

2022 SMI/ICTM-IE POSTGRADUATE CONFERENCE



DUBLIN CITY UNIVERSITY
14-15 JANUARY 2022

WELCOME

A dhaoine uaisle, a chomhghleacaithe, agus a chairde go léir,

Ar son coiste na comhdhála, an dá chumann - SMI agus ICMT-É agus ar son Ollscoil Chathair Bhaile Átha Cliath, tá fáilte is fiche roimhe chuile dhuine agaibh chuig an gcomhdháil bhliantúil iarchéime.

On behalf of the conference committee, the two associations, the SMI and ICTM-Ireland, and on behalf of Dublin City University, you are all very welcome to the annual postgraduate conference.

It is our sincere pleasure to be able to co-chair the annual postgraduate conference for 2022. Many of us would prefer to be engaging in person on the beautiful All Hallows campus at Dublin City University (DCU). Nevertheless, it is a testament to the determination of the Society of Musicology in Ireland (SMI) and the International Council for Traditional Music, Ireland, to support postgraduate research that we are convening once again — albeit in the virtual domain.

We are grateful to Dublin City University, who had intended to host us in person. Notwithstanding the fact that we are unable to travel to DCU, the University's efforts are evident in the participation of members of the faculty and student body and, in particular, the School of Theology, Philosophy and Music. We offer sincere thanks to the Dean of Humanities and Social Sciences, Professor Derek Hand, for his opening address. We also look forward to a performance by Emily O'Rourke and Rufina Tishina, who are 4th Year students from DCU's Centre for Jazz & Contemporary Music.

We are delighted to welcome Dr Áine Mangaoang, who will deliver this year's keynote lecture: 'Prisons of Note: Mapping Music in Prisons from the Periphery'. Dr Mangaoang's research interests and experience are of significant relevance to the fields of research encompassed by both the SMI and ICTM and we are thrilled that she has agreed to return to DCU, one her many almae matres, to engage with our conference.

The Careers Forum returns to the programme this year and we are grateful to our speakers for sharing their expertise with us on this platform. We are also proud to host the presentation of the Alison Dunlop Graduate Prize, awarded to Chloe Byrne (UCD) for her dissertation: 'White Racial Framing and the Status of Black Musical Representation in Third-Level Music Curricula in Ireland'. In addition, we will have the opportunity to hear from the winners of the CHMHE Undergraduate Prize on Saturday morning.

The last two years have highlighted the advantages of virtual conferences, such as the ease of attendance. The significant reduction in costs has allowed many more scholars to participate in international conferences, and the virtual domain has provided opportunities for individuals to disseminate their research further afield than would have been feasible otherwise. This conference is no different and we extend a warm Irish welcome to our international delegates.

As conference co-chairs, we would like to thank Dr John O'Flynn, President of the SMI, and Dr Adrian Scahill, Chairperson of ICTM-IE, for their support and advice. We would also like to thank our colleagues on the conference committee for their diligence, without which this conference would not be possible.

Le gach dea ghuí,

Colm Kelly
Treasurer
International Council for Traditional Music Ireland

Hannah Millington
Student Representative
Society for Musicology in Ireland

Conference Co-Chairs

Colm Kelly (University of Limerick)
Hannah Millington (Dublin City University)

Conference Committee

Kevin Boushel (Dublin City University)
Dr Barbara Dignam (Dublin City University)
Dr Bláithín Duggan (Dublin City University)
Dr John O'Flynn (Dublin City University)
Ciara Power (Queen's University Belfast)
Conor Power (Maynooth University)
Dr Adrian Scahill (Maynooth University)

Presenters

Professor Derek Hand (Dublin City University)
Dr John O'Flynn (Dublin City University)
Dr Adrian Scahill (Maynooth University)
Professor Jan Smaczny (Queen's University Belfast)

Performers

Emily O'Rourke (Dublin City University)
Rufina Tishina (Dublin City University)

Technical Support

Céleste Pagnello (Princeton University)
Conor Power (Maynooth University)
Dr Bryan A. Whitelaw (Queen's University Belfast)

Keynote Lecture

Dr Áine Mangaoang (University of Oslo, Norway)

Session Chairs

Dr Róisín Blunnie (Dublin City University)
Dr Ciarán Crilly (University College Dublin)
Dr Patricia Flynn (Dublin City University)
Dr Ann-Marie Hanlon (Dundalk Institute of Technology)
Dr Sandra Joyce (University of Limerick)
Dr Niall Keegan (University of Limerick)
Colm Kelly (University of Limerick)
Dr Helen Lawlor (TU Dublin)
Dr Michael Lee (Maynooth University)
Dr Felix Morgenstern (Kunstuniversität, Graz)
Ciara Power (Queen's University Belfast)
Dr Aidan Thomson (NUI Galway)
Dr Bryan A. Whitelaw (Queen's University Belfast)

Readers for the Alison Dunlop Graduate Prize

Dr Laura Anderson (University College Dublin)
Dr Bryan A. Whitelaw (Queen's University Belfast)

Adjudicators for the CHMHE Undergraduate Musicology Prize

Professor Christopher Morris (Maynooth University)
Dr Rachel Talbot (TU Dublin)



QUICK LINKS

This conference booklet is fully interactive with the Zoom sessions embedded in the programme. Look for the Zoom or YouTube icons beside standalone panels or the blue headings at the top of parallel sessions. At the end of the programme you will find a list of all of the links needed for the conference, just in case you encounter any issues. Sessions can also be joined via the quick links below.

Friday 14 January

SESSION A

SESSION B

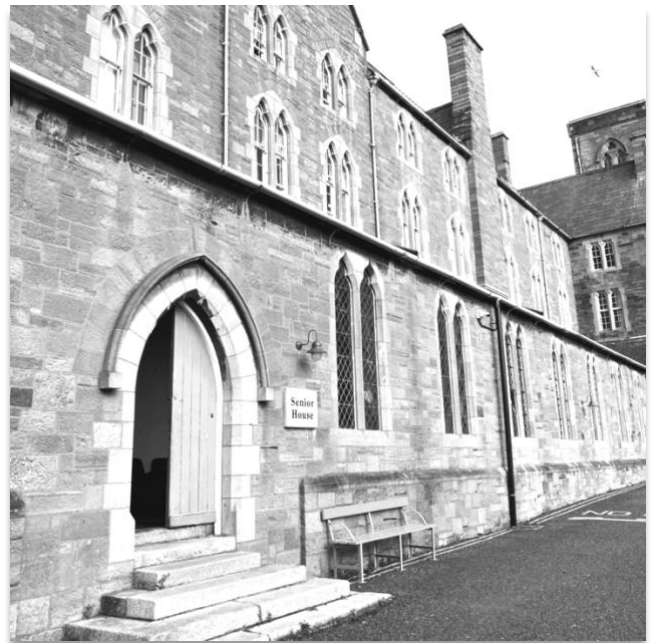
SESSION C

Saturday 15 January

SESSION A

SESSION B

SESSION C



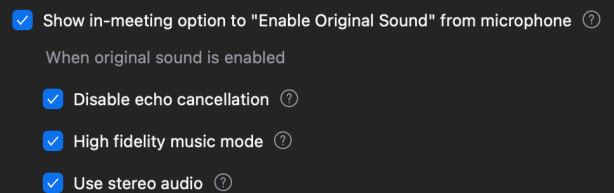
The Zoom logo is displayed in a large, blue, lowercase font. Below the logo is a white horizontal line. The background of the entire page is a blurred image of a laptop screen showing a Zoom meeting interface. The laptop is a MacBook Pro, and the screen displays a Zoom meeting window with a presentation slide. The slide is teal and white and reads: "2022 SMI/ICTM-IE POSTGRADUATE CONFERENCE DUBLIN CITY UNIVERSITY". The Zoom meeting controls are visible at the bottom of the screen, including icons for Security, Participants, Chat, Share Screen, Record, Closed Caption, and Reactions. The Zoom logo is also visible in the top right corner of the meeting window.

zoom

SETTING UP YOUR ZOOM SOFTWARE

All of the live conference sessions will take place via Zoom (with pre-recorded materials on YouTube). Take some time before the conference begins to set up your software for the best possible experience.

If you are presenting a paper, open Zoom's **Preferences** menu and click **Settings**; select the **Audio** menu and scroll to the bottom to find the **Advanced** option button; tick the checkbox for **Show in-meeting option to "Enable Original Sound" from microphone**; each supplementary option should be enabled, as shown below.

- 
- A screenshot of the Zoom Settings - Audio - Advanced options menu. The menu is dark grey with white text. At the top, there is a checked checkbox for "Show in-meeting option to 'Enable Original Sound' from microphone" with a help icon. Below this, there is a sub-section titled "When original sound is enabled" with three more checked options: "Disable echo cancellation", "High fidelity music mode", and "Use stereo audio", each with a help icon.
- Show in-meeting option to "Enable Original Sound" from microphone ⓘ
 - When original sound is enabled
 - Disable echo cancellation ⓘ
 - High fidelity music mode ⓘ
 - Use stereo audio ⓘ

When it is time to present your paper, remember to click the **Turn on Original Sound** option that is now visible in the upper-left-hand corner of the meeting window; otherwise, turn this option off.



Turn on Original Sound

After clicking the **Share Screen** icon, please remember to check the **Share computer sound** and **Optimize Screen Share for Video Clip** options prior to sharing.

- 
- A screenshot of the Zoom Settings - Share Screen options menu. The menu is dark grey with white text. There are two checked options: "Share computer sound" and "Optimize Screen Share for Video Clip", each with a help icon.
- Share computer sound ⓘ
 - Optimize Screen Share for Video Clip ⓘ

Your video or slides should be pre-loaded and ready for presentation, with your volume set to around 75% capacity. Don't forget to enter 'Fullscreen' mode prior to beginning your paper!

For those delegates attending sessions, please post your questions in the chat box throughout the paper or click the '🙋 Raise Hand' icon after the paper.

PROGRAMME

Friday 14 January 2022

13:00–13:20 Welcome

zoom

Welcome from Dublin City University

Professor Derek Hand, Dean of Humanities and Social Sciences, Dublin City University

Welcome on behalf of SMI and Music at DCU

Dr John O'Flynn

Address by the Chair of ICTM Ireland

Dr Adrian Scahill

13:30–15:00 Session 1

[Zoom Session A](#)

[Zoom Session B](#)

[Zoom Session C](#)

1a Opera

Chair Dr Michael Lee (Maynooth University)

Sandra Oman-Farren (TU Dublin)

Puccini's *Manon Lescaut*: The Role of Visual Stimuli in the Formation of an Operatic Characterization

Marinu Leccia (University of Oxford)

The Violence of Nonsense: The Rape Scene in Britten's *Lucretia*

Tomos Watkins (University College Dublin)

White Self-Fashioning in *Les Indes galantes*

1b Music Analysis

Chair Dr Bryan A. Whitelaw (Queen's University Belfast)

Kevin Boushel (Dublin City University)

Harmonic Primacy and Non-functional Tonality in Eric Whitacre's *i carry your heart*

Hui Han Lui (Maynooth University)

Effects of Classical Techniques on Body Movements and the Sound of a Modern Grand Piano: Hummel and Czerny

1c Twentieth-Century Music

Chair Dr Aidan Thomson (NUI Galway)

Matthew McCullough (Durham University)

'Our nerves are even yet not completely healed' – Stanford's *At The Abbey Gate*: Form; Tone; and Reception

Molly Adams-Toomey (Royal Irish Academy of Music)

The Evolution of Meaning in the Song Cycles of Petr Eben

15:00–15:30 Refreshment Break

15:30–16:30 Session 2

[Zoom Session A](#)

2a Music in Ireland

Chair Dr Helen Lawlor (TU Dublin)

Kaylie Streit (University College Cork)

Exploring Expression: the Role of Creative Spaces in the Practices of Contemporary Irish Traditional Musicians

William Kearney (Maynooth University)

Listening to the Steps: A Choreomusicological Analysis of Sliabh Luachra Polkas and Slides

[Zoom Session B](#)

2b Musics of the World

Chair Dr Felix Morgenstern (Kunstuniversität, Graz)

Laura Hind (Birmingham City University)

Piracy v. Business: Copyright and Music Industry in Ghana

Bidisha Chakraborty (Banaras Hindu University)

The *Paraya Dhan* Syndrome: A Study of Kanyadaan Songs of the Bhojpuri Community of India

[Zoom Session C](#)

2c Music and Gender

Chair Dr Ann-Marie Hanlon (Dundalk Institute of Technology)

Arun Rao (TU Dublin)

French Responses to Homer and Virgil: Berlioz's *Les Troyens*, Saint-Saëns's *Hélène*, Fauré's *Pénélope*

Lee Harding (Dundalk Institute of Technology)

Capturing a Moment in Time: The Lives of Transgender Music-Makers in Ireland

16:45–17:15 Performance



Rufina Tishina (Dublin City University) and **Emily O'Rourke** (Dublin City University)

17:15–18:15 Keynote Lecture

zoom

Chair Dr John O'Flynn (Dublin City University)

Dr Áine Mangoang (University of Oslo, Norway)

Prisons of Note: Mapping Music in Prisons from the Periphery



PROGRAMME

Saturday 15 January 2022

09:30–10:30 Session 3: Master's Student Presentations

[Zoom Session A](#)

3a Music and Language

Chair Colm Kelly (University of Limerick)

Aoife Murphy (University College Dublin)

Language and Cultural Identity in Song: Questioning the Dominance of English in the Popular Music Industry

Jelena Perišić (Irish World Academy of Music and Dance)

Landscapes: A Sonic Exploration of Non-Physical Spaces

Claire Warburton (Maynooth University)

West Side Story: Semiotics, Signification and Story-Telling

[Zoom Session B](#)

3b Vocal Music

Chair Dr Róisín Blunnie (Dublin City University)

Laura Sheils (Dublin City University)

Violence And Death In Choral Music: A Comparative Analysis Of Two Irish Contemporary Choral Composers' Innovative Approaches To Text-Setting

Tara Bolger (Dublin City University)

Rhetorical Strategies of Early Music in James MacMillan's *Stabat Mater*

Nathan Smith (Durham University)

Sir Arthur Sullivan's Three Romantic Operas (*Ivanhoe*, *Haddon Hall*, *The Beauty Stone*) - Compositional Decline or New Directions?

10:30–11:00 Refreshment Break

11:00–12:30 Session 4

[Zoom Session A](#)

4a The CHMHE Undergraduate Musicology Prize

Chair Dr Ciarán Crilly (University College Dublin)

Joint Third Prize

Ben Cully (Maynooth University)

Beyond the Manuscript: The Performers of Court Music in Eighteenth-Century Dublin

[Zoom Session B](#)

4b Ethnographic Methods

Chair Dr Adrian Scahill (Maynooth University)

Soumendu Das (Rabindra Bharati University)

An Ethnomusicological Study of Musical Traits of River Based Bengali Songs

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|---------------------|--|--|
| Second Prize | Sorcha Ní Néill (TU Dublin) 'The Nothingness of Pleasure': Massenet, <i>Thaïs</i> and Images of the Fin-de-Siècle Woman on Stage | Shauna Donnelly (Dublin City University) Gender and Choral Leadership in Contemporary Dublin: A Case Study of Sacred & Secular Spheres |
| | Katie Archer (Dublin City University) From the Motor Town to Cape Town: The reception and influence of Rodriguez's <i>Cold Fact</i> album amongst Afrikaners in apartheid-era South Africa | |
| First Prize | Shona Cassidy (Mary Immaculate College) <i>The Phantom of the Opera</i> : High Art or 'High-Pop'? | |

12:30–13:00 Lunch Break

13:30–14:00 Alison Dunlop Graduate Prize 

Address by the President of the SMI **Dr John O'Flynn**

Alison Dunlop Graduate Prize Presented by **Professor Jan Smaczny** (Queen's University Belfast)
Chloe Byrne (University College Dublin)
White Racial Framing and the Status of Black Musical Representation in Third-Level Music Curricula in Ireland

14:00–15:30 Careers Forum 

Chair Ciara Power (Queen's University Belfast)

Dr Michael Palmese (Maynooth University)
Preparing an Academic CV and Developing Research Proposals

Dr Ioannis Tsioulakis (Queen's University Belfast)
Preparing for Publication

Dr Jessica Cawley (Independent)
Moving from Academia to the Community Arts World

Aoife Daly (Irish National Opera)

Working in Arts Management: Career Pathways and Finding Your Niche

Dr Sarah-Jane Gibson (York St John University)

Working as a Post-Doctoral Researcher in Community Music Projects

15:30–16:00 Refreshment Break

16:00–17:30 Session 5

| Zoom Session A | Zoom Session B | Zoom Session C |
|---|---|--|
| 5a Music and Education Chair Dr Patricia Flynn (Dublin City University) | 5b Music and Performance Chair Dr Niall Keegan (University of Limerick) | 5c Music and Politics Chair Sandra Joyce (University of Limerick) |
| Lina Andonovska (Dublin City University) Planting the Seed: A Case Study of Artist Entrepreneurship Training In Music Programmes On The Island Of Ireland | Sureshkumar Sekar (Royal College of Music) Audience Experience in Film-with-Live-Orchestra Concerts: Towards a Theory of aLiveness | Lara Weaver (Queen’s University Belfast) Contesting Sonic Space in France: Islamic Soundscapes, Secularism, and Acoustic Jurisprudence |
| Jenna Richards (University of Ottawa) Aiding and Abetting: Music Performance Degrees for 21 st Century Practice | Colleen Savage (Dundalk Institute of Technology) Drawing from the Well — Hidden Inspiration from the Past, Awaiting in the Archives | Céleste Pagniello (Princeton University) Dmitri Shostakovich and <i>The Golden Age</i> (1930): Foreshadowing Socialist Realism |
| Róisín Maher (Dublin City University) Twenty-First Century Feminist Musicology and Its Implications For The Music History Curriculum | Linda Adams (Dublin City University) Surprised by Sound: Investigating Expert Musicians’ and General Listeners’ Reactions to Harmonic Surprises in Jazz and Popular Music | |

17:30–17:45 Conference Close



Hannah Millington (SMI) and **Colm Kelly** (ICTM-Ireland)

KEYNOTE

Dr Áine Mangaoang

(University of Oslo, Norway)

Prisons of Note: Mapping music in prisons from the periphery

Abstract

Music is an integral and vital part of human life in times of joy and triumph, as well as in times of crisis and isolation. News reports of quarantined communities in China, Italy and beyond turning to music-making during the first wave of the coronavirus pandemic illustrated, in part at least, a widespread belief in the connection between music, health, and well-being, especially while in isolation or imprisoned. In this lecture, I reflect on the lessons learned from my recent postdoctoral research regarding the role of music in Norwegian prisons, where music's acoustic and social resonances become critically important. I present an overview of *Prisons of Note*, a new research project that investigates the circumstances surrounding music and imprisonment in the lives of people in custody in three jurisdictions: Norway, Iceland and the Republic of Ireland. As we tackle rising incarceration rates around the world, I discuss the relationship between prison music (including music education, music therapy, music-making and listening initiatives) and the sociocultural, political, ethical and aesthetic implications of this creative practice from multiple perspectives. Through mapping the ways music is used — and is useful — in prison, this research questions whether it is possible to create a more humane, positively transformative, and genuinely reparative prison experience.



Biography

Irish musicologist Áine Mangaoang's work is concerned with how music is used, experienced and mediated in everyday life, particularly by those on the margins of society. Her first book, *Dangerous Mediations: Pop Music in a Philippine Prison Video* (Bloomsbury, 2019), uses a localized case study to ask broader questions about popular music and power dynamics in a prison setting, and received the IASPM-US Woody Guthrie Book Prize. Her writing on music in places of detention appears in various places including *Musicae Scientiæ*, *Postcolonial Text* and *Torture* journal. Her second book *Made in Ireland: Studies in Popular Music* (Routledge, 2020, co-edited with John O'Flynn and Lonán Ó Briain), provides a comprehensive introduction to the history, sociology and musicology of Irish popular music in both local and global contexts. This book draws on her ongoing work on music and place; other writing on this theme appears in the *Journal of World Popular Music* (2019) and *Sonic Signatures: How Migrant Music Constitutes the City at Night* (2021).

In her current Researcher post at the Department of Musicology, University of Oslo, Áine is Principal Investigator of a three-year international project on music in Icelandic, Irish and Norwegian prisons (funded by the Norwegian Research Council's Young Research Talent Award). Before this, she held academic positions, teaching and research fellowships at the Iceland University of the Arts in Reykjavík, Dublin City University, University College Cork, Ateneo de Manila University, and the Irish Chamber Orchestra's Sing Out with Strings programme. She was awarded the Institute of Popular Music Scholarship to support her PhD at the University of Liverpool, graduating in 2015. Alongside this, she has served on the executive board for the International Association for the Study of Popular Music (UK & Ireland chapter), the national committee of the Society for Music Education in Ireland, and co-convenes Nordic Sounds, a critical music research network based in Oslo.

CAREERS FORUM

Dr Michael Palmese (Maynooth University)

Preparing an Academic CV and Developing Research Proposals

Dr Michael Palmese is an assistant lecturer in music at Maynooth University whose primary research interests encompass music and literature from the twentieth and twenty-first centuries, particularly minimalism and postminimalism, Samuel Beckett, and the intersections between music and politics. His recent peer-reviewed publications include an article on the rediscovery of the forgotten American composer Anthony Gnazzo, as well as an article on the juvenilia of John Adams. He has a forthcoming article in the spring of 2022 that examines the World Ear Project, a forgotten radio program that clarifies the early development of acoustic ecology and soundscape composition within the broader context of the Cold War and progressive politics of the 1960s and 1970s. Michael is currently engaged in archival research devoted to exploring the development of postwar American musical culture through studies of underground newspapers and has also recently completed an examination of the letters of Samuel Beckett for a forthcoming book chapter that examines his style of musical criticism when writing in the epistolary vein. Michael is also preparing an oral history of minimalism that draws on primary source materials from the Other Minds Archive at the University of California, Santa Cruz, and the Yale University Oral History of American Music.

Dr Ioannis Tsioulakis (Queen's University Belfast)

Preparing for Publication

Dr Ioannis Tsioulakis is Senior Lecturer in Anthropology and Ethnomusicology at Queen's University Belfast. His research focuses on popular music in Greece, with an emphasis on session musicians, creative labour, and economic crisis. His monograph [Musicians in Crisis: Working and Playing in the Greek Popular Music Industry](#) was published by Routledge in September 2020. He has co-edited a volume entitled [Musicians and their Audiences: Performance, Speech and Mediation](#) (with Elina Hytönen-Ng, Routledge 2016), and has published numerous articles and chapters on Greek jazz music, cosmopolitanism and music professionalism. Ioannis is currently conducting research on the impact of Covid-19 on performing artists, with a number of publications and collaborative projects under development (a preliminary co-written piece with Dr Ali FitzGibbon can be found [here](#)). Ioannis is also an active ensemble director, arranger and pianist.

Dr Jessica Cawley (Independent)

Moving from Academia to the Community Arts World

Jessica Cawley trained as a music teacher at the University of New Hampshire (USA), before studying ethnomusicology as a postgraduate student at the University of Limerick (2007-2008). Her PhD research at University College Cork explored learning processes within Irish traditional music culture. In 2017, she was awarded the prestigious Irish Research Council's Post-Doctoral Fellowship, which supported the publication of her first book, *Becoming an Irish Traditional Musician: Learning and Embodying Culture* (Routledge, 2021). In 2013, she established the non-profit organisation, Creative Tradition, which currently leads school and community programmes, in partnership with Music Generation Cork City. Jessica primarily plays and teaches tin whistle, flute and fiddle, alongside her research and community work. She is the Secretary of FairPlé, and sits on the Arts Council's Peer Panel and the executive board of Society of Music Education in Ireland.

Aoife Daly (Irish National Opera)

Working in Arts Management: Career Pathways and Finding Your Niche

Aoife is an experienced Arts Manager with nearly 20 years experience in the arts sector in the UK and Ireland. In 2006 she completed her undergraduate degree in Music at UCD and subsequently went on to complete postgraduate studies in Arts Management at Birkbeck College at the University of London. She began her career as Music Administrator at Westminster Cathedral and from there went on to manage the professional London-based choir, Tenebrae. In 2014 she began her own agency providing arts consultancy and general management. Her clients included Gallicantus, The ORA Singers, The Choral Scholars of University College Dublin, Soprano Miriam Allan and Opera Rara. In December 2020 she joined the team at Irish National Opera as Development Manager, where she looks after the company's fundraising.

Dr Sarah-Jane Gibson (York St John University)

Working as a Post-Doctoral Researcher in Community Music Projects

Sarah-Jane Gibson is the post-doctoral researcher for 'Ethno Research' at the International Centre for Community music at York St John University. She is also a lecturer in music at this institution and leader for vocal and folk music ensembles. Currently she is researching the Ethno-World organisation alongside an International team of researchers. She graduated with her PhD in Ethnomusicology from Queen's University in 2018. Her thesis focused on community and identity formation through amateur choral singing in post-conflict Northern Ireland. She has spoken on this topic at numerous international and local conferences and has a growing publication portfolio.

Sarah-Jane also has an extensive background in music education, having worked as a classroom music teacher in both Primary and Secondary schools in South Africa, the United Kingdom and the United States. She has been teaching in various roles in Higher Education since 2014. She is a singer and pianist and was the conductor of the Queen's university Chamber choir between 2017-2019.

ABSTRACTS

Session 1a Opera

Sandra Oman-Farren (TU Dublin)

Puccini's *Manon Lescaut*: The role of Visual Stimuli in the formation of an operatic characterization

This paper is an examination of representations of the character of Manon Lescaut in the visual arts. Presented as part of an holistic approach to operatic role preparation, this paper will contribute to the emerging field of practice-based research. A survey of these visual representations can assist the singer-actor in formulating a characterization of the titular character in Giacomo Puccini's 1893 opera.

Opera, by its very nature, is a symbiotic construct between the visual and the musical. Since the early twentieth century, operatic singer-actors have engaged with the fine arts as part of their dramatic analysis, most notably the Russian bass Fyodor Chaliapin (1873–1938). Twenty-first century opera singers continue to adopt similar approaches, exploring photographic images, paintings, and films, as a means of finding a route into an operatic characterization. This paper argues the value and significance of this avenue of exploration.

The character of Manon has fascinated visual artists since her first literary appearance, in Abbé Prévost's 1731 novel *L'Histoire de Chevalier des Grieux et de Manon Lescaut*. Her five operatic manifestations provided further inspiration for painters, sculptors, poster artists and cinematic auteurs. Employing the role of Puccini's Manon Lescaut as an exemplar, this paper surveys these visual interpretations and considers how they might ignite the imagination of the singer-actor when constructing this character, within a multi-stranded role preparation framework.

Marinu Leccia (University of Oxford)

The violence of nonsense: the rape scene in Britten's *Lucretia*

Britten's music oscillates between charm and violence, as exemplified in the contrast between the spinning scene and the rape scene in *The Rape of Lucretia*. If the first presents comforting diatonicisms and topical references to child experience and household nostalgia (exercise-like scales and arpeggios, harp-driven writing, easy and lyric tunes), the rape scene is on contrary pure violence. This violence is itself paradoxical because Britten uses in that scene different topics of play: circus music, jig-like rhythms, fragmented melodies. This paper investigates what Volochinov calls the 'multi-accentuality' of language and adapts it to music analysis. The concept, close to Bathkine's 'polyphony', perceives an individual utterance as the result of many layered speeches. In the rape scene, different projects are concealed behind Britten's utterances: the grotesque of Shostakovich's *Katerina Izmailova*; the 'dead theatre', to quote Daniel Albright, of Stravinsky's *Oedipus Rex*; and the expressionist ironies of Berg's *Wozzeck*.

These three works allow an evaluation of nonsense and its ambiguous meaning. The discrepancy of Britten's music, according to the expected topos in that scene is amplified by the awkwardness of the text and on many staged productions. The conception, figure and place of women will be discussed through Lucretia, Katerina, Jocasta and Marie, in an overall attempt to catch the project of Britten's ambiguous game.

Tomos Watkins (University College Dublin)

White Self-Fashioning in *Les Indes galantes*

This paper will present an analysis of Rameau's 1735 opera-ballet *Les Indes galantes* as a site of white self-fashioning. Investigating the phenomenon of whiteness before the idea of the 'white race' became widespread, I aim to furnish insights into music's role in racialized power dynamics. Rameau scholarship has often focussed on philosophy, tradition, and aesthetics, while the study of race and music has concentrated in large part on the experiences of oppressed peoples. My paper will draw on eighteenth-century philosophy

and twenty-first century critical race study (notably James 2010 and Stovall 2021) to demonstrate how *Les Indes galantes* critiques European society, articulates global white supremacy and aligns Europeanness with personhood.

I begin by introducing Robin James's concept of the conjectural plane, arguing that 'the Indies' in *Les Indes galantes* functions as a site of self-reflection between the imaginary and the real, analogous to the state of nature in Rousseau's early thought (James 2010). I then take two *entrées* from the opera — '*Le turc généreux*' and '*Les sauvages*' — as case studies, drawing on the work of Tyler Stovall (2021) and Hedy Law (2020) to investigate how these *entrées* racialize moral liberty, virtue, and love. I comment also on the opera's didacticism more generally, arguing that its critique of European society assumes global white supremacy, European personhood, and non-European sub-personhood.

In so doing, I show how *Les Indes galantes* functions as colonialist art. I conclude in particular that, as the Indies were plundered for Europe's material benefit, so were the conjectural Indies exploited as a site of white self-fashioning.

Session 1b Music Analysis

Kevin Boushel (Dublin City University)

Harmonic Primacy and Non-functional Tonality in Eric Whitacre's *i carry your heart*

Despite its popularity among audiences and performers, there is a dearth of scholarly research on the choral music of Eric Whitacre (b. 1970). This paper examines the role of harmony as a dramatic tool in Whitacre's setting of the e. e. cummings poem *i carry your heart* (2018), surpassing melody as the primary narrative device. It also reviews the analytical methodology of textural density proposed by Andrew Larson (2004) for analysing the music of Whitacre as a means of examining the dramatic structure of the setting.

Whitacre's harmonic palette derives from traditional tonal and modal scales while largely ignoring functional tonal conventions. Frequent use of secundal harmony and extended chords within this tonal framework creates a mystical, ethereal soundworld, particularly when sung by unaccompanied voices. In his setting of this transcendental poem, Whitacre uses intervallic relationships as the main motivic and thematic material, particularly the interval of a minor second. Through use of dense harmonies, parallel movement, and inverted chords, Whitacre obfuscates melodic features in the vocal parts, drawing attention instead to the harmonic trajectory of the piece. This paper applies Larson's analytical framework of textural density and voice-leading to *i carry your heart* and reviews its efficacy in illuminating Whitacre's compositional process with regards to harmony.

Hui Han Lui (Maynooth University)

Effects of Classical techniques on body movements and the sound of a modern grand piano: Hummel and Czerny

The main purpose of body movements in piano playing is the creation of sounds to be perceived by the audience. While it could also act as a communication tool between musicians and the audience, the study focuses on direct sound producing movements by applying the techniques, hand positions, body positions, and playing approaches as instructed in the treatises by Czerny and Hummel on the piano.

The compiled period techniques were applied onto sections from selected pieces to provide context for its use, adaptations, and effects on a modern grand piano. The hand movements, in particular, were the main product of the techniques and approaches applied by the performer, showing alternative solutions to piano playing. For example, Hummel's techniques lead to a different way of playing the notated articulations such as staccato and slurs.

The presentation will discuss the resulting motion and sound analysis from the application of the period techniques on works by Hummel, Mozart, and Beethoven. The movements will be described through motion paths, video footage from two different angles, while the sound analysis will be discussed through waveforms, graphs, as well as observations from recorded audio tracks.

Session 1c Twentieth-Century Music

Matthew McCullough (Durham University)

'Our nerves are even yet not completely healed' — Stanford's *At The Abbey Gate*: Form; Tone; and Reception.

On Tuesday 26th October 1920, *The Times* published a column, 'To the Unknown Dead,' in which it gave details of Armistice Day commemorations including the burial of an Unknown Warrior in Westminster Abbey with the 'King as Chief Mourner'. Alongside the article appeared a poem by the Right Hon. Mr Justice Charles John Darling (the 1st Baron Darling) entitled 'At the Abbey Gate'. In the months which followed the warrior's burial, Charles Villiers Stanford (1852-1924) set Darling's poem to music.

Stanford's *At The Abbey Gate* is a funeral march and trio, interweaving the chorus and baritone soloist in a dialogue between the living and the spirit of the Unknown Warrior. It was performed in March 1921 by the Royal Choral Society under the baton of Stanford himself. Reviews of the work were unanimous: it was well-structured music, however, it was too close to the war for Stanford's ennobled portrayal of the event. The work only received one further performance; in Toronto the following year where a critic described it as 'rather vague'.

This paper examines and contextualises *At the Abbey Gate*, using musical analysis to scrutinise the work's structure and form, and situating the tonal implications of Stanford's musical choices within the frame of his own views on war and the war dead. Noting the work's reception, I proffer some thoughts on the dissonance between Stanford's portrayal of the Warrior and those values held by an immediate post-war society.

Molly Adams-Toomey (Royal Irish Academy of Music)

The Evolution of Meaning in the Song Cycles of Petr Eben

Petr Eben was a Czech composer who lived and worked during a time of particular upheaval in the Czech Republic, having lived through both the Nazi occupation of WWII, and an oppressive Communist government thereafter until 1989. Many of Eben's compositions were in some way a response to the circumstances in which he lived. These included his song cycles *Písně Nejtajnější* (*Most Secret Songs*) and *Písně Nelaskavé* (*Loveless Songs*). Upon study and analysis of these song cycles with reference to the context surrounding their composition, it becomes clear that Eben was intending to communicate certain messages to his audience through his music in these cycles.

This 30-minute lecture recital will explore the question of meaning in these two song cycles, and how a performer may approach interpreting and communicating the messages Eben sought to convey. This lecture recital will also investigate the way in which the messages in Eben's works were tied closely to society and circumstances in the Czech Republic, and how Eben's musical messages can be expressed to and understood by an audience outside of the Czech Republic. This lecture recital will do so through performance and analysis of selections from both Eben's cycles *Písně Nejtajnější* and *Písně Nelaskavé*. This lecture recital will discuss the concept that meaning in Eben's music can evolve and adapt with new audiences and performers. A performer can present a new audience with the context of the pieces to more clearly communicate Eben's message, while inviting the audience to apply their own meaning.

Session 2a Music in Ireland

Kaylie Streit (University College Cork)

Exploring Expression: the Role of Creative Spaces in the Practices of Contemporary Irish Traditional Musicians

Creative spaces are explorational and often essential to the 'working out' of musical expression for musicians. These spaces allow musicians to engage with different musical elements as technologies to navigate expressions of self both in and for performance, thus demonstrating a liminal environment which musicians use to mediate and negotiate expression of their identity through music. Through analysis of interviews, this paper will discuss the ways in which contemporary Irish traditional musicians engage with liminal, explorational spaces for a variety of creative purposes to navigate and negotiate expressions of self through music. The key element to each creative space is time set aside from the rest of life's responsibilities specifically for creating and developing music. The spaces then vary physically from collaborative spaces to

studios to home offices and living rooms. Within these spaces, musicians engage in a range of musical activities including testing out new variations of tunes, creating new tunes based on traditional structures, improvising new melodic expressions, and creating new music based on traditional aesthetics. Through these activities, musicians test out different musical possibilities and determine how they want to express themselves, thus reflecting the negotiation of their musical identity and expression of self both through and for performance.

William Kearney (Maynooth University)

Listening to the Steps: A Choreomusicological Analysis of Sliabh Luachra Polkas and Slides

In this paper the author takes a choreomusicological approach to the study of the dance music tradition of the Sliabh Luachra region of the early 19th century. In considering the musicking contexts of that period, where polka and slide playing had a functional relationship to set dancing, it will be argued that insights can be gleaned into articulatory characteristics of the instrumental music by observing how bodily gestures in the dance might map onto this phrasing and vice versa. The author will then posit the existence of a common structure between polkas and slides, and their related steps, which fostered a sense of *communitas* while facilitating play.

Session 2b Musics of the World

Laura Hind (Birmingham City University)

Piracy v. Business: Copyright and Music Industry in Ghana

This paper explores the relationship between the music industry and copyright law in Ghana to understand piracy and how piracy methods have changed since the post-colonial period. Following my previous research on the music industry and copyright law in Senegal, Benin and Ghana between the 1960s and 2010s, it conducts a detailed analysis on the relationship between the music industry and copyright law in Ghana.

This paper is divided into two parts. It starts by examining how the Ghanaian Copyright Office instructs its officers, educates students at college and university, and the general public to promote copyright law in a positive light. Lastly, it will explore the distinct Ghanaian music genres through a timeline of its developments, highlighting some critical aspects of popularity in each decade from the 1970s onwards and exploring how the music sector has contributed to the economy of Ghana. My research is based on bibliographic research and detailed analysis of liner notes from records (vinyl & CD), mainly compilations of Ghanaian music released in recent years. It will discuss the *Comprehensive Study of the Music Industry in Ghana*, as carried out by The Musicians Union of Ghana in 2015. It will be looking at the works of John Collins to understand the issues that Ghanaian musicians have faced with copyright and piracy. I aim to bring to discussion the development of Ghanaian music genres over the last half-century and the relationship between the music industry and copyright law in this West African country.

Bidisha Chakraborty (Banaras Hindu University)

The *Paraya Dhan* Syndrome: A Study of Kanyadaan Songs of the Bhojpuri Community of India

This paper will focus on the *Kanyadaan* songs of the Bhojpuri community of Northern India. In north Indian marriages, *Kanyadaan* songs are sung with the *Kanyadaan* ritual. *Kanyadaan* is a wedding ritual where the bride is handed down as a gift (*daan*) to the bridegroom's family. Like a commodity, she is passed down from one patrilineal family to another. Once the *Kanyadaan* ritual takes place, from that moment, she becomes alienated (*paraya*) and the property (*dhan*) of the husband's house. From the day she is born, a girl is treated as a bird (*chidiya*). She flies away permanently after marriage and becomes a guest at her natal place.

Through the songs the worried natal kin express their fears and concern for the daughter who will now go to her new home. The songs portray the fear, and pain of the girl who has to accept her new family and make adjustments according to them. One of the *Kanyadaan* songs I collected from the field reads:

Aage kothiya upar baba roye, Kothariya niche mami ji roi
Arey doliya dhariya rahiye roi ley bhaiya, Rowal Nawach Dhai re
At home, father cries upstairs, mother cries downstairs.

brother holds the palanquin; his moist eyes are swollen.

The bride's parents and brother cry as she leaves the house in the song. This paper seeks to analyse the *Kanyadaan* songs, collected from the villages of Uttar Pradesh and Bihar. By embedding the songs within the micro-politics of home, family, this paper will map the shifts that occur in the everyday life of a woman and her position in the patriarchal world.

Session 2c Music and Gender

Arun Rao (TU Dublin)

French Responses to Homer and Virgil: Berlioz's *Les Troyens*, Saint-Saëns's *Hélène*, Fauré's *Pénélope*

Modern research has identified a complex web of interwoven references to earlier epics in Homer's *Iliad* and *Odyssey*, the total sum of which constitutes what specialists call the *Meta-cyclic epics*. Pre-Homeric *nostoi* (the Greek warriors' home-coming) and other cycles were shaped into a coherent diptych that turned those great ancestral Heroes into mere mortals. This 'humanization' of Golden Age demi-gods reversed the concept of a decaying mankind, as Greece was steering itself away from its archaic past.

Given the ubiquity of antique culture in nineteenth-century France, it is hardly surprising that French composers devoted themselves to further enriching this tradition. As the country moved inexorably towards fully-fledged republicanism, Homer's humanizing strategies create a useful vantage point from which to consider how they, in turn, re-shaped those age-old narratives. This paper will investigate elements of this process in the operas *Les Troyens*, *Hélène* and *Pénélope*, by Hector Berlioz (1803-69), Camille Saint-Saëns (1835-1921) and Gabriel Fauré (1842-1924) respectively. These works, by musicians moulded by their love of antiquity and its aesthetics, are important milestones in terms of the classicist culture that replenished the arts before and after the 'cult' of Wagner; they also deal with women in a way that can be construed as a 'late' stage of Homeric emancipation. The critical role played by mezzo-soprano Pauline Viardot in their exegesis reminds us that, just as Helen's 'weaving 'the *Iliad*' on her web and her reference to the *Iliad* as a song that will survive for men to come indicates that Homeric epic has developed a sense of identity' (Tsagalis), a woman was able to inflect the course of French musical history.

Lee Harding (Dundalk Institute of Technology)

Capturing a Moment in Time: The Lives of Transgender Music-Makers in Ireland

In *Made in Ireland: Studies in Popular Music* (2021), Mangaoang, O'Flynn and Ó Briain mention the artist SOAK as a recipient of the Choice Music Prize, an award for the best album by a band or solo artist residing on the island of Ireland (p. 8). A small mention, insignificant to those who are not aware, but a highly important landmark for trans visibility. On the 28th of June 2020, SOAK made an announcement on social media: 'now seems as good a time as any to say my preference is they/them please and thank you' (soaksoaksoak, Instagram, 2020). SOAK's career as a singer/songwriter has been ongoing since 2014 with two albums released – 'Before We Forgot How to Dream' (2015) and 'Grim Town' (2019). Though SOAK's rising success is a testament to the changing social shifts in popular music and Irish society, it is a wonder how SOAK is one of the only artists who identifies under the trans umbrella on the island of Ireland to have received any attention. Which begs the question, why are there few others? *Capturing a Moment in Time* investigates the experiences of transgender music-makers in Ireland through interviewing four anonymous professional music-makers both north and south of the border. This presentation will explore these experiences by first, looking at their beginnings, career development and obstacles, followed by their place in spaces, scenes and venues, and finally, a discussion on a lineage of transgender music-makers in Ireland.

Session 3a Music and Language

Aoife Murphy (University College Dublin)

Language and Cultural Identity in Song: Questioning the Dominance of English in the Popular Music Industry

According to ilanguages.org the majority of the world's population are multilingual, with only 40% being monolingual while 43% are bilingual, 13% are trilingual and 4% have fluency in four or more languages.

However, despite this ever-growing multilingual world we live in (which has been accelerated even more through modern technologies and globalisation) the mainstream popular music industry remains dominated by monolingual English language tracks. In fact, as of April 2020 only ten albums which feature a majority of tracks in a language other than English had reached No.1 on the US Billboard 200 album chart.

This research stems from a wider project which investigated three case studies regarding linguistic hybridity in the popular music industry; that being Eurovision, Latin Pop and K-pop. In this paper, I assess the dominance of the English language in the popular music industry through the stream of the latter case study by discussing Korean K-pop's multilingual approach to music making. I briefly consider the importance of the integrated lingua franca and the cultural significance of singing in one's mother tongue. As well, I investigate the possibility of language bias in the establishments of the popular music industry in the US, despite the indication of increased interest in foreign language music in this new 'streaming' era, by comparing audience statistics and support for non-English genres with establishments such as the radio industry and the Grammys.

Jelena Perišić (Irish World Academy of Music and Dance)
Langscapes: A Sonic Exploration of Non-Physical Spaces

My proposed paper will describe the thoughts, ideas and processes involved in shaping my final MA project, *Langscapes* (<https://www.kemmersound.com/langscapes>) — a sonic exploration of non-physical spaces created by reverberating the sounds of 2 different languages (acquired from various literary texts) through one another (real time and non-real time), using *convolution reverb*. Convolution reverb works by multiplying an *input signal* (in this case, a sound from one language) and the sound of a physical/virtual acoustic environment — *impulse response* (a sound from another language). As a result, the input signal sounds as if it was recorded in that physical/virtual acoustic environment.

This exploration led to creation of an interactive multimedia website, as a digital/virtual representation of the abovementioned sonic spaces, consisting of different non-physical realms, cities, monuments, or buildings, each represented by an audio track. The listener is instructed to interact with these sonic spaces by shuffling the audio tracks, so that the topography of *Langscapes* is constantly in flux, redefined and reevaluated upon each new visit.

The main aim of the project was to expand the notion of space itself — from physical space governed by physical boundaries to a space defined/bounded by the characteristics of the spoken language, thus suggesting a different way of using, understanding, and experiencing language/text. If physical material can be used for building cities, monuments or buildings, as physical manifestations of an idea, desire or intention, so can the sounds of language be used for building non-physical cities, monuments or buildings, as non-physical manifestations of the abovementioned.

Claire Warburton (Maynooth University)
West Side Story: Semiotics, Signification and Story-Telling

Taking a semiotic approach to the 1961 film musical *West Side Story*, this paper explores the symbolic meanings associated with the musical codes of the tritone and minor seventh. Through this study, focus on intervallic coding is examined in relation to the interpretative semiotic style of musicologist Frits Noske, particularly engaging with Noske's semiotic theories of signs and his concept of aligning melodic motives to dramatic ideas. In pursuit of *West Side Story*'s musical codes, the relationship between these musical signifiers and other symbolic domains is explored. By working in tandem with the visual domain of symbols, orchestration and colour symbolism, these musical codes establish a dramatic and thematic correlation with expressive meaning, foreshadowing and musical memory. With focus on Noske's idea of the importance of a recurring sign and signs designating concepts, the tritone and minor seventh act as signifiers to reveal the overarching themes of love, hate, longing and hope threaded throughout the film. Consideration of select examples of the resolved and unresolved tritone, notably in the 'Maria' melody and 'The Rumble' scene respectively, and focus on the minor seventh as a signal of hopeful but unattainable love, reveals how musical signification relates to story-telling in Bernstein's *West Side Story*.

Session 3b Vocal Music

Laura Sheils (Dublin City University)

Violence And Death In Choral Music: A Comparative Analysis Of Two Irish Contemporary Choral Composers' Innovative Approaches To Text-Setting

This paper centres on the analysis of two Irish contemporary choral composers' innovative approaches to text-setting and illustration of text. Seán Doherty's (b. 1987) *Snow Dance for the Dead* (2017) and Rhona Clarke's (b. 1958) *The Old Woman* (2016) are examined, adopting Peter Stacey's method (1989) of interpreting the conjunction of text and music in song. Through compositional and text-setting analysis, this paper highlights the intricate relationship between music and text. In doing so, it explores how the choral music of Doherty and Clarke can be seen to personify a poem's story, imagery and emotions. The two case studies exemplify the various ways in which violence and fear can be portrayed in a choral setting.

Doherty and Clarke's amalgamation of gesture, rhythmic vitality, textual fragmentation and extended vocal techniques narrate and enhance the poetic texts, in terms of their emotions and visuals. Both composers illustrate the unique capacity of choral music to convey an overall poetic narrative through voice and gesture. Doherty and Clarke's musical language not only reinforces the texts, but also extends to their deeper meaning through the imaginative treatment of individual words and their phonetic components, inclusion of gesture, as well as their mimetic presentation of the overall poetic mood through harmony, rhythm and dynamics. Through their innovative approaches to text-setting, Doherty and Clarke have produced challenging, engaging works that represent the high artistic quality of Ireland's choral music, as well as our rich tradition of story-telling.

Tara Bolger (Dublin City University)

Rhetorical Strategies of Early Music in James MacMillan's *Stabat Mater*

Scholars have identified the influence of early music as a key source of inspiration in the compositional practice of James MacMillan. MacMillan has confirmed the formative influence of this historical repertoire on his work, citing elements such as plainchant and the works of certain Renaissance and Baroque composers as core to his artistic practice. My paper focuses on compositional techniques of these aforementioned periods, exploring the concept of musical rhetoric and rhetorical strategies as another aspect of early music that has influenced MacMillan's compositional output, especially in his approach to text setting in his vocal and choral works. In applying a rhetorical analysis to a single movement of MacMillan's *Stabat Mater* (2015), along with a comparison with sample historical settings of the *Stabat Mater*, my analytical findings have revealed the inclusion of comparable musico-rhetorical features. My paper will present the key musico-rhetorical features which demonstrate MacMillan's evident familiarity with the concept of musical rhetoric and its principles, as applied by composers of the Renaissance and Baroque periods. I will show how rhetorical strategies of the seventeenth and eighteenth centuries can be considered a significant feature in the choral works of James MacMillan through the role they play in MacMillan's compositional practice as evidenced in his approach to text setting in his *Stabat Mater*.

Nathan Smith (Durham University)

Sir Arthur Sullivan's Three Romantic Operas (*Ivanhoe*, *Haddon Hall*, *The Beauty Stone*) - Compositional Decline or New Directions?

The operas Arthur Sullivan composed in the 1890s have been largely forgotten in favour of those he composed in collaboration with W.S. Gilbert. As a result, it has been assumed that Sullivan's three romantic operas (*Ivanhoe*, *Haddon Hall*, and *The Beauty Stone*) were the sad remnants of his compositional oeuvre; the magic had dissipated, the sparkle was gone. While Sullivan wrote other works during the 1890s, these operas are most representative of his development and the alternative direction that he was pursuing during this decade.

This paper will elucidate why these works have been forgotten, evaluating their initial reception and the scholarly agenda of twentieth century musicologists who have often distorted our view of these compositions. Additionally, as no in-depth musical analyses of these works exist, there is little exploration of how Sullivan's compositional style evolved from the operettas of the 1870s and 1880s to the works premiered

in the 1890s. It is important to understand that Sullivan's compositional style matured beyond the 1880s and his partnership with W.S. Gilbert. If we are to fully comprehend Sullivan as a composer, as opposed to one half of Gilbert and Sullivan, an analysis of these works is necessary to demonstrate that his ability did not diminish simply because he no longer collaborated with his most famous librettist.

Session 4a The CHMHE Undergraduate Prize

Ben Cully (Maynooth University)

Beyond the Manuscript: The Performers of Court Music in Eighteenth-Century Dublin

The wealth and significance of the music that filled the various concert settings of eighteenth-century Dublin is a topic that has been explored by many scholars in recent decades. The importance and consideration of the lives of the performers, their role and experience in their contemporary society and in the musical context of the viceregal court, however, is an area that demands further scholarly attention. The music of the Dublin Viceregal court in the eighteenth century revolved around the annual performance of a celebratory ode, on the birthday of the reigning monarch, at the seat of the reigning Lord Lieutenant in Dublin Castle. This practice of ode performance was commonplace in the London court since the early 1600s, but only became common practice in the Dublin court almost a century later.

This paper gives an insight into my undergraduate dissertation, which examines the experience, training, and performance opportunities available to court musicians in eighteenth century Dublin. Principally, I draw parallels between court music traditions in eighteenth-century Dublin and London while emphasizing issues of gender in the context of the court odes, illustrating the changing performance practice in both cities with regards to female soprano employment. The rationale and motivations for this shift in performance practice has remained virtually untouched by scholars and will be my primary area of focus. As a result, the findings of this research provide 'on the ground' context for understanding the condition and contribution of court musicians in eighteenth-century Dublin, and how the Dublin odes developed into a rich and independent tradition, separate to its London origins.

Sorcha Ní Néill (TU Dublin)

'The Nothingness of Pleasure': Massenet, Thais and Images of the Fin-de-Siècle Woman on Stage

This presentation explores Massenet's *Thais* as a vehicle to view and analyse the image of femininity and female sexuality in *fin-de-siècle* France. The presentation is based on my fourth-year thesis which examined the journey of Thais from desired courtesan to chaste convert, the dichotomy between the hyper-sexualised Oriental woman, a danger to the morals of nineteenth century France, and the image of Mary, the maiden who embodied the *fin-de-siècle* feminine ideals of chasteness, obedience and kindness. This presentation will consider Thais with a both a sociological and feminist lens, linking the opera with themes of Orientalism, Decadence and Christianity among others. When viewed in this light, *Thais* becomes a complex web of metaphors combining the French obsession with Oriental images and themes; the permeation of Christian ideals throughout French society; and the tenuous balance between the desire for sexual and gender freedom and the enduringly strict gender norms that were held as the basis of nineteenth century French society.

Katie Archer (Dublin City University)

From the Motor Town to Cape Town: The reception and influence of Rodriguez's Cold Fact album amongst Afrikaners in apartheid-era South Africa

Cold Fact, the debut album by Detroit-born Mexican musician Rodriguez, was a commercial failure in the USA on its release in 1970. Over the course of the decade, however, this album became one of the most widely listened-to records amongst young Afrikaners in apartheid-era South Africa.

Rodriguez's music is characterised by philosophical lyrics imbued with critical commentary on the social and political landscape of the USA. In recent years, mentions of Rodriguez in studies on Afrikaner musical counterculture under apartheid have become more frequent. However, little research focusing solely on his reception and influence in South Africa exists. Through the analysis of songs from *Cold Fact* and of

messages posted by South African fans on an internet forum dedicated to Rodriguez, this paper argues that his music provided a covert platform in which subversive attitudes could be formed and shared outside any overtly political arena. Rodriguez's combination of social commentary and philosophical inquiry provided Afrikaners with a precedent from which they could question the validity of the social and political structures of South Africa. Through a comparison of *Cold Fact* and several tracks by Afrikaner musicians and bands, this paper attempts to demonstrate that Rodriguez's music influenced the development of Afrikaner anti-apartheid musical protest in the 1980s.

Rodriguez's story provides an example of how political, cultural and musical events can intersect to create surprising international and intercultural connections. This research hopes to provide insight into how a Mexican-American musician contributed to the inception and expression of insurgent views amongst Afrikaners.

Shona Cassidy (Mary Immaculate College)

The Phantom of the Opera: High Art or 'High-Pop'?

Andrew Lloyd Webber's *The Phantom of the Opera* (1986) is considered one of the most successful works to appear on the West End and Broadway in the twentieth-century. However, much debate in the literature exists around the show's exact categorisation within the musical theatre landscape. Analysing *Phantom's* three fictional operas through a 'high-pop' lens, this paper will argue that Lloyd Webber's show offers a self-reflexive commentary on the cultural history of the operatic institution since the nineteenth-century. Subsequently examined in the wider context of *Phantom's* main dramatic plot and marketing strategy, these commentaries will demonstrate the way in which Lloyd Webber ultimately applies his criticism of the operatic institution to his own production. Consequently, this paper will evaluate to what extent *Phantom*, as a 'high-pop' musical, both embraces and revises past musical theatre traditions as a method of reinventing a form of opera for the twentieth-century audience.

Session 4b Ethnographic Methods

Soumendu Das (Rabindra Bharati University)

An Ethnomusicological Study of Musical Traits of River Based Bengali Songs

Undivided Bengal had rich musical heritage intermingled with folk cults attached with language, culture, occupation, occasion, food habit etc. If we move back Twenty years from now, variety of local fancy named Row boats and Sail boats were seen floating around the rivers of Bengal, whose specialty was in design and shapes. And the songs sung by the boatman while plying the boat from river banks are called '*Bhātiyāli*'. These songs were mainly originated from the riverbanks of *Surmā* and *Meghnā*. Later on, it went through developments by the boatman of the districts of *Meymansimgha*, *Shyllet*, *Comillā*, *Khulnā*, *Nārāyaṅguñj* etc. On the other side, from the era of *Caryāpada*, there existed another variety of this genre in rural Bengal called '*Sārigān*'. Generally, these chorus songs were sung to generate motivation amongst fellow boatmen and enjoy the laborious job of pulling '*Dāṛ*' or Oar by a group of people. Later on it was popularized during boat racing competitions called '*Noukā Bāic*', which was frequently organized by the *Jamindārs* or Landlords of east and southern Bengal. This presentation delves deep into the comparative views of this music of river based Bengal, with an attempt to analyse different song styles like *Bhātiāli*, *Bhāoyāiyā*, *Sāri*, *Naukā Bāic* etc. in an inter-disciplinary hermeneutic eye, amidst regional variation driven by linguistic boundaries, religion, geographical location etc. This presentation will be accompanied by Audio aids.

Shauna Donnelly (Dublin City University)

Gender and Choral Leadership in Contemporary Dublin: A Case Study of Sacred & Secular Spheres

Feminist musicology is a well-established discipline, but its methodologies and discourses have not yet been thoroughly applied in the field of choral studies. In an attempt to address this knowledge gap, I used a case study approach to author my MA thesis on the subject of gender and choral leadership in contemporary Dublin, documenting the dominance of female conductors in the city, and detailing how this breaks gender norms in the choral sector. My research was conducted in the summer of 2021 using a cooperative and contextualised ethnographic methodology, involving questionnaires and interviews with a group of six

participants (five female, one male), alongside secondary data for gender analyses from bodies including Sing Ireland and Dublin's cathedrals. My findings fall into a number of discussion themes, including music education, the establishment of professional competencies for choral leadership, mentorships, individual experiences of operating in Dublin's choral scene as a conductor, and the provision of advice to aspiring conductors. I will discuss how this strong female representation in leadership has come to be, and illustrates the positive impact this domination is having on Dublin's choristers. I will also explore what this means for the future of choral music in Dublin. This study revealed further areas for consideration, including examining attitudes to female choral conductors in Ireland versus abroad, interrogating the impact the COVID-19 pandemic has had on the livelihoods of female choral practitioners, the need to build infrastructure and policy that will encourage increased diversity and inclusion in choral leadership. I hope to address these questions in further independent research projects.

Session 5a Music and Education

Lina Andonovska (Dublin City University)

Planting the Seed: A Case Study of Artist Entrepreneurship Training In Music Programmes On The Island Of Ireland

The area of artist entrepreneurship education is a nascent field on the island of Ireland, and a hot topic as musicians and educators alike are navigating their way through the post-pandemic plight for survival of the artist. Australian researcher Diana Tolmie states: 'higher music education is required to adapt, and continue to adapt, by including digital literacy and futures thinking training' (Tolmie, 2020). It is up to music institutions to respond with urgency to the needs of emerging musicians in the current environment. A focus should be placed on equipping graduating musicians with skills that will enable them to lead sustainable and fulfilling creative careers beyond the walls of tertiary establishments.

This paper investigates what artist entrepreneurship programmes are currently on offer at tertiary level on the island of Ireland in the area of fine art music. Institutions are waking up to the importance of addressing career development skills and entrepreneurial mindsets for graduates in order to create sustainability and longevity in careers beyond graduation. These skills have become a necessity in the post-pandemic environment, where even the most resilient artists have been faced with significant challenges to continue with their craft. In Ireland alone, 48% of artists considered abandoning their profession due to the challenges faced during the Covid-19 pandemic, with the same percentage acknowledging the severity that the pandemic had impacted their careers (Carmody, 2021). A comprehensive study on artist entrepreneurship education is yet to be conducted in Ireland and this paper aims to begin the inquiry.

Jenna Richards (University of Ottawa)

Aiding and Abetting: Music Performance Degrees for 21st Century Practice

Many post-secondary institutions offer music performance programs for instrumentalists and singers to study classical music with the intention of graduates working as musicians. However, performance degrees remain akin to 19th century courses of study despite broad and diverse modern-day needs (Bridgstock 2005; Bennett 2008; Barleet et al. 2019). How does formal music performance education help or hinder classical musicians in the 21st century? This study aims to outline strengths and weaknesses of classical music performance degrees, highlighting positive and negative aspects of these programs.

Music performance curriculum reform is active in contemporary scholarly discussions, frequently addressing professional preparedness as well as anti-racist, decolonizing, and intersectional practices (hooks 1994; Bennett 2008; Hess 2015; Scharff 2018). Positive aspects of formal music performance education include improved proficiency on one's instrument, increased social capital, opportunities for collaborations and performances, frames of reference via normative standards, informal learning, degree designation, and flexible electives. However, scholars engaged in discussions of curriculum relevancy in music careers state that business and entrepreneurship training is lacking. Additionally, most criticize the absence of pedagogical instruction (Beeching 2005; Bennett 2008), and others cite lack of diversity in musical genres/styles (Rogers 2002; Hannan and Bennett 2009; Bartleet et al. 2012). Finally, music schools' narrow views of the field, perpetuated by ill-fitting career narratives, disadvantage students with unrealistic expectations (Bennett 2008; Bridgstock 2013). While music performance degrees support musicians by improving their musical skills

and increased social capital, there are significant areas of concern in the mismatch of degree outcomes to professional necessities.

Róisín Maher (Dublin City University)

Twenty-First Century Feminist Musicology and Its Implications For The Music History Curriculum

Teaching music history in the twenty-first century presents challenges and opportunities for third-level educators when it comes to the inclusion of women composers. Wider discourse around representation, equality and diversity in the higher education curriculum has been coupled with a revival of interest in women's wider work in music in recent years. Hamer (2021) describes the ground-breaking scholarship of figures such as McClary, Cusick, Reich, Bowers, Tick, and others in the 1980s and 90s as 'the first wave of feminist musicology'. To continue this analogy, like all waves, the surge of interest in women and music was followed by a corresponding trough at the turn of the twenty-first century, making the current interest in women and music a 'second wave of feminist musicology'. One of the consequences of this second wave, documented by Macarthur et al (2017) is an awareness of the fragility of those earlier accomplishments and a recognition that maintaining the current upward trajectory is not an inevitability.

In this paper, I examine the implications of this new wave of feminist musicology for the teaching of music history at third level. Building upon Citron's work on gender and the musical canon (1993), and more recent work by Rodger (2019), Schreffler (2013) and others, I explore the relationship between twenty-first century feminist musicology and the ever-evolving process of canon formation as it relates to the music history curriculum.

Session 5b Music and Performance

Sureshkumar Sekar (Royal College of Music)

Audience Experience in Film-with-Live-Orchestra Concerts: Towards a Theory of aLiveness

Since 2016, 2.7 million people from 48 countries have watched, in over 1300 Film-with-Live-Orchestra (FLO) concerts, symphony orchestras perform the score live to the projection of the *Harry Potter* films. FLO concerts introduce the sight and the sound of a live orchestra to newer, younger, wider audiences.

Philip Auslander defines 'liveness' as entailing physical copresence of performers and audience, and 'mediatized' as requiring neither copresence nor temporal simultaneity of production and reception. An FLO concert is a performance that is both live (music) and mediatized (film). By adding a live orchestra to a film screening, an FLO concert adds a manageable challenge to the audience's experience of watching a familiar film, causing a state of 'flo' (*Csikszentmihalyi*), a state ideal for learning. Cohen's Congruence-Associationist model explicates how the brain processes audio and visual stimuli when watching a film. The brain, however, could skip a few steps in the process when re-watching a familiar film, and in an FLO concert, this available mental resource could be used to observe and appreciate live orchestral music.

In this paper, I draw from the flow theory, the Congruence-Associationist model, and Auslander's 'liveness' to propose the theory of 'aLiveness' — an attribute of a performance by which the audience become conscious of the affective power and the aesthetic elements of a work of art. With 'aLiveness', I propose that orchestral music can co-opt video in its live presentation to make its internal structure and patterns intelligible, and its pleasures accessible and enjoyable, to all audiences.

Colleen Savage (Dundalk Institute of Technology)

Drawing from the Well — Hidden Inspiration from the Past, Awaiting in the Archives

'Drawing from the Well' is a monthly video series commissioned by the Irish Traditional Music Archive (ITMA) that connects artists with archival material to inspire new art. Leading instrumentalists, singers and dancers have been commissioned to spend time engaging with collections of their choice in ITMA and to then produce something new that can be shared with the public. In this paper I focus on three videos from the series by three different singers and Irish performing artists; Radie Peat, Brían Mac Glionn, and Daoirí Farrell.

This paper will explore how each artist has utilised the archive to inspire new performance material; how each explorative journey has produced a differing output unique to each artist; how the use of artistic licence has impacted the finished work and finally how this series has challenged my preconceptions of what

a traditional singer is. This paper demonstrates different approaches to performing repertoire from the Irish song tradition and an insight into how exploration of archival material can enrich the creative practice of present day performing Irish artists. It also illustrates how archival material can be reconstructed, revived or reimagined for contemporary performance contexts. This research paper informs a wider research study I am undertaking, through which I will research and perform some of the songs of the John Hannon collection, a song collector from Crossmaglen, Co. Armagh.

Linda Adams (Dublin City University)

Surprised by Sound: Investigating Expert Musicians' and General Listeners' Reactions to Harmonic Surprises in Jazz and Popular Music

Musical surprise is an important part of Western tonal music. Theorists such as Leonard B. Meyer have suggested that the manipulation of melodic, rhythmic, and harmonic predictions may be a primary factor in listeners' emotional responses to music. Previous research has explored harmonic prediction from cognitive and neuroscientific perspectives. Listeners' behavioural and electro-physiological reactions to theoretically expected and unexpected musical stimuli have been investigated in great depth. However, in these studies, little emphasis has been put on the musical materials being used to test listeners' reactions. Musical stimuli are often recycled across experiments and are rarely varied or expanded upon. These stimuli usually consist of a limited set of chord progressions derived from 18th/19th century sources. This means that we currently know little about listeners' responses to harmonic surprises common to other styles such as jazz, blues, and popular music, to which many listeners are regularly exposed. Similarly, there is limited study of the prediction responses of musicians with expertise in non-classical domains such as jazz. This study attempts to contribute to ongoing research by widening the scope of harmonic stimuli in expectation studies and investigating the responses of a cohort of jazz musicians. In this experiment, participants heard various harmonic surprises derived from jazz and popular music and their preferences and reaction times were measured. Results suggest that stylistic training is an important factor in harmonic expectation, and that listeners have distinct reactions to musical surprises found in jazz and popular music.

Session 5c Music and Politics

Lara Weaver (Queen's University Belfast)

Contesting Sonic Space in France: Islamic Soundscapes, Secularism, and Acoustic Jurisprudence

Contestations of public sonic space can reveal deeper conflicts around what kinds of sounds belong in the city and who has the right to make them. Analysing scenes of sonic protest and street praying in Paris, this paper considers the question of Islam's presence within France as it increasingly contests the ways in which French identity is audible in its soundscape.

The presentation is framed with a moment of sonic conflict recorded in 2017, distilling the tensions between Islam in France and the French secular state. Three readings of sound (as space, power, and political communication) show how sound works in this case to both materialise and demarcate space and identity in a social context.

I then address the interpretation of objectionable sounds in the context of French secular laws of *laïcité* and legislations pertaining to noise pollution. I analyse how these conflicts of sonic presence play out in disputes through which the French government have sought to prevent religious sounds and evaluate how this might link to issues of occupation, integration, and assimilation of French Islam. To do this, I explore public and private spaces, the Schaferian notion of 'cleaning up' of urban soundscapes (Schafer, 1994), and whether a public secular soundscape is possible.

More broadly, I consider the question of why the sonic is often ignored or overlooked in the communication of politics and legal doctrine, and what sound and sound studies may have to contribute to ongoing debates surrounding cultural politics and tolerance in a globalised world.

Céleste Pagniello (Princeton University)

Dmitri Shostakovich and *The Golden Age* (1930): Foreshadowing Socialist Realism

In 1929, the Leningrad State Theatre, in conjunction with musicologist Ivan Sollertinsky, launched a contest aimed at discovering new libretti for Soviet opera and ballet. The winner, a ballet on Alexander Ivanovsky's *The Golden Age*, featuring music by Dmitri Shostakovich, follows a Soviet football team in its travels to a fascist land, demonstrating the corruption of this non-socialist society. *The Golden Age* was initially a success, well liked amongst the working-class Soviet people who attended its 18 performances. After a negative press review, however, the ballet was pulled from the stage and did not return until Yuri Grigorovich's revival in 1982, a significantly altered ballet from the one conceptualized by Shostakovich and the choreographic team.

The work's intrigue lies in its sudden removal from the stage, despite featuring a number of elements that would be central to the soon-to-be-established socialist realist aesthetic that would dominate Soviet art for the next few decades. It serves as an apt vessel for the exploration of larger questions surrounding socialist realism that have remained ambiguous in scholarship, particularly the following: Who is socialist realism for? The working-class Soviet people, or those in power? This divide between public and power is central to discussions of Soviet culture, but remains rather absent from Shostakovich studies, which has long focused solely on the composer's relationship to power. This paper's approach thus presents a different lens from which to view early Soviet culture, suggesting that socialist realism's development cannot be separated from the tastes of the theatre-going public.

BIOS

Session 1a Opera

Sandra Oman-Farren (TU Dublin)

Dublin-born soprano Sandra Oman was the 2004 recipient of the Margaret Burke Sheridan Memorial Award for excellence in the field of opera. A first-class honours Masters graduate from TU Dublin Conservatoire, she was awarded the Student Academic Excellence Award for 2020. Currently undertaking PhD studies there, she was recently appointed Research Assistant/Administrator of the PERFORM_LIVE Festival (the first music performance research festival in Ireland) by the Conservatoire. Sandra has performed extensively in opera and concert in Ireland, UK, USA, Italy, Germany, Latvia and Poland, interpreting principal roles in over 40 operas. A frequent broadcaster on television and radio, she has performed with the NSO, the RTECO, and is an experienced recitalist. With two Number One albums on iTunes to her credit, she created her own production company, *Sheldon Nulty Music*, in 2015. Under this umbrella, she curated and presented multiple sold-out recitals at the National Concert Hall, and nationwide.

Marinu Leccia (University of Oxford)

Marinu Leccia graduated with two Master's degrees from the Conservatoire National Supérieur de Musique de Paris in musicology (prizes in Aesthetics, Analysis, and History) and in pedagogy (Certificat d'Aptitude in music theory). He also graduated in orchestral conducting from Pôle Supérieur d'Enseignement Artistique de Paris et Boulogne-Billancourt and has lead orchestras and choirs in Paris and in Corsica. He is interested in modern music especially in Britain, France, and Czechia. He is now doing PhD research at the University of Oxford on the music of Benjamin Britten in relation to concepts of play, under the supervision of Dr Joanna Bullivant and Professor Laura Tunbridge.

Tomos Watkins (University College Dublin)

Tomos Watkins is a second-year PhD student in the School of Music at University College Dublin supervised by Dr Tomás McAuley and supported by an Ad Astra studentship. His thesis is entitled 'Music and Whiteness on the mid-Eighteenth-Century Parisian Stage'. He holds degrees from the Royal Welsh College of Music and Drama and the University of Oxford and is an active choral conductor and keyboardist.

Session 1b Music Analysis

Kevin Boushel (Dublin City University)

Kevin Boushel is a choral conductor, conducting and musicianship tutor, and PhD researcher based in Dublin, specialising in contemporary and sacred choral repertoire. His doctoral research at Dublin City University focuses on harmonic developments in twentieth century American choral music, focusing on the progression of non-functional tonal harmony. His MA thesis examined the influence of the works of Knut Nystedt on American choral composers. His doctoral research is examining harmonic trends in contemporary American choral music. As a conductor and tutor, Kevin works with choirs of all age ranges and abilities, from workplace choirs, to community choirs, to children's groups, to semi-professional ensembles. In 2019 he was appointed musical director of Clermont Chorale and he founded Acallam Men's Choir, who specialise in contemporary repertoire. Kevin recently co-founded the Marlborough Street Quartet, a four-part male voice ensemble specialising in contemporary, folk, and jazz a cappella music.

Hui Han Lui (Maynooth University)

Hui Han Lui is a PhD in Music (Performance) student working under the supervision of Dr Antonio Cascelli and Dr Alison Hood.

Prior to pursuing her PhD, she completed an MA in Performance and Musicology from Maynooth University and a Bachelor of Music (Performance) from Universiti Putra Malaysia, both with first class honours. She has an interest in performance studies and is focused on researching body movements and gestures in piano performance. As a pianist, her achievements include obtaining a Licentiate of Trinity College London (LTCL) and she was selected as one of the scholarship recipients of the YAMAHA Scholarship Program 2017.

Session 1c Twentieth-Century Music

Matthew McCullough (Durham University)

Matthew McCullough is the current Van Mildert College Trust PhD Scholar at Durham University where he is affiliated with the Department of Music and *The Centre for Death and Life Studies*. He holds an Associate Fellowship at Van Mildert College and a DCAD Fellowship at Durham University (2021-23). Matthew's research specialism lies in British and Irish music and culture of the nineteenth and twentieth centuries, and more broadly at the intersection of musicology and death studies; he is particularly interested in music's relationship with death, grief, trauma, and memory. Matthew's current PhD thesis (historical musicology and analysis) merges these interests in a study of British composers' responses to the First World War and the ways in which their work helped shape a collective and cultural memory of the war.

Molly Adams-Toomey (Royal Irish Academy of Music)

Molly Adams-Toomey is a DMusPerf student at the Royal Irish Academy of Music, pursuing her Doctorate degree in Vocal Performance under the supervision of Professor Denise Neary. Originally from Newark DE, U.S., she received her Master of Music in Vocal Performance and Choral Conducting from Binghamton University, NY, as well as her Bachelor of Arts in Music. She is a member of both Phi Eta Sigma and Phi Kappa Phi National Honor Society, as well as a member of Mu Phi Epsilon Professional Music Fraternity. Adams-Toomey is a Mezzo-Soprano who has studied under Imelda Drumm, Mary Burgess, and Timothy LeFebvre. She has performed with several companies including Tri-Cities Opera, the Young Victorian Theatre Company, and Irish National Opera. Adams-Toomey has focused her academic research on Czech music, and particularly on the works of Czech composer Petr Eben. She is a member of The Dvořák Society for Czech and Slovak Music.

Session 2a Music in Ireland

Kaylie Streit (University College Cork)

Kaylie Streit is a PhD candidate in Ethnomusicology/Musicology at University College Cork. She is a music researcher, teacher, and performer who also holds a Master of Arts from University College Cork for her research on creative practices of cellists performing Irish traditional music. Her current research focuses on creative practices, composition in performance, and the relevance of oral/aural traditions and aesthetics as a tool for meaning-making in performances by instrumentalists in contemporary Irish traditional music performance contexts.

William Kearney (Maynooth University)

William Kearney is a Hume scholar in the Department of Music, Maynooth University, whose research explores embodiment in Irish traditional musicking contexts. In acknowledging the intersubjectivity of such processes of embodiment, this work places a dual focus on appropriateness of methodology, both in the research and output phases, and seeks to explore alternative approaches in both regards.

William undertook his undergraduate studies at University College Cork where he was awarded a first class honours BMus in 2020 and an MA Ethnomusicology in 2021. His MA thesis examined the pre-revival musicking contexts of the Sliabh Luachra region of southern Ireland, positing that the music's characteristic rhythmic lift could be viewed as an expression of a shared communicative impulse, one which was equally palpable in set dancing and other forms of the temporal arts common to the region.

Session 2b Musics of the World

Laura Hind (Birmingham City University)

Laura Anne Hind is a PhD candidate at Birmingham City University. Her work focuses on the role that copyright law plays in the fair remuneration of artists in the post-colonial music industries of Senegal and Ghana. Topics in Laura's research include the globalisation of world music, the political economy of the world music industry and postcolonialism and the music industries of Senegal and Ghana.

Laura has achieved a BSc in Audio Production from Middlesex University and MA in Music Industry Studies from University of Liverpool, writing her dissertation on the history of copyright law and music industry in West Africa.

In the future Laura would like to enter employment within academia, with a particular interest in lecturing in the fields of Music Business, Law and African Studies. Additionally, Laura would like to continue to contribute research to her field and is interested in authoring books in her research area.

Bidisha Chakraborty (Banaras Hindu University)

Bidisha Chakraborty is a doctoral candidate in the department of English, Banaras Hindu University. For her doctoral thesis, she is working on women folk songs of the rural Bhojpuri community of North India. Her research interests lie in folk songs, ritual studies and performance studies.

Session 2c Music and Gender

Arun Rao (TU Dublin)

A prominent and versatile musician, Arun Rao was born and educated in France before studying at the Guildhall School of Music, London, graduating with Honours in 1991 (Cello). He then settled in Dublin, quickly establishing himself as foremost free-lance cellist and teacher. In 1992, he formed DUO CHAGALL with his partner, Irish violinist Gillian Williams, a formation renowned for its on-stage charisma and artistic integrity. The duo have appeared with international artists, on national radio and television, in concertizing repertoire and as individual soloists, and have numerous world premieres of chamber works by Irish composers to their credit. They are music directors of the Fingal-based 'Autumn Sounds' music series (2010 —). Rao has been a member of staff (Orchestral Studies) at DIT/TU Dublin since 1993, pioneering a number of innovative training programs and initiatives. Author of several published articles, he is currently researching Camille Saint-Saëns's attitudes towards women through the crystal ball of his antiquity-related stage works and symphonic poems (PhD).

Lee Harding (Dundalk Institute of Technology)

Lee Harding is a second-year postgraduate research student at Dundalk Institute of Technology. He is a classically trained singer with interests in conducting, performance, composition, education and musicology. In 2020, he completed his BA (Hons) degree in Applied Music from Dundalk Institute of Technology with a first class honours. His undergraduate dissertation, *The Transgender Voice: How Ireland Can Turn Up The Volume*, discussed the training of a transgender person's voice as one method of inclusion for Irish transgender students in the music classroom. He is the second prize winner of the CHMHE Undergraduate Musicology Competition 2020 and is the recipient of the 2019 Van Dessel Choral Conducting Scholar Award. His current research is entitled *The Spaces on the Stage: Documenting the Musical Lives of Transgender People in Ireland* which is a project that will document the social history, fandom and musical lives of transgender people in Ireland.

Session 3a Music and Language

Aoife Murphy (University College Dublin)

Aoife is currently a student of the Masters in Musicology programme at UCD. She completed a Bachelors of Arts in Music and Linguistics, followed by a BMus with first class honours in UCD. Aoife also studies classical singing and is a Mezzo Soprano.

Jelena Perišić (Irish World Academy of Music and Dance)

A Limerick-based multimedia artist and translator, born in Serbia. She works with sound/music (mainly vocal), video, animation, illustration, photography, and sung/spoken/written word, exploring interdisciplinarity and inter-arts to discover alternative modes of experiencing art and reality as a whole. Her creative practice and research involve substituting one media for another: text, visual art, sculpture, architecture and landscape for

sound/music (and vice versa). She also explores the use of invented languages, obscure/undecipherable scripts and texts, and obscured/deconstructed natural languages/texts, visuals and melodic structures, in creating multimedia pieces.

She holds a BA in Scandinavian Languages and Literatures from Faculty of Philology, University of Belgrade (2009), a BA in Computer Multimedia from Information Technology School, Belgrade (2017), and an MA in Composition and Creative Music Practice from the Irish World Academy of Music and Dance, University of Limerick (2021). Her latest work can be found on <https://www.kemmersound.com/langscapes>, and her first EP is on <https://kemmer.bandcamp.com/>.

Claire Warburton (Maynooth University)

As a soprano, Claire Warburton attained diplomas in Classical and Musical Theatre singing while also studying piano. She is an avid chorister having been a choral scholar of the *Trinity College Dublin Chapel Choir* for three years during completion of my undergraduate Bachelor of Arts degree in Music and French. Whilst in Trinity she was also a member of *The Campanile Consort* and was conductor of the choir for Michaelmas Term, academic year 2020-2021. She is actively involved in her community choir *Kerygma*, performing in the Palace of Westminster and Embassy of Ireland, London in 2019. For her undergraduate dissertation, she focused on her passion for musical theatre, researching the musical coding of Bernstein's *West Side Story*. Continuing my studies of Vocal Performance and Musicology, she is currently undertaking a MA in Performance and Musicology at Maynooth University exploring Classical performance in the research into French and German Art Song.

Session 3b Vocal Music

Laura Sheils (Dublin City University)

Laura Sheils is a post-primary music teacher and choral composer in Dublin, Ireland. She graduated with a First Class honours degree in Music and Religious Education from Dublin City University, receiving the Boylan Award for Music Student of the Year. She holds a diploma in Advanced Choral Conducting and Music Pedagogy from the Kodály Institute of the Liszt Academy of Music in Hungary and has recently completed her MA in Choral Studies from DCU, receiving a First Class honours. Her research interests include contemporary choral music in Ireland, the relationship between music and text in a choral context, and music pedagogy. Laura is an active choral singer with Laetare Vocal Ensemble, Dublin and was composer-in-residence for Dublin Youth Choir in 2020. Her choral compositions have been published by Cailíno Music Publishers and have been performed by choral groups in Ireland, the United Kingdom, Hungary, Spain and America.

Tara Bolger (Dublin City University)

Tara Bolger is a candidate on the Masters in Choral Studies at Dublin City University. Supervised by Dr Seán Doherty, her thesis explores the influence of early music in James MacMillan's *Stabat Mater* (2015), focusing on the role of musical rhetoric and the rhetorical strategies of the seventeenth and eighteenth centuries in MacMillan's compositional practice. Tara holds a B.A. in Music and French from Trinity College Dublin and has pursued vocal studies with Mary Sheridan de Bruin and Thomas Wilson and organ studies with Kathleen Loudon. She worked with the Irish Music Rights Organisation (IMRO) for over 20 years and is currently the Support Manager for Music and Opera at the Arts Council of Ireland.

Nathan Smith (Durham University)

Nathan is an aspiring Musicologist, Composer, Répétiteur and Conductor. Since accompanying rehearsals for a production of *Ruddigore* with Peak Opera at the 'International Gilbert and Sullivan Festival' (Harrogate), 2016, he has been immersed in the music of Arthur Sullivan. Aside from his love of Sullivan's music, Nathan is an aspiring orchestral and choral conductor and has worked with several organisations such as: Durham University Choral Society, Preston Orpheus Choir, Durham Opera Ensemble and Blackpool Symphony Orchestra. Seeking to combine his abilities as a conductor and musicologist, it is his ambition to rejuvenate the music of Parry, Sullivan, Stanford, Mackenzie, and other English composers.

Session 4a The CHMHE Undergraduate Prize

Ben Cully (Maynooth University)

Ben Cully is a singer-songwriter, piano teacher, budding researcher, choral arranger and accompanist. A recent graduate from Maynooth University with a First Class Honours degree in music, he majored in musicology with a minor in vocal performance. With a love for choral music, Ben was a member of the Maynooth University Chamber Choir from 2018-2021, and now co-directs and arranges music for choirs, namely Lucan Gospel Choir and Sea of Change Choir. He has a particular interest in arranging pop and folk music for choir. Ben is passionate about composition and songwriting, with merits such as winner of the Lowden Songwriting Competition in 2017, and runner-up in the Allingham Festival Songwriting Competition in 2018. He is also a frequent performer, playing his music across Ireland and the UK, including venues such as Whelans, The Grand Social, The Academy, Dublin City Hall and the Half Moon Putney. His main research interests include eighteenth-century sources and popular music studies.

Sorcha Ní Néill (TU Dublin)

Sorcha Ní Néill was born in Dublin and is a graduate of the BMus (Hons) degree from Technological University Dublin. She entered the university as a vocal student and made her operatic debut in Handel's *Acis and Galatea* in her first year. She then specialised in musicology in her third and fourth years, writing two theses, on Japanese religious music and a feminist analysis of Massenet's *Thaïs*, respectively. Sorcha is looking forward to continuing her studies in musicology in the future.

Katie Archer (Dublin City University)

Katie Archer completed her BA in Music and Human Development at Dublin City University in 2021. For her undergraduate musicological research dissertation she chose to work in the field of 20th century popular music, focusing on the Mexican-American musician Rodriguez and the Afrikaner dissident music movement under apartheid. Katie is currently teaching in a secondary school in Cork with hopes to continue with her music studies at Masters level in the near future.

Shona Cassidy (Mary Immaculate College)

Shona Cassidy was awarded her Bachelor of Arts degree in Music and English from Mary Immaculate College, Limerick. Upon graduation, she received the Gold Medal for achieving first place in the BA in Liberal Arts programme. Interested in the distinction between elite and popular art forms, Shona's undergraduate dissertation addressed this cultural divide within the context of musical theatre. She is currently pursuing a Master's Degree in Creative Music Technologies at Maynooth University.

Session 4b Ethnographic Methods

Soumendu Das (Rabindra Bharati University)

As a student of Musicology, Soumendu's first objective behind choosing research is to build himself as an Ethno-musicologist. As soon as he realized his passion toward folk music is driving him to get into music academia, he completed an M.A. through which he continued formally learning Bengali folk Music and Dotāra from his guru Late Sri Dilip Roy. He got himself engaged with different performance activities. He worked as a Musician for a year during 2017 at Banglanatak dot com, an NGO working for protection and promotion of Cultural Heritage. Here, he got an opportunity to work and interact with Folk musicians of different origins like Senegal and Hungary. Later, he was enlisted by All India Radio as a Graded Dotāra player. Apart from learning and performing, he received a research opportunity under Sahapedia – UNESCO Fellowship, 2017. During the short period, he visited different fields in West Bengal for conducting research on Dotāra.

Shauna Donnelly (Dublin City University)

Shauna Donnelly is a part-time choral practitioner and independent musicologist from Dublin. She works in social media management and content curation by day for Dublin City Council (check out www.dublin.ie and @dublin_ie on social for more), and sings alto with Cuore Chamber Choir and conducts occasionally in her free time. In early 2020 she established Dublin City Council Chamber Choir, whose activity remains on hiatus indefinitely due to the pandemic. Shauna holds a BA in Music and English Literature from Trinity College, Dublin, and an MA in Choral Studies from DCU. She hopes to continue her research on gender and choral

leadership, building on her MA thesis and expanding to other research interests, which include choral pedagogy and practice. Shauna is also interested in the relationship between literature and music, and wrote her undergraduate thesis on Langston Hughes' jazz poetry using an interdisciplinary approach.

Session 5a Music and Education

Lina Andonovska (Dublin City University)

Curiosity, fearlessness and versatility carry Lina Andonovska's artistry around the globe. Andonovska is a rare breed in the flute world; a name that you'll discover on both the pages of Rolling Stone and the Australian Chamber Orchestra roster, she has not only cultivated partnerships with leading artists including Louis Andriessen, Donnacha Dennehy and Claire Chase, but also deep community ties from Timor-Leste to Tokyo's Wonder Site.

She has recently been appointed as flautist of multiple Grammy Award-winning ensemble 'Eighth Blackbird.' A sought-after collaborator, this season she appears as guest musician with Ensemble Modern, Ensemble Recherche, and stargaze.

With her performances noted as '*re-defining the act of going solo*' (*The Age*), Lina has recently turned to research, investigating artist entrepreneurship and career sustainability for freelance musicians through a PhD programme at Dublin City University.

Jenna Richards (University of Ottawa)

Jenna Richards completed her Bachelor of Music at the University of Toronto, garnering Glenn Gould scholarships and nine consecutive Nova Scotia Talent Trust awards. She holds a Master of Philanthropy and Nonprofit Leadership from Carleton University funded by an Ontario Graduate Scholarship.

Jenna's portfolio career comprises research, performance, arts administration, and public speaking. She has programmed over 750 events with Ottawa Chamberfest, performed on many prominent stages, and coordinated national research projects. She has spoken at The Walrus Talks and across major radio and television stations bilingually. Jenna is currently pursuing her PhD in Interdisciplinary Research in Music (University of Ottawa) where she is exploring the relationship between music performance curriculum in post-secondary institutions and the careers of musicians.

Róisín Maher (Dublin City University)

Róisín Maher is a PhD student at Dublin City University, under the supervision of Dr Patricia Flynn. Her doctoral research examines the representation of women composers on undergraduate music history programmes in Ireland. She is a Lecturer at Munster Technological University Cork School of Music since 2004, having previously taught at Trinity College Dublin, Mary Immaculate College Limerick, and the National College of Ireland. A graduate of University College Cork, she completed a Masters in Opera Analysis and Criticism at the University of Leeds with Professor Peter Franklin. She is the co-founder and Artistic Director of *Finding a Voice*, a concert series that showcases and celebrates music by women composers from the Middle Ages to the present day, around the weekend of International Women's Day. In addition to her academic work, a parallel career in arts management has involved working with organisations including Universal Edition Music Publishers, Opera North, Opera Theatre Company, RTÉ Lyric fm, the Contemporary Music Centre, Crash Ensemble, East Cork Early Music Festival and the Irish Association of Youth Orchestras.

Session 5b Music and Performance

Sureshkumar Sekar (Royal College of Music)

Sureshkumar P. Sekar is a third year PhD candidate from the Royal College of Music, London, and a RCM Studentship holder. He holds an MA with distinction in Creative Writing from the University of East Anglia. As part of his PhD, he is investigating the experience of the audience attending Film-with-Live Orchestra concerts. His forthcoming publication is a video essay entitled 'Film-with-Live-Orchestra Concerts: A New Hope' in the peer-reviewed, audiovisual academic journal *[in]Transition*.

Colleen Savage (Dundalk Institute of Technology)

Colleen Savage is a traditional singer from Crossmaglen, Co Armagh. With a growing interest in the Irish language and a personal wish to grow her Gaelic song repertoire, she has been working as part of a group to

re-establish a collection of songs into the local repertoire, based on the research of Dr Gearóid Trimble, entitled *The Lost Songs of the Border Project*.

Colleen is also a songwriter, a qualified tour guide providing intangible cultural heritage experiences based on local literature, music and song; a storyteller and an events planner in the arts within her local community. Colleen sits on the Ring of Gullion Landscape Partnership.

Linda Adams (Dublin City University)

Linda Adams is a musician, teacher and PhD researcher. She holds a BA in Jazz Performance from Newpark Music Centre, and an MPhil in Music and Media Technologies from Trinity College Dublin. She teaches at DCU on the BA in Jazz and Contemporary Music Performance, lecturing in Jazz Harmony, Arranging, Piano and Ear-training and her PhD research is in the area of Music Cognition.

Session 5c Music and Politics

Lara Weaver (Queen's University Belfast)

Lara Weaver is a PhD candidate in Music at the Sonic Arts Research Centre at Queen's University Belfast, supervised by Professor Pedro Rebelo. Previously, she was at St John's College, Cambridge, where she read for her undergraduate degree, achieving a First, and MPhil, which was awarded with Distinction.

Lara's current research focusses on acoustic ecology and spatial auditory practices, using creative practice to explore entanglements of sound and the Anthropocene. Her recent master's thesis was an exploration of architecture and acoustics, looking at how spaces manifest sound, and how music creates and shapes space through its acoustic properties and cultural codes.

Lara also maintains an active career as a composer. Recent works include *Children of Light*, commissioned for Holy Trinity Choir, Coventry, for the City of Culture Festival 2022; *This Place*, a site-specific work for choir and electronics in St John's Chapel (2021); and *Echo(location)*, for the Amatis Trio (2021).

Céleste Pagniello (Princeton University)

Céleste Pagniello holds a Bachelor of Music degree from McGill University (2018), and two Master of Philosophy degrees from the University of Cambridge (2020, 2021), where her research, supervised by Professor Marina Frolova-Walker and Dr Rory Finnin, focused on Boris Asafyev and *The Fountain of Bakhchisarai* ballet, and Yakub Kolas' epic Belarusian-language poem *New Land*. She has spent time studying in Saint Petersburg, Russia, and Minsk, Belarus, and is currently undertaking a PhD in musicology at Princeton University. Her research interests include everything Tchaikovsky, Russian and Soviet ballet, socialist art, and the intersection of philosophy, politics, and music.

LINKS

Friday 14 January

Zoom Session A

<https://zoom.us/j/95417113352?pwd=V2RMK3Q1KzM2K0YzMnNCT29JNEJNdz09>

Zoom Session B

<https://zoom.us/j/99945391001?pwd=ZGFTK096WEILMmxWekkyUklzU21Rdz09>

Zoom Session C

<https://zoom.us/j/96996260282?pwd=QXllaUU1eExSL0drYVNDMnJuaDAxZz09>

Performance

<https://youtu.be/80-Sjruvo2c>

Keynote Lecture

<https://zoom.us/j/95417113352?pwd=V2RMK3Q1KzM2K0YzMnNCT29JNEJNdz09>

Saturday 15 January

Zoom Session A

<https://zoom.us/j/99058668868?pwd=cFJjaktMa0MzVS9nNzg5a1JJN213Zz09>

Zoom Session B

<https://zoom.us/j/94856456841?pwd=L0Y4ejl0YWZ6eHJjVjVldDc0YTZEZz09>

Zoom Session C

<https://zoom.us/j/92079486044?pwd=ZWZKUDlxd0JibWlIZ3FNTEJvUnhJUT09>

Alison Dunlop Graduate Prize

<https://zoom.us/j/99058668868?pwd=cFJjaktMa0MzVS9nNzg5a1JJN213Zz09>

Careers Forum

<https://zoom.us/j/99058668868?pwd=cFJjaktMa0MzVS9nNzg5a1JJN213Zz09>

Conference Close

<https://zoom.us/j/99058668868?pwd=cFJjaktMa0MzVS9nNzg5a1JJN213Zz09>

