

TU Dublin Conservatoire

RESEARCH SYMPOSIUM

Thursday 11 April 2024

East Quad, Grangegorman, Dublin



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TECHNOLOGICAL
UNIVERSITY DUBLIN

Guest Speaker

Professor Jennifer Walshe

Admission free, registration on Eventbrite

TU Dublin Conservatoire Research Symposium

Thursday 11 April 2024

East Quad and St Laurence's Church, Grangegorman, Dublin 7

TU Dublin Conservatoire's Research Symposium Series celebrates and highlights the research activities at TU Dublin Conservatoire, and provides an opportunity for staff, students, graduates, and visiting scholars and performers to share their research and practice.

We are delighted to welcome **Professor Jennifer Walshe, University of Oxford** as our guest speaker. The symposium also features papers presented by research students on our Master of Philosophy (MPhil), Doctor of Philosophy (PhD) and Doctor of Music in Performance (DMus) degree programmes.

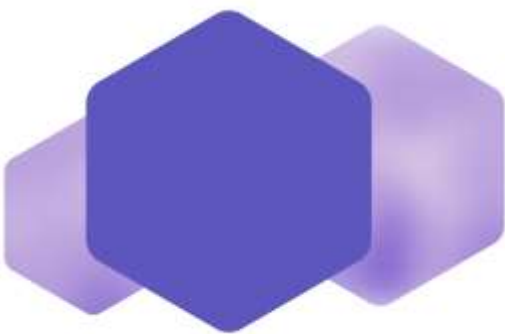
There is a particular focus on composition in today's symposium with our keynote address, two papers on composer-performer collaborations and an online composition seminar with Emma O'Hallaron. We will end the symposium with the launch of a CD recording by guitar lecturer, Marco Ramelli, featuring the music of Federico Mompou.

TU Dublin Conservatoire has developed an active research profile in the areas of musicology, performance, music education and composition. The Conservatoire is also home to the Research Foundation for Music in Ireland. Our staff and students produce a wealth of research outputs that make a significant contribution to our understanding and knowledge of the creative and performing arts.

ACKNOWLEDGEMENTS

Organising Committee

David Bremner, Clóna Doris, Jimmy Goeijenbier, Maeve Kelly, Maria McHale, Marco Ramelli





I am delighted to welcome you to the second Conservatoire Research Symposium of this academic year. The Conservatoire offers staff and students a unique opportunity to collaborate on innovative research projects, which range from musicology to pedagogy, and composition to practice-based research. We offer the option of supervision teams, which gives postgraduate students a wide perspective on their research project. We also pride ourselves on the personal

touch, whereby prospective students have an opportunity to discuss in detail a research proposal in advance of formally applying. We also engage with prospective students on funding applications and have had good success in recent years in what is a very competitive market. I'd like to acknowledge the dedication of our supervision teams, Dr Kerry Houston (Head of Academic Studies), and Professor Clóna Doris, who manages our postgraduate programmes and whose vision launched this series. I'd also like to thank Dr Conor McGarrigle (Head of Research in the Faculty of Arts and Humanities) for his steadfast support of the research activities in the Conservatoire, and to our many postgraduate students who actively help organise these events and present their research. I extend a very warm welcome to Professor Jennifer Walshe and look forward to hearing her keynote address later today in St. Lawrence's Church. I do hope you will stay for the whole day and join us at 6.00pm for the launch of Marco Ramelli's CD: Federico Mompou Misteriós: Transcriptions for Guitar.

A handwritten signature in black ink, appearing to read "Paul McNulty". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Dr Paul McNulty
Head of Conservatoire

SCHEDULE

10.00am-11.00am **Session 1** (EQ-015)

Chair: Jimmy Goeijenbier

Marta Siermantowska Richard Galliano and the *New Musette*

David Bremner and Mark Redmond A performance of an ongoing duo collaboration between David Bremner (composer, organist) and Mark Redmond (uilleann pipes)

11.00am

Tea/Coffee Break

11.30am-1.00pm **Session 2** (EQ-015)

Chair: Michael Cummins

Sandra Oman Farren Surviving Manon Lescaut: Navigating the Unique Vocal Complexity of Puccini's Eponymous Heroine

Kevin Free and Dylan Donegan Bach is my Favourite Composer

Maeve Kelly *X-change of Flames*: a musical exploration of the discourse on climate change in online forums and its responsive effects on emotion, outlook and action on the average scroller

1.00pm

Lunch Break

2.00pm-2.45pm **Research Students' Panel Discussion** (EQ-015)

Chairs: Jimmy Goeijenbier, Maeve Kelly

3.00pm

Keynote Address (St Laurence's Church)

Chair | Dr David Bremner

Professor Jennifer Walshe, University of Oxford

13 Ways of Looking at AI, Art & Music

4.15pm-6.00pm **Online Composition Seminar** (EQ-111)

Emma O'Halloran Words and Music

6.00pm

CD Launch (Recital Hall)

Federico Mompou *Misteriós: Transcriptions for Guitar, Vol. 1*

Marco Ramelli

KEYNOTE ADDRESS

Professor Jennifer Walshe

13 Ways of Looking at AI, Art & Music

AI is not a singular phenomenon. We talk about it as if it's a monolithic identity, but it's many, many different things – the fantasy partner chatbot whispering sweet virtual nothings in our ears, the algorithm scanning our faces at passport control, the playlists we're served when we can't be bothered to pick an album. The technology is similar in each case, but the networks, the datasets and the outcomes are all different.

The same goes for art and music made using AI. We can listen to Frank Sinatra singing a cover of a rap song from beyond the grave, we can look at paintings made by robots, we can hang out in the comments section of a machine learning-generated death-metal livestream ('sick drum solo bruh'). But the fact that artworks like these are made using AI doesn't mean that they are all asking the same questions or have the same goals. We experience these works – and the way AI is used in them – in a multitude of ways.

So how should we think about art and music made with AI? Instead of looking for a definitive approach, one clean (and/or hot) take to rule them all, perhaps we can try to think like the networks do – in higher dimensions. From multiple positions, simultaneously. Messily. Not one way of looking at AI, but many. [OB]



Photographer credit: Blackie Bouffant

'The most original compositional voice to emerge from Ireland in the past 20 years.' (*Irish Times*) and 'Wild girl of Darmstadt' (*Frankfurter Rundschau*), composer and performer Jennifer Walshe was born in Dublin, Ireland. Her music has been commissioned, broadcast and performed all over the world. She has been the recipient of fellowships and prizes from the Foundation for Contemporary Arts, New York, the DAAD Berliner Künstlerprogramm, the Internationales Musikinstitut, Darmstadt and Akademie Schloss Solitude among others. Recent

projects include *IIIME IIIME IIIME*, an opera written in collaboration with the philosopher Timothy Morton, and *THE SITE OF AN INVESTIGATION*, a 30-minute epic for Walshe's voice and orchestra, commissioned by the National Symphony Orchestra of Ireland. *THE SITE* has been performed by Walshe and the NSO, the BBC Scottish Symphony Orchestra and also, the Lithuanian State Symphony Orchestra. Walshe has worked extensively with AI. *ULTRACHUNK*, made in collaboration with Memo Akten in 2018, features an AI-generated version of Walshe. *A Late Anthology of Early Music Vol. 1: Ancient to Renaissance*, her third solo album, released on Tetbind in 2020, uses AI to rework canonical works from early Western music history. *A Late Anthology* was chosen as an album of the year in the *Irish Times*, *The Wire* and *The Quietus*. Walshe is currently professor of composition at the University of Oxford. Her work was profiled by Alex Ross in [The New Yorker](#).

COMPOSITION SEMINAR

Emma O'Halloran
Words and Music



Irish composer **Emma O'Halloran** is interested in joy, wonder, hope, and connection, and her music is driven by a desire to capture the magic of what it means to be human. Freely intertwining acoustic and electronic music, Emma has written for folk musicians, chamber ensembles, turntables, laptop orchestra, symphony orchestra, opera, and theatre, and her work has been described as 'intensely beautiful' (*Washington Post*) and 'unencumbered,

authentic, and joyful' (*I Care If You Listen*).

Known for her unique ability to fuse elements of pop, rock, and electronic music while exploring the colours and textures of acoustic instruments, her work has found a wide audience and has been featured at various music festivals such as Classical NEXT, PODIUM Esslingen, New Music Dublin, Tokyo's Born Creative Festival, and Bang on a Can LOUD Weekend. Additionally, her music has been performed by Crash Ensemble, Friction Quartet, Kaleidoscope Chamber Orchestra, ensemble reflektor, PRISM Saxophone Quartet, and the Irish National Symphony Orchestra, amongst others.

In recent years, Emma's passion for storytelling has led her to explore multidisciplinary projects such as soundwalks and opera. She has written works for Irish National Opera, Boston Lyric Opera, Beth Morrison Projects, and her recent operas, *TRADE* and *Mary Motorhead*, received rave reviews from their performances at LA Opera and New York's PROTOTYPE Festival with the *LA Times* calling her 'a kind of modern-day Monteverdi'.

Emma loves working with people of all ages to explore and create music, and she has served as a mentor for various composition programmes in Ireland and the United States. In 2021, in partnership with the Irish National Concert Hall, she founded the Creative Lab, an award-winning mentorship programme for young composers from traditionally underrepresented groups in music composition.

Emma holds a PhD in Music Composition from Princeton University and is currently working as a freelance composer. Current and future projects include works for Friction Quartet, Kaleidoscope Chamber Orchestra, a saxophone concerto, and a new opera with Naomi Louisa O'Connell.

CD Launch

Marco Ramelli

Mompou: Misteriós, Transcriptions for Guitar, Vol.1

Label: Brilliant Classics

The music is written for the inexpressible, I wish it seemed that it comes out of the shadows to return back into it.

Federico Mompou



My new album, Mompou: *Misteriós, Transcriptions for Guitar, Vol.1*, is dedicated to the compositions of Federico Mompou (1893-1987), a composer and pianist of profound sensitivity. His contemplative and poetic music mirrors his life, one of introspection.

Federico Mompou's music is a journey into an exploration of listening. An intimate listening between the musician and his instrument. A secret conversation.

This intimacy led Mompou to write primarily for his instrument, composing with the contact of the piano's vibrating keys. He rarely explored other sound worlds beyond the piano and only did so through his friendships with other musicians. It was from two of these friendships that two pieces for guitar were born.

Brilliant Classics published my recording of Mompou's original guitar compositions in 2018; this new album, part of a series of four recordings, further expands that exploration, exploring his piano compositions reimaged for the guitar by James Beneteau and me.

Through studying Mompou's writings preserved in the Biblioteca de Catalunya and listening to his recordings, the transcription process has become a journey of discovery into an interpretive world. Transcribing is a form of interpretation that deals with losing. It means choosing. To do this, the interpreter is required to delve deep and be actively involved in the creative process.

It is precisely from this difficulty of translating the poetic world born on the piano to a small and fragile guitar that insights into Mompou's interpretive world emerged. Mompou opened the doors to new artistic research for me that looks at the connection between sound, time, and intuition.

I believe that the true interpreter, the true artist, has the rights to the work he is playing. Here you have the music: what does it suggest to you? What feelings does it convey?

Federico Mompou



Born in Milan, Italy, **Dr Marco Ramelli** is an artist of diverse interests, encompassing roles as a guitarist, composer, researcher, lecturer, and artistic director.

Marco has performed worldwide as a guitarist, appearing in important venues as a soloist and chamber musician. His artistic path has been marked by several achievements, including first prizes in international competitions in Italy, Spain, the UK, France, and Serbia and the recording several albums for Brilliant Classics, Nimbus, and Naxos.

Expanding his horizons into composition, Marco gained international recognition with the World Guitar Composition Competition award in Serbia for his piece *Im Nebel, homage to Kengiro Azuma*. His compositions are played globally, interpreted by celebrated soloists such as Sean Shibe, Andrea Dieci, Lorenzo Micheli, and Andrea De Vitis. Collaboration stands as a cornerstone of Marco's artistic journey. He has nurtured enduring associations with other contemporary composers, resulting in premieres of several compositions dedicated to him.

Marco's academic pursuits led to a doctorate in performing arts from the University of St Andrews and The Royal Conservatoire of Scotland (UK). As a dedicated researcher, he shares his insights through conferences and lectures at distinguished universities worldwide, and he is a keen promoter of artistic research through the organisation of conferences.

Going beyond his performances, Marco is a driving force in music education and music promotion. He serves as the Artistic Director of renowned music festivals in Italy and Ireland and is a dedicated guitar educator, inspiring the next generation of musicians. He has created several projects to promote classical music and support young performers, such as the TouchTheSound project, Residenze Erranti, and Festival Corde d'Autunno, all committed to enriching the guitar musical community.

Marco's passion for sharing knowledge extends to his role as a lecturer at the TU Dublin Conservatoire and through masterclasses and lectures.

ABSTRACTS

David Bremner and Mark Redmond

A performance of an ongoing duo collaboration [between David Bremner (composer, organist) and Mark Redmond (uilleann pipes)]

We will discuss the history of our collaboration, including the 2014 album *l'air du temps – the spirit of the times*, outlining how the collaboration developed, why stylistic choices were made, and how the attributes of our playing styles guided the compositional approach. The discussion will include more general issues regarding the combination of Irish traditional music within a contemporary composition context, particularly concerning rhythmic coordination. There will be a performance of a new work-in-progress, constructed via a two-dimensional lattice which determines harmonic complexity and harmonic position on a circle-of-fifths spectrum. The performance will be preceded by an analysis of the work's processes and musical material.



Dr David Bremner is an Assistant Lecturer in Composition at TU Dublin Conservatoire. He teaches as part of the undergraduate and postgraduate programmes, and coordinates a composition seminar series and composition workshops with resident ensemble Concorde. In 2013 he completed a PhD, supervised by Prof. Gráinne Mulvey, at the Conservatoire. Operating in an idiom that is both minimalist in texture and

harmonically complex, his current composition work has involved creating fabrics made from atonal drone textures, and algorithmic composition. With soprano Elizabeth Hilliard he runs the music/text production company Béal.

His portrait double-album *Mixed Circuits*, featuring Hilliard, Andreea Banciu, Izumi Kimura and Paul Roe, was released on Farpoint Recordings in December 2022. Other recent projects include a chamber opera, *Slow Recognition*, developed in collaboration with dramaturg and director Hélène Montague and designer John Comiskey and featuring singers Elizabeth Hilliard, Naomi Louisa O'Connell and Rory Musgrave, which was produced to acclaim in July 2022, supported by Arts Council Bursary and Project funding. An ongoing collaboration with the violinist Larissa O'Grady led to a concert-length programme, shadow once complete, featuring algorithmic text, and commissions from writers Joanna Walsh and Kit Fryatt; it toured Ireland in 2022. A new commission for O'Grady premiered in 2023.

Other performances have included *You window-pierc'd facades* by Lina Andonovska (fl) and Elizabeth Hilliard (sop) at the Hugh Lane Sundays @ Noon series (December 2019), *Permanent Ritornello* by Crash Ensemble in New Music Dublin (March 2019) and *Themework* by RETRO DISCO in Music Current (April 2019). He often works with poet Billy Mills, most recently on a two-hour-long cantata performed in 2018, *Four*, for Baroque instruments, voices and electronics.

With the piper Mark Redmond, David in 2014 released the CD *l'air du temps/the spirit of the times*; a track was selected by the Contemporary Music Centre to feature on their promotional CD *New Music: New Ireland 2*. Excerpts have been broadcast on RTÉ Lyric FM, BBC Radio 3, and the European Broadcasting Network. Works of his also feature on CD releases by Anne-Marie O'Farrell and Elizabeth Hilliard (Métier/Divine Arts Records).

David also has a busy career as a performer; he often works as a répétiteur, focusing on contemporary work, most recently on a 2023 production of Evangelia Rigaki and Marina Carr's opera *Old Ghosts*. Prior to that he was répétiteur for several short operas within Irish National Opera's 20 Shots of Opera project, and for Raymond Deane's *Vagabones*. He was Assistant Organist at Christ Church Cathedral Dublin 2010-2019 and has played with ensembles such as the RTÉ National Symphony Orchestra and Crash Ensemble.

His music is represented by the Contemporary Music Centre.

www.davidbremner.net

www.soundcloud.com/david-bremner

<https://davidbremner.bandcamp.com/album/mixed-circuits>

www.bealfestival.com



Mark Redmond, currently a PhD candidate under the supervision of Dr Mary Lennon and Dr Maria McHale, was awarded an Honours Master's in Music Performance from the DIT Conservatory of Music and Drama in 2013. Prior to this, he received a First-Class Honours Degree at the same institution, where he was awarded the Leo Rowsome Gold Medal for Performance.

Having gained a reputation as a performer on the uilleann pipes in a 'traditional' context, Redmond also engages in a wide range of diverse genres. He performs and records regularly with the National Symphony and RTÉ Concert Orchestras. Within this context, he has featured in live broadcasts for many historic occasions, including The Papal Mass, Phoenix Park, 2018; the State Commemoration for the Centenary of the Easter Rising, Arbour Hill, 2016; The Eucharistic Congress, Croke Park, 2012; and, the State Visit of Queen Elizabeth II to Ireland, 2011.

He has premiered works for uilleann pipes and orchestra by Shaun Davey (*Hymn to a Setting Sun, Ómós do Liam O'Flynn*, 2019, with the NSO at the NCH), Neil Martin (*Ólagán*, 2016, with Camerata Ireland at the John F. Kennedy Center for the Performing Arts, Washington), and Vincent Kennedy (*Where the North Wind Blows*, 2014, with the Orchestre Symphonique de Bretagne at Rennes Opera House), which was recorded in 2022 with the RTÉCO. Other recording history includes featuring on Na Píobairí Uilleann's compilation album *The Rolling Wave* in 2012. Two years later, along with Organist David Bremner, he recorded, *l'air du temps/the spirit of the times*, an album which combines traditional repertoire with music of the French classical organ school. He has

featured on albums by singers Christy Moore (*Flying into Mystery*, 2021), and Dairí Farrell (*A Lifetime of Happiness*, 2019, and *The Wedding Above in Glencree*, 2023).

On the international circuit Redmond has toured with Riverdance, Celtic Woman, Celtic Legends, The Irish Memory Orchestra, The Irish Harp Orchestra and has performed/recorded with a host of diverse artists including Macklemore & Ryan Lewis, Westlife, Glen Hansard, Imelda May, Sharon Shannon, Donal Lunny, and Declan O'Rourke.

Kevin Free and Dylan Donegan

Bach is my Favourite Composer

Calls for new works can be exciting for both performers and composers. When Dylan Donegan called for new works for harpsichord to expand the repertoire into the 21st century, composer Kevin Free took this opportunity to collaborate. In this lecture-recital, we intend to explore the dynamics of a collaborative relationship between composer and performer with a particular emphasis on speech-melody.

In the case of this project, how do we contend with the historic nature of the harpsichord, its unique attack and decay, and its notorious lack of sustain and limited dynamic range? How do performers grapple with the idiosyncrasies of their instrument, and how can composers utilise these in novel ways? Can the use of electronics augment the harpsichord, or work against it? How does one approach finding a suitable audio part that can be manipulated into creating a speech-melody piece?

We intend to discuss the collaborative process, and some of its challenges, and perform some of the music that has been created throughout the project.



Kevin Free is a composer and percussionist, currently undertaking postgraduate studies in composition at TU Dublin Conservatoire with Prof. Gráinne Mulvey. He is interested in layering textures, using musical ideas as found objects, creating music collages from advertisements, instructional videos, and human speech. Kevin has had music performed by Hard Rain Soloist Ensemble, Sandbox Percussion, the Chatham Saxophone Quartet, Kate Ellis, and members of Ensemble Offspring. In 2023 he participated in the Words on Music course at the Darmstadt Summer Course with Kate Molleson and Peter Meanwell. In 2022 he was featured on the albums by the Irish Composer's Collective, with his pieces *A Good Onion* for cello and electronics, and *Limits* for bass clarinet and percussion.



Harpsichordist **Dylan Donegan** is currently studying with Rachel Factor on the MMus Performance programme at TU Dublin Conservatoire. Dylan completed his BMus in piano performance at the Conservatoire in 2021, during which he studied harpsichord and discovered his love for the instrument. He has performed at a number of solo recitals at the Conservatoire including the lunchtime recital series and a lecture recital on the early French Baroque Suite. He has

undertaken lessons with Carole Cerasi with whom he intends to study at the Royal Academy of Music from September. Dylan's keen interest in contemporary music has led him to seek collaborations with composers from TU Dublin.

Maeve Kelly

X-change of Flames: a musical exploration of the discourse on climate change in online forums, and its responsive effects on emotion, outlook and action on the average scroller

The discourse around the environment, sustainability and climate change is complex, charged and polyphonic, and I'm particularly interested in the responses of people to the global warming argument. There are so many different voices in the public sphere to evoke different reactions; the voices of politicians, scientists, activists and conspiracy theorists in our everyday lives summon feelings of urgency, outrage, fear, hope and existential dread. My work-in-progress, *X-change of Flames* explores this phenomenon, representing a wide variety of responses and discourses in the global warming issue, as well as being a commentary on how climate change information lands with the people.

This paper will explore the process and challenges of constructing a musical work that gives an accessible and relatable reflection of a societal phenomenon and shared experience, in this case, the scientific and socio-political online discourses around global warming and the resultant responses these dialogues can have on people's emotion, outlook and action. I will also discuss how my process and research for this piece organically led me to new questions and objectives – in particular disembodied voices and AI text-to-speech applications – and how I intend to explore this further in my work.



Maeve Kelly is a composer, improviser and cellist based in Dublin and is currently nearing completion of her PhD in composition under the supervision of composer Prof. Gráinne Mulvey. Her area of expertise is the musical exploration and translation of lived experience, particularly in relation to socio-political and health related issues.

A socially-minded artist, Maeve has a broad experience in arts administration and leading DIY art projects. From 2022-2023, she was the director of the Irish Composers Collective, an organisation dedicated to providing emerging composers with a community and creating platforms for sharing new music. During her time with the ICC she directed a three-day festival, *ICC Salon* (2022) which facilitated the creation and premiere of 36 new works by ICC members involving collaborations with visual, film and dance artists.

Sandra Oman

Surviving Manon Lescaut: Navigating the Unique Vocal Complexity of Puccini's Eponymous Heroine

This paper examines the complex vocal terrain of the eponymous character in Giacomo Puccini's 1893 opera, *Manon Lescaut*. The research encompasses dual avenues of investigation: a vocal analysis of the orchestral score; and, data analysis extracted from a series of interviews, conducted by the researcher, with fifteen internationally renowned artists – ten sopranos and five conductors – who have interpreted the role/opera.

The research reveals that Puccini's Manon is one of the most vocally demanding roles in the soprano canon. The challenges are manifold. Primarily, the role does not fit readily into a single vocal *fach*, or category, instead straddling three *fäche*: the lyric soprano, lyric-coloratura, and *lirico-spinto* (or *jugendlich-dramatischer*) categories. The density of the orchestration from the young, less-experienced Puccini places further vocal demands on the singer-actor, while the length of the role necessitates considerable reserves of stamina. The dramatic intricacy of the role, reflected in the vocal writing, intensifies the challenge of balancing the role's vocal and dramatic obligations. The testimonies of the interview cohort highlight the vocal black spots while providing viable solutions to negotiate these challenges.

This paper provides perspicacious advice from industry professionals, including Kristine Opolais, Nuccia Focile, Adina Nutescu, Dames Elizabeth Llewellyn and Rosalind Plowright, Nelly Miricioiu, Cheryl Barker, Marco Zambelli, Brad Cohen, and Richard Bonyng CBE. In providing a deeper understanding of performative issues, this research aims to generate continuing interest in Puccini's first unequivocal operatic success.



Soprano **Sandra Oman** is a 2022 Irish Research Council Government of Ireland Scholarship awardee for PhD research on Giacomo Puccini's 1893 opera *Manon Lescaut*, under the supervision of Prof. Una Hunt and Dr Rachel Talbot. A first-class honours Master's graduate from TU Dublin Conservatoire, she was awarded the Student Academic Excellence Award 2020. She was appointed Research Assistant/Administrator of the inaugural PERFORM_LIVE Conference Festival, 2022. Sandra has presented academic papers at conferences in Ireland (SMI Postgraduate Students' Conference) and abroad (Musicology in Progress International Conference, Università di Pavia, Cremona, 2023; and, 'Music, Body, and Embodiment: New Approaches in Musicology' Virtual Conference, Centro Studi

Opera Omnia Luigi Boccherini, Lucca, December 2023). Her presentation at the Cremona conference was chosen for a book of select conference papers to be published in 2024. Sandra has performed extensively in opera and concert in Ireland, UK, USA, Italy, Germany, Latvia and Poland, interpreting principal roles in over 40 operas.

Marta Siermantowska

Richard Galliano and the *New Musette*

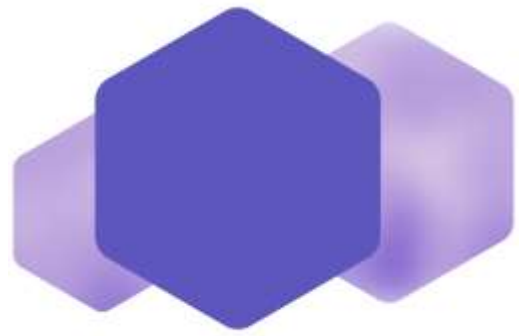
‘Richard Galliano has changed the course of accordion history. We can talk about before and after Galliano.’ These are the words of Yasuhiro Kobayashi, accordionist and musician accompanist of the singer Björk. Galliano is probably the most individual musician in the history of jazz accordion. He is also one of the most important musicians to come from France. He has reinvented the accordion as an essential jazz instrument, much the same way as Stéphane Grappelli did with the violin, Astor Piazzolla did with the bandoneon, and Toots Thielemans with the harmonica. He has created an original style of expression in music which he writes and performs. The music is called *new musette*. This paper aims to present the evolution of the *musette* genre through the prism of ethnographic study which preceded the formulation of my musical findings. Therefore, the music here is considered not simply as a reflection of pre-existing social and cultural structures, but as a living art and an act of correspondence between tradition, reality, and individual creative resources of the artist. This presentation introduces musician Richard Galliano and shows his original musical result, an updated style of playing jazz accordion which has emerged from the integration of several pre-existing styles. The distinctive stylistic characteristics of the *new musette* will be presented and described.



Born in Poland, **Marta Siermantowska** moved to Ireland in 2004. She first studied accordion performance at F. Chopin Academy of Music in Warsaw and continued at the DIT Conservatory of Music and Drama with Dermot Dunne. She received a Bachelor of Music Honours degree in 2006 and Master’s degree in accordion performance in 2008. She has performed with the RTÉ Concert Orchestra, appeared in Janette Byrne’s musette group and in Derby Brown’s French show playing accordion parts. In the years 2010–2020,

Marta worked with jazz guitarist Mike Nielsen, arranging and performing original music for accordion and guitar. Together they created Musette Club, a duet performing the Parisian valse of the jazz age and tango and collaborated with the Dublin Tango School of Dance. The duet featured during Alchemy Music series numerous times. She received Arts Council support towards professional development, which led to obtaining funding from TU Dublin towards postgraduate research in jazz accordion under the supervision of Dr Helen Lawlor and Dr Mike Nielsen.

MMus Research Symposium



We are delighted to announce that the Conservatoire's MMus Research Symposium will take place on Thursday 25 April.