institute of Technology, Ireland): ‘The Flow and Ebb of Traditional Music Practice in Fingal’	
<b>10:30–11:00 Break (Music Department, Foyer)</b>		
<b>11:00–11:30 SMI President’s Address (BEWERUNGE ROOM)</b>		

<b>11:45–13:15 Session 5</b>		
<b>5a: Schubert’s Surroundings (Friends, Critics, Audiences) (BR)</b> <b>Chair: Professor Xavier Hascher (Strasbourg University, France)</b>	<b>5b: Dublin at the End of the Nineteenth Century (OCR)</b> <b>Chair: Professor Fiona M. Palmer (Maynooth University, Ireland)</b>	<b>5c: Popular Music Studies (GR)</b> <b>Chair: Dr Laura Anderson (Maynooth University, Ireland)</b>
Professor Lorraine Byrne Bodley (Maynooth University, Ireland): ‘Ars et Amicitia: The Aesthetics of Friendship in Schubert’s Circle’	Eoghan Corrigan (University College Dublin, Ireland): ‘Music at the Abbey Theatre: A Preliminary Assessment’	Sarah Lindmark (University of California, Irvine, USA): “‘Hip Hop Causes Violence’: Arguments and Analyses Concerning Childish Gambino’s ‘This Is America’”
Dr Marie-Charline Focroulle (Independent Scholar, Germany): ‘Purposes and Necessity of Length in the First Movements of Franz Schubert’s Last Three Piano Sonatas’, 60-Minute Lecture Recital	Dr Anne Stanyon (University of Leeds, UK): ‘Almost an Irishman? Arthur Sullivan: Perceptions, Contacts, Influences and the Great, Big Dublin Concert of 1894’	Dr Laura Watson (Maynooth University, Ireland): “‘Nina Cried Power’’: Stories about Nina Simone, Hozier and Performing Activism’
	Helen Doyle (TU Dublin, Ireland): ‘Competition and Composition: Choral Activity in the Feis Ceoil, 1897–1922’	
<b>13:15–14:30 Lunch (Pugin Hall, Maynooth University South Campus)</b>		
<b>14:30–15:00 AGM (BEWERUNGE ROOM)</b>		
<b>15:00-15:45</b> <b>Networking Break, Sponsored by Contemporary Music Centre, Dublin</b> <b>BEWERUNGE: Twentieth-Century/Contemporary Music</b> <b>O’CALLAGHAN: Nineteenth-Century Music</b> <b>GILLEN: Open Space</b>		
<b>15:45–17:45 Session 6</b>		
<b>6a: Sean-Nós Singing: Continuity, Creativity and Song (BR)</b> <b>Chair: Sylvia O’Brien (Royal Irish Academy of Music, Ireland)</b>	<b>6b: Concepts of Gender and Magic (OCR)</b> <b>Chair: Dr Estelle Murphy (Maynooth University, Ireland)</b>	<b>6c: Late Nineteenth- and Twentieth-Century Music (GR)</b> <b>Chair: Dr Wolfgang Marx (University College Dublin, Ireland)</b>
Dr Steve Coleman (Maynooth University, Ireland): ‘Mediation, Alterity and "Life" in the Sean-Nós Song Tradition’	Cathal Twomey (Maynooth University, Ireland): ‘Diana and Endimione as Celibate Lovers:’	Angelo Pinto (The Open University, Milton Keynes, UK): “‘Die Feder ist zur Hand’”:

	Celibacy, Pleasure and Gender Dynamics in Cavalli's <i>La Calisto</i> '	The "Scriptorial" Unfinishedness of Mahler's Tenth Symphony'
Stephanie Ford (Maynooth University, Ireland): 'Sean-Nós and Irish Contemporary Music: Singer Perspectives on Collaboration and Creativity'	Shauna Louise Caffrey (University College Cork, Ireland): 'Otherworldly Thresholds: Liminality and Magic in Henry Purcell's <i>The Fairy Queen</i> '	Dr Patrick Devine (Independent Scholar, Ireland): 'Next-Door Neighbours as a Determinant of Late Style: The Diminished Third in Anton Bruckner's Symphony no.9'
	Ciara Conway (Queen's University Belfast, UK): 'The Distribution of Irish Folk Music in John O'Keeffe's <i>The Castle of Andalusia</i> (1782)'	Johanne Heraty (Independent Scholar, Ireland): 'Microtonality in Ezra Sims's <i>Im Mirabell</i> '
		Nadine Scharfetter (University of Music and Performing Arts Graz, Austria): 'The Interrelationship between Psyche and Body in Dieter Schnebel's Experimental Music'
<b>18:00–19:00 Keynote:</b> <b>Professor Michael Beckerman (New York University, USA)</b> 'Dvořák's Flashbacks' <b>Chair: Professor Lorraine Byrne Bodley (Maynooth University, Ireland), President of the Society for Musicology in Ireland</b> <b>BEWERUNGE ROOM</b>		
<b>19:15 Conference Dinner (Pugin Hall, Maynooth University South Campus)</b>		
<b>Sunday, 30 June 2019</b>		
<b>09:00–11:00 Session 7</b>		
<b>7a: Artistic Research (BR)</b> <b>Chair: Dr Antonio Cascelli (Maynooth University, Ireland)</b> <b>START 9:30</b>	<b>7b: Aren't We All Ethnomusicologists...? (OCR)</b> <b>Chair: Dr Adrian Scahill (Maynooth University, Ireland)</b>	<b>7c: Merging Compositional Styles (GR)</b> <b>Chair: Federico Favali (University of Birmingham, UK)</b> <b>START 9:30</b>
	Dr Javier Campos (Independent Scholar, Spain): 'Illustrious Peasants: The Inherent Value of Popular Bagpipe Melodies in Classical Compositions'	
Eilís O'Sullivan (Maynooth University/CIT Cork School of Music, Ireland): 'Initial Directions in Artistic Research'	Deirdre Walsh (University College Dublin, Ireland): 'From Jewish Folk Music'	Paul Clesham (University College Cork, Ireland): 'Contemporary Compositions of Irish Traditional Music Incorporating

		Western Compositional Elements: An Exploration of Various Irish Composers/Arrangers’
Sylvia O’Brien (Royal Irish Academy of Music, Ireland): ‘Text and Melody in Seóirse Bodley’s <i>The Hiding Places of Love</i> ’, 60-Minute Lecture Recital	Anika Babel (University College Dublin, Ireland): ‘Classical Music Memes: Etic and Emic Perspectives on the Portrayal of Classical Musickers’	Margaret Collins Stoop (Trinity College Dublin, Ireland): ‘Addressing the Integration of Folk Instruments into Western Art Music Ensembles’
	Dr Damian Evans (Research Foundation for Music in Ireland, Ireland): ‘In Search of Jazz: Irish Jazz and Dance Bands’	Dr Emmanuel Ndubuisi Nnamani (Univeristy of Port Harcourt, Nigeria): ‘African Contemporary Art Music, Compositional Ideation and the Dialectics of the Canonic “Wall” - Creating Soundscape, Locating Landscape and Evoking the Psychophysical in Uzoigwe’s “Talking Drums for Piano Solo”’
<b>11:00–11:30 Break (Music Department, Foyer)</b>		
<b>11:30–13:00 Plenary:</b>		
<b>Professor Harry White (University College Dublin, Ireland)</b> ‘The Unemployment of Musicology’		
<b>Dr Natasha Loges (Royal College of Music, London, UK)</b> ‘Re-Employing and Re-Deploying Musicology’		
<b>BEWERUNGE ROOM</b>		
<b>Chair: Professor Emeritus Gerard Gillen (Maynooth University, Ireland)</b>		
<b>13:00–14:00 Lunch (Pugin Hall, Maynooth University South Campus)</b>		
<b>14:00–15:30 Session 8</b>		
<b>8a: Clara Schumann (BR)</b> <b>Chair: Dr Joe Davies (Lady Margaret Hall, Oxford University, UK)</b>	<b>8b: French/Russian Nineteenth-Century Pianism (OCR)</b> <b>Chair: Dr Alison Hood (Maynooth University, Ireland)</b>	<b>8c: Twentieth-Century Music and Visual Culture (GR)</b> <b>Chair: Dr Gareth Cox (Mary Immaculate College, University of Limerick, Ireland)</b>

Emily Shyr (Duke University, USA): ‘A Romantic Model: Relationships between Robert and Clara Schumann’s Romances, Op. 94 and Op. 22’, 30-Minute Lecture Recital	Luodmila Podlesnykh (TU Dublin, Ireland): ‘Alexander Dubuque and the Pedagogical Legacy of John Field’	Rachael Fuller (Boston University, USA): ‘Cyborg Feminism and Cactus Politics in Steven Snowden’s <i>Land of the Living</i> ’
Hannah Millington (Oxford Brookes University, UK): ‘Clara Schumann’s Depictions of the Nineteenth-Century “Wanderer”’	Dr Gregory Marion (University of Saskatchewan, Canada): ‘Debussy’s Préludes (Deuxième Livre): “Where Do We Go from Here?”’	Dr Laura Dallman (University of Florida, USA): ‘Problematizing Michael Daugherty’s <i>MotorCity Triptych</i> (2000)’
Professor Nicole Grimes (University of California, Irvine, USA): ‘Formal Innovation and Virtuosity in Clara Wieck-Schumann’s Piano Trio in G Minor, Op. 17’	Dr Clare Wilson (Ulster University, UK): ‘André Caplet: Pianist Incognito?’	Dr John O’Flynn (Dublin City University, Ireland): ‘Epic and Intimate: Maurice Jarre and the Soundtrack to <i>Ryan’s Daughter</i> (Lean, 1970)’
<p><b>15:30–15:45</b></p> <p><b>Closing Remarks, Announcement of Routledge Prize Draw Winners</b></p> <p><b>BEWERUNGE ROOM</b></p>		

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