

## 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) Ireland on Broadway	<b>Helen Doyle</b> (TU Dublin Conservatoire) Choral decline in the Feis Ceoil, 1916-1926: Views from the archive	<b>Matthew P. Thomson</b> (University College Dublin) 'Vos n'avez en moi nuns droit': <i>Malmariée</i> Songs in the Context of Thirteenth-Century Clerical Strategies for Managing Musical and Sexual Behaviour
<b>Maria McHale</b> (TU Dublin Conservatoire) 'Two famous operas': Irish opera and America	<b>Rachel Duffy</b> (TU Dublin Conservatoire) Competing traditions? An examination of harping in the Feis Ceoil 1897-1977	<b>Lynsey Callaghan</b> (Royal Irish Academy of Music) 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) Title tbc	<b>Clare McCague</b> (TU Dublin Conservatoire) Boleyne Reeves, harpist and poet: A forgotten Cork worthy (lecture-recital)	<b>Vadym Rakochi</b> (Zurich University of the Arts) 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		
2a Irish-American Music Cultures Symposium	2b SMI Conference	2c SMI Conference
<b>Fintan Vallely</b> (Independent Scholar) Interpreting the Princess Grace song sheet collection	<b>Aylish Kerrigan</b> (Independent Scholar) Contrasts in Contemporary Music: A Singer's Perspective (lecture-recital)	<b>Rachel Talbot</b> (TU Dublin Conservatoire) '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) Harp imagery and symbolism in the Princess Grace song sheet collection	<b>Daragh Black Hynes</b> (TU Dublin Conservatoire) 'Microtones Without Microtones' – A Discussion on the Process of Composing Microtonal Music for Guitar Ensemble	<b>Danielle Roman</b> (New York University) Settling the score: Domestic revolution in Alicia Adelaide Needham's Irish suffrage songs
<b>Aileen Dillane</b> (University of Limerick) Irish American musical imaginaries	<b>Marco Ramelli</b> (TU Dublin Conservatoire) Silence, body and sound: listening as a means of interpretation (lecture-recital)	<b>Layla Butler</b> (Duke University) Priaulx Rainier's female network: A gendered reading of the archive
<b>Irish-American Music Cultures  </b> Closing comments		
6.30–7.30 <b>Concert</b>   Una Hunt and Heather Sammon – 'The Irish American'		
7.30-8.30 <b>Reception</b>		
<b>Friday 9 June 2023</b>		
9.30–11.00 Session 3		
3a	3b	3c
	<b>Una Hunt</b> (TU Dublin Conservatoire) 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) 'Pour leur enseigner à lire, écrire, La Religion et le Chant des Pseaumes': Music at the Dublin Huguenot School, 1723–1822

<b>Anja Bunzel</b> (Institute of Art History, Czech Academy of Sciences) Crossing Borders? Bohemian Salon Culture in 1820s and 1830s Teplice	<b>Leonard Walker</b> (University of Florida) A Body Reborn: Glyndebourne's Reconsideration of Benjamin Britten's <i>Rape of Lucretia</i>	<b>David O'Shea</b> (Independent Scholar) Christmas carols in Dublin's Anglican churches, 1864–1960
<b>Enrica Savigni</b> (TU Dublin Conservatoire) Romantic Repertoire for Guitar and Piano: original repertoire and new transcriptions (lecture-recital)	<b>Yue Song</b> (TU Dublin Conservatoire) '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) 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) Domestic art music and the 'Irish young lady', perspectives on class, education, and employment (1800-1899)	<b>Axel Klein</b> (Independent Scholar) 'de la ville de Galouay en Hybernie' An Introduction to Henry Madin (1698-1748)	<b>Simon Hall and Edmund Hunt</b> (Royal Birmingham Conservatoire) Augmented Vocality: Composing with the Reconstructed Sounds of Old and Middle Irish
<b>Maria McHale</b> (TU Dublin Conservatoire) 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) Exploring the musical career of Giacomo Panizza	<b>Neil O'Connor</b> (University of Limerick) Reconnections: Technology, Control & The Modular Synthesiser
<b>Hannah Millington</b> (Dublin City University) Unearthing Ethel Smyth's <i>The Song of Love</i> Op. 8 (1888)	<b>Aisling Ennis</b> (Independent Scholar) Felix Godefroid (lecture-recital)	<b>Dónal Fullam</b> (University College Dublin) 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) György Ligeti as Artistic Researcher(?)	<b>Colin Harte</b> (City University of New York) Idakka Drum Performance & Making, The Indian Caste System, and Hindu Ritual	<b>Aidan Thomson</b> (University of Galway) A middlebrow spectrum: Vaughan Williams, the BBC and Classic FM
<b>Laura Dallman</b> (University of Florida) Ethereality and Timbre in Higdon's Early Symphonic Works	<b>Rodrigo Almonte Zagarra</b> (Dublin City University) 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) 'American in Spirit': John Williams and the Legacy of John Philip Sousa
<b>Clíona Doris</b> (TU Dublin Conservatoire) 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) Odd Metres in Jazz – Square Pegs In Round Holes? (lecture-recital)	<b>James Denis McGlynn</b> (University College Cork) 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) '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) 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) Revisiting the Concept of Monotony via Chopin's Warsaw Sonatas</p>
<p><b>Roddy O'Keefe</b> (TU Dublin Conservatoire) The Guinness Choir at the Cork International Choral Festival, 1959–1966</p>	<p><b>Ciarán Crilly</b> (University College Dublin) 'Disquieting Muses': Shades of the Metaphysical in Bernard Herrmann's <i>Vertigo</i> Score</p>	<p><b>Koichi Kato</b> (Independent Scholar) 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) '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) 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) 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>
AI and the Future of Music: An Exploration of its Impact on Research, Industry, and Copyright		
<b>Hazel Farrell</b> (South East Technological University) Exploring the Intersection of AI and Musicology in Education: Opportunities and Challenges	<b>Annemarie McGahon</b> (Dundalk Institute of Technology) The Inclusive Benefits of Peer-Assisted Learning in Classical String Teaching in County Louth	<b>Adrian Smith</b> (TU Dublin Conservatoire) From Russia with Love — John Field and the origins of the Russian romance
<b>Mark Graham</b> (South East Technological University) AI Music - A grotesque mockery of what it is to be human or another music technology milestone	<b>Hala Jaber</b> (Irish World Academy of Music and Dance, University of Limerick) Maintaining safety in community music: an exploration of safety angles in a trauma-informed community music setting	<b>Darach Sharkey</b> (Durham University) A Wreckage of Stars: Paratextual Strategies in Medtner's Sonata for Violin and Piano in B minor, Op. 21
<b>Anthony O'Dwyer</b> (Queen's University Belfast) A(I)uthorship in Music: the next horizon?		<b>Didzis Kalninš</b> (Royal Irish Academy of Music) Exploring terra incognita: perspectives on the sostenuto pedal (lecture recital)

**1.30** Closing comments