Programme

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| **Friday 28 June 2024** | | |
| **10.00–11.00** Registration with tea and coffee | Foyer, Arts Millennium Building | | |
| **11.00–11.30** Welcome |Siobhán McKenna Theatre | | |
| **11.30–1.00** Session 1 | | |
| **Session 1a** Siobhán McKenna Theatre  Chair: Nicolás Puyané (Independent scholar) | **Session 1b** Room G034  Chair: Denise Neary (Royal Irish Academy of Music) | **Session 1c** CELT Training Room  Chair: Michael Murphy (Mary Immaculate College, University of Limerick) |
| **Joe Davies** (Maynooth University)  At the Intersection of Loss and Renewal: Women, Widowhood, and Piano Culture in the Long Nineteenth Century | **Eleanor Jones-McAuley** (Trinity College Dublin)  ‘Number one on the top’: The Story of the ‘Dublin’ Psalm Tune, 1699–2024 | **Anne Stanyon** (Independent scholar)  Betraying Arthur Sullivan: A Focus on Critical Destruction |
| **Ella Fallon** (TU Dublin Conservatoire)  Chaminade’s Performances of *Élévation* and their Reception in England, 1893–1930 | **Susan McCormick** (Trinity College Dublin)  ‘Hold the congregation together and keep them on pitch!’: Completing the Picture of Eighteenth-Century Chorale Accompaniment | **Adèle Commins** (Dundalk Institute of Technology)  Dedicated to the Memory of…: Selecting and Remembering During Stanford’s Centenary |
| **Clare Dixon** (University College Dublin)  Encroaching on the Podium: Experiences and Reception of Female Musicians and Conductors at the Beginning of the Twentieth Century | **Caio Amadatsu Griman** (University of São Paulo/FAPESP)  A Comprehensive Reappraisal of Johann Joseph Fux’s *Gradus ad Parnassum* | **Helen Doyle** (TU Dublin Conservatoire)  A Model Choral Festival? Development and Design of the Feis Ceoil, 1895–1914 |
| **1.00–2.00** Lunch | Foyer, Arts Millennium Building | | |
| **2.00–4.00** Session 2 | | |
| **Session 2a** Siobhán McKenna Theatre  Chairs: Méabh Ní Fhuartháin (University of Galway) | **Session 2b** Room G034  Chair: Patrick F. Devine (Maynooth University) | **Session 2c** CELT Training Room  Chair: Wolfgang Marx (University College Dublin) |
| **David Robb** (Queen’s University Belfast)  Pop, Rock and Contrafactum: Music as Communication and Provocation in the Songs  of East German Liedermacher Gerhard Gundermann | **Koichi Kato** (Independent scholar)  The First Movement of Schubert’s ‘Great’ Symphony, D. 944/i: A Prototype of the Romantic Sonata Form as an Intersection of Lied | **Simon Nugent** (Northwestern University)  ‘Over Here’: Music, Multiscreen, and Mobile Interactive Music Video |
| **Danielle Roman** (New York University)  Irish-Jewish and Irish Traveller Musical Life in Comparative Perspective, 1900–1950 | **Nicole Grimes** (University of California Irvine)  Structuring the Scherzo: The Case of Emilie Mayer’s Piano Trio in E Minor, Op. 12 | **James Heazlewood-Dale** (Brandeis University)  Soundtracking Danger: Adapting the Jazz Noir Fallacy in Game Noir |
| **Daithí Kearney** (Dundalk Institute of Technology)  Between Time and Eternity: The Resilience and Sustainability of Arts Ecosystems in Rural Ireland | **Aidan Thomson** (University of Galway)  Ethel Smyth and Wagner: Models and Misprisions in the Early Operas | **Sarah Lindmark** (University of North Carolina Chapel Hill)  The Little LP: Commercialism and the Failure of the Discotheque Jukebox, 1962–1969 |
| **Niamh O’Brien** (Independent scholar)  The Harper, the Bard and the Sound Artist (lecture recital) | **Ciarán Crilly** (University College Dublin)  The Persistence of Memory: Shostakovich’s Piano Concerto No. 2 | **Phoebe van Egeraat** (University of Utrecht)  The Development of Television News Theme Music in Britain and its International Influence |
| **4.00–4.30** Tea and coffee | Foyer, Arts Millennium Building | | |
| **4.30–6.00** Session 3 | | |
| **Session 3a** Siobhán McKenna Theatre  Chair: Dillon Parmer (University of Ottawa) | **Session 3b** Room G034  Chair: Harry White (University College Dublin) | **Session 3c** CELT Training Room  Chair: Ciarán Crilly (University College Dublin) |
| **Edmund Hunt** (Birmingham City University)  Language and Technology in Twenty-First Century Opera | **Michael Murphy** (Mary Immaculate College, University of Limerick)  Irish Freemasonry and the British National Anthem, 1750–1935 | **Rhoda Dullea** (MTU Cork School of Music) and **Giovanna Feeley** (Dublin City University)  Exploratory Study on Attitudes to Learning and Performing Chant in Irish Choral Educational Contexts |
| **Francesca Placanica** (Maynooth University)  Enjoying the Journey: (Musical) Notes from an Audiovisual Embodied Laboratory | **Maria McHale** (TU Dublin Conservatoire)  ‘Son of Erin’: Thomas Egan and Irish Opera in America | **Kevin Boushel** (Dublin City University)  ‘Vieni a volare’: Eric Whitacre’s European Works |
| **Svetlana Rudenko** (Haunted Planet Studios), **Kelly Jakubowski** (University of Durham), **Xiangpeng Fu** (Trinity College Dublin) and **Mads Haahr** (Trinity College Dublin)  New Forms of Multimedia for Classical Music: Visualisation of Three Rachmaninoff Preludes, Op. 32, in Mixed Reality and ‘De Chirico’ Augmented Reality Album | **Kerry Houston** (TU Dublin Conservatoire)  Music in the Church of Ireland 1914–1932: Retrenchment and Struggle for Identity | **Xiaoyu Liu** (Queen’s University Belfast)  Bridging the Historical Gap: Early Music Performance Practice from a Postmodern Perspective |
| **6.30–7.45 Reception |** Foyer, O’Donoghue Centre for Drama, Theatre and Performance  *This reception includes the awarding of the Aloys Fleischmann Prize for practice-based research and the Danijela Kulezic-Wilson Book Prize, and the conferring of new Honorary and Corresponding Members of the Society* | | |
| **8.00 Conference Dinner** |Gaslight Brasserie, Hardiman Hotel, Eyre Square | | |

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| **Saturday 29 June 2024** | | |
| **9.30–11.00** Session 4 | | |
| **Session 4a** Siobhán McKenna Theatre  Chair: Clíona Doris (TU Dublin Conservatoire) | **Session 4b** RoomGO34  Chair: Nicole Grimes (University of California Irvine) | **Session 4c** CELT Training Room  Chair: Gareth Cox (Mary Immaculate College, University of Limerick) |
| **Estelle Murphy** (Maynooth University)  ‘Morph them in the late Baroque Style’: Matthew Dubourg and Irish Traditional Song | **Shane McMahon** (Independent scholar)  The Poverty of Criticism: Rereading Edward T. Cone’s ‘Schubert’s Promissory Note’ | **Adrian Paterson** (University of Galway)  ‘Where three roads meet’: Harry Partch, WB Yeats, and Sophocles’ *King Oedipus* in Musical Adaptation |
| **Cormac De Barra** (University of Limerick)  The Irish Harp Revival: The Legacy of Caroline Townshend | **Dillon Parmer** (University of Ottawa)  Deconstructing Coloniality in Music Scholarship through Reflective Practice | **Nena Beretin** (Phoenix Cultural Centre, Sydney)  An Analysis of Luciano Berio’s *Sequenza V* for Trombone (1966) within Patrik Juslin’s and Daniel Västfjäll’s BRECVEMA Model |
| **Fiona Gryson** (TU Dublin Conservatoire)  *The Irish Harp Book: A Tutor and Companion* by Sheila Larchet Cuthbert: An Evaluation of the Fourteen Songs with Harp | **Wolfgang Marx** (University College Dublin)  Fighting Polarisation Through Music? | **Barbara Dignam** (Dublin City University)  *BABEL* 25: Memory, Time and the Postmodern Aesthetic |
| **11.00–11.30** Tea and coffee | Foyer, Arts Millennium Building | | |
| **11.30–12.15** **SMI Annual General Meeting** | Siobhán McKenna Theatre | | |
| **12.15–1.15** Lunch | | |
| **1.15–2.15 SMI Keynote** | O’Donoghue Theatre, O’Donoghue Centre for Drama, Theatre and Performance  **Prof. Barbara Kelly, University of Leeds**  Title tbc  (Chair: Prof. John O’Flynn, President, Society for Musicology in Ireland) | | |
| **2.30–4.00** Session 5 | | |
| **Session 5a** Siobhán McKenna Theatre  Chair: Damian Evans (Music Generation Mayo) | **Session 5b** RoomG034  Chair: Ann-Marie Hanlon (University of Galway) | **Session 5c** CELT Training Room  Chair: Marita Kerin (Trinity College Dublin) |
| **Hwan Hee Kim** (Royal Northern College of Music)  Kuk-jin Kim: The Sound of Korea | **Laura Watson** (Maynooth University)  Pro-Choice Music as Public Discourse during the Repeal Campaign | **Aoife Murphy** (University College Dublin)  Investigating the Importance of Visible Role Models in Music Curriculum |
| **Marta Siermantowska** (TU Dublin Conservatoire)  Richard Galliano and the New Musette | **Adam Behan** (Maynooth University)  Sketches of a New Cultural History of Irish Popular Music, 1970–2000 | **Jenna Harris** (Dublin City University) and **Matthew Jacobson** (Dublin City University)  New Standards: Collegiate Student Survey Gender Representation in Jazz Ensemble Curriculum |
| **Marco Ramelli** (TU Dublin Conservatoire)  Exploring the Contribution of Visually Impaired Musicians to the Evolution of Spanish Guitar (lecture recital) | **Stan Erraught** (University of Leeds)  Emerging from the Darkness? Irish Rock Music at ‘A Sense of Ireland’ (1980) | **Clare Wilson** (Dublin City University)  A Place for Analysis and Poetic Creativity in French Music Pedagogy: Towards Merging the Marginalised into Mainstream |
| **4.00–4.30** Tea and coffee | Foyer, Arts Millennium Building | | | |
| **4.30–6.00** Session 6 | | |
| **Session 6a** Siobhán McKenna Theatre  Chair: Sarah McCleave (Queen’s University Belfast) | **Session 6b** RoomG034  Chair: Hannah Millington (TU Dublin Conservatoire) | **Session 6c** CELT Training Room  Chair: John O’Flynn (Dublin City University) |
| **Áine Palmer** (Yale University)  Looking at Song: Hypermediacy and 13th-Century Lyric Inscriptions | **Róisín O’Grady** (Royal Irish Academy of Music)  Annie Patterson’s *Six Original Gaelic Songs*: A Singer’s Perspective | **Conor Power** (Maynooth University)  Reclassifying the Hollywood Leitmotif for Contemporary Film Scores |
| **Nicolás Puyané** (Independent scholar)  Exploring the Timbre and Texture of György Cziffra’s Transcultural Reimagining | **Emma O’Keeffe** (TU Dublin Conservatoire)  ‘A Song of woe, of woe, Sicilian Muses’: A Critical Edition of Ina Boyle’s Greek-themed Chamber Work, *Lament for Bion* (1944–45) | **Anika Babel** (University College Dublin)  A Case for Minimalist Melomania: Céline Sciamma’s *Portrait of a Lady on Fire* (2019) |
| **Enrica Savigni** (TU Dublin Conservatoire)  New Transcriptions for Guitar and Piano Inspired by Johann Kaspar Mertz and Josephine Plantin |  | **Laura Anderson** (University College Dublin)  ‘Un mystère du corps’: Exploring Music and Sound in *En corps* (dir. Klapisch, 2022) |
| **6.00–6.15** Closing comments | Siobhán McKenna Theatre | | |