

PROGRAMME

10:00–10:30 Opening Performance and Welcome

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Performance

Dr John O’Keeffe and Sharon Carty

J. S. Bach, “Erbarme Dich, mein Gott, um meiner Zähren Willen!”, St Matthew Passion, BWV 244



Opening and Welcome

Dr Helen Lawlor, Chair of ICTM Ireland (Dundalk Institute of Technology)

Professor Lorraine Byrne Bodley, President of the Society for Musicology in Ireland (Maynooth University)



10:30–11:30 Session 1

Zoom Session A	Zoom Session B	Zoom Session C
1a Music and the Stage Chair Dr Aidan Thomson (NUI Galway)	1b Irish Traditional Music Chair Dr Daithí Kearney (Dundalk Institute of Technology)	1c Sacred Sites Chair Dr Kerry Houston (TU Dublin)
Céleste Pagnielo (University of Cambridge) Sovietizing Tchaikovsky: Agrippina Vaganova’s New Choreography of <i>Swan Lake</i>	Maurice Mullen (Dundalk Institute of Technology) Last One to Leave Turn Off the Lights!	Patrice Keegan (Royal Irish Academy of Music) Ancient to Avant-garde: The Progression of the Organ in Ireland
Shauna Louise Caffrey (University College Cork) “Wayward Sisters”: Witches, Magic and Music on the Seventeenth-Century Stage	Anna Falkenau (NUI Galway) “It was in the Air”: Local and Global Flows in the Changing Soundscape of Irish Traditional Music in Galway, 1961 to 1981	Eoin Tierney (TU Dublin) “Held in High Esteem”: The Use and Disuse of Pipe Organs in Dublin Catholic Parishes in the Late Twentieth Century
Eoghan Corrigan (University College Dublin) Arrivals and Departures	Kaylie Streit (University College Cork) Going to the Well for Water: The Creation of Contemporary Music from Traditional Inspiration	Eleanor Jones-McAuley (Trinity College Dublin) Metrical Psalms and Protestant Identity in Eighteenth-Century Dublin
Helen Doyle (TU Dublin) “Prejudiced against Irish Music and Musicians?": Annie Patterson and the Feis Ceoil	Holly Woods (Dublin City University) Forgotten Folk Songs: Establishing an Incentive for Enquiry into Irish Children’s Songs	Sarah Fons (University College Cork) Historicizing the Contemporary Experience of Spirituality and Music in Ireland: A Case for Genealogical Narrative in Ethnographic Research

PROGRAMME

11:30–11:45 Refreshment Break

11:45–12:15 In Memory of Dr David Connolly



In Memoriam Professor Emeritus Gerard Gillen (Maynooth University)

Performance David Grealy (St Mary's Pro-Cathedral, Dublin)
Charles Tournemire, "Fantaisie sur le Te Deum et Guirlandes Alleluatiques", *L'Orgue Mystique*

12:15–13:00 Session 2: The CHMHE Undergraduate Prize

zoom

Chair Dr Ciarán Crilly (University College Dublin)

Third Prize Michelle Jones (Maynooth University)
Explorations in Fantasy: Sound in Dungeons & Dragons

Second Prize Lee Harding (Dundalk Institute of Technology)
The Transgender Voice: How Ireland Can Turn Up the Volume

First Prize Nina Suter (Trinity College Dublin)
"Girls are not wares to give away"—at least not to "Turkish gluttons": Gender and Orientalism in Mozart's *Entführung aus dem Serail*

13:00–14:00 Lunch Break

PROGRAMME

14:00–14:45 Session 3		
Zoom Session A	Zoom Session B	Zoom Session C
3a Education, Access, and Decolonisation Chair Dr Kayla Rush (Dublin City University)	3b Musicking in the Age of Covid-19 Chair Dr Eamonn Bell (Trinity College Dublin)	3c Analysing Beethoven, Webern, and Glass Chair Dr Antonio Cascelli (Maynooth University)
Matthew Edwards (University of Warwick) The Lived Experience of Being and Becoming Musical: Exploring the Aims, Values, and Practices of a Music Education Ecosystem	Colm Kelly (Irish World Academy of Music and Dance, University of Limerick) The Effect of Self-Isolation on the Musical Identity of Performing Musicians	Thomas Heywood (University of Oxford) Cyclical Closure in Beethoven's <i>Arietta</i> (Op. 111)
Alice Borrett (University of Hull) Access Issues for Women Entering the Music Field	Kevin McNally (Irish World Academy of Music and Dance, University of Limerick) Unintended Consequences and Agentic Materials: An Arts Practice Response to Covid Shutdown	Joshua Ballance (University of Oxford) The Viennese Trichord in the Music of Anton Webern
Karishmeh Felfeli-Crawford (University College Cork) "A Little Respect": Music Analysis and Decolonisation	Arian Bagheri Pour Fallah (Jagiellonian University) Acoustic Purity, Acousmatic Necessity	Máire Carroll (Royal Irish Academy of Music) The Piano Études (1991-2012) of Philip Glass
14:45–15:00 Refreshment Break		
15:00–15:45 Session 4		
Zoom Session A	Zoom Session B	Zoom Session C
4a Contemporary Choral Music Chair Dr Róisín Blunnie (Dublin City University)	4b Music in Popular Culture Chair Dr Ann-Marie Hanlon (Dundalk Institute of Technology)	4c (Un)Conscious Listening Chair Dr Laura Anderson (University College Dublin)
Cole Bendall (University of Edinburgh) Veljo Tormis and Identity Politics, or "We Should Know Who We Are"	Sarah Pendelton (Queen's University Belfast) Approaches to Politics and Popular Music	Toby Huelin (University of Leeds) Library Music in Contemporary Television: An Introduction
Paul David Flood (University of California, Irvine) Embracing the Outsider: Crisis and Conflict in Per Nørgård's <i>Wie Ein Kind</i>	Ciara Power (Queen's University Belfast) "Oh, My... It's a Girl!": Women and DJ Culture in Belfast's Electronic Dance Music Scene	Anika Babel (University College Dublin) How I Research: Aiming for Cogency in a Three-Part Thesis

Daragh Black Hynes (TU Dublin)
Rhythmic Complexity in the Music of Squarepusher

Stephanie Wilain (Goldsmiths, University of London)
The Multimodal Mental Imagery of Music Scale (MMIMS): A novel instrument for measuring individual differences in multimodal mental imagery during music listening

15:45–16:15 The Harry White Doctoral Prize

zoom

Chair Professor Lorraine Byrne Bodley (Maynooth University) and Professor Harry White (University College Dublin)

Inaugural Recipient **Dr Bláithín Duggan** (Trinity College Dublin)
Paralanguage and The Beatles

Honourable Mention **Dr Nicolás Puyane** (Maynooth University)
Exploring Liszt's Evolving Relationship to the Lied as a Genre through his Variants, Recompositions, and Resettings
or: *How I Learned to Stop Worrying and Love Textual Fluidity*

Performance **Éamonn Galldubh** (Dundalk Institute of Technology) — Burk Thumoth, "The Irish Cry"



16:15–17:15 Session 5

Zoom Session A

5a Ontologies of World Music
Chair Dr Adrian Scahill (Maynooth University)

Alexandros Rizopoulos (Ionian University, Greece)
"Performance Based Research" as the Sufficient Mediation to Describe and Prescribe the Notion and Sense of Buoyancy of the Rhythms of Northern Greece

Jelena Joković (University of Arts in Belgrade)
The Performing Repertoire of Trumpet Orchestras of Western Part Of Serbia: From Traditional Tunes to World Music

Zoom Session B

5b Schubert and Ravel
Chair Dr Joe Davies (University of Oxford)

Peter Shannon (Maynooth University)
Franz Schubert: A Composer's Ability to Heal (A conductor's reading of Schubert's Ninth symphony through the prism of Hans Georg Gadamer)

Darragh Gileece (Maynooth University)
Uncovering Schubert's Piano Works for Four Hands


Zoom Session C

5c Music in Performance
Chair Dr Francesca Placanica (Maynooth University)


Rory Corbett (University College Cork)
The Virginia Minstrels' 1842–43 British and Irish Tour


Berenice Beverley Zammit (Royal College of Music)
Optimizing Performance: Pre-Performance Routines in Professional Orchestral Musicians

<p>Solomon Gwerevende (Dublin City University) The Adaptive Re-Use of Indigenous Musical Heritage: Muchongoyo Musical Arts Heritage as a Means for Sustaining the Livelihoods of the Ndaou People in Zimbabwe</p>	<p>Grigorios Mathioudakis (University of California, Irvine) Maurice Ravel's <i>L'heure espagnole</i>: Aesthetics and Philosophical Ideas in the Context of Henri Bergson's Early Works</p>	<p>Eilis O'Sullivan (Maynooth University) A Flautist's Exploration on I Thou (I U): (U I) Thou I [An Artistic Research into and through the performances of Olivier Messiaen's <i>Le Merle Noir</i> (1952) and Luciano Berio's <i>Sequenza 1</i> (1958)]</p>
<p>Joao Martins (University of California, Irvine) Songs of the People: The Use of Folkloric and Traditional Brazilian Music Styles by Contemporary Brazilian Composers</p>	<p>Billy O'Brien (Royal Irish Academy of Music) Ravel et la Mort: An Examination of the Significance of the Themes of Death and Melancholy in Maurice Ravel's <i>Miroirs</i> and Implications for Interpretation and Performance</p>	<p>Madeline Judge (Royal Irish Academy of Music) Vignettes: Ellis Island: A Performer's Perspective</p>

17:15–18:30 Presidential Address, Keynote and Conference Close 

Presidential Address	Professor Lorraine Byrne Bodley , President of the Society for Musicology in Ireland (Maynooth University)
Keynote Lecture	Professor Nicole Grimes (University of California, Irvine) "An die Hoffnung": A Musical Footnote to Ali Smith's Spring at the outset of 2021
Conference Close	Professor Lorraine Byrne Bodley (Maynooth University)
Performance	Dr John O'Keeffe, Sharon Carty, and Christopher Ellis J. S. Bach, "Vergnügte Ruh, beliebte Seelenlust", BWV 170

18:30 The DMC Conference Reception 



[Click Here for the DMC Conference Reception](#)

Join our post-conference reception for a virtual catch up and mingle, kindly hosted in association with the DMC.

KEYNOTE

Professor Nicole Grimes

(University of California, Irvine)

“An die Hoffnung”: A Musical Footnote to Ali Smith’s *Spring* at the outset of 2021

Abstract

In her novel *Spring* (2019), the third instalment in her seasonal quartet, the Scottish author, Ali Smith weaves Beethoven into the narrative as just one strand in a richly intertextual fabric that she then positions around the critical edges of the global refugee crisis. These novels, which are recognized as belonging to “BrexLit,” provide a critical, artistic, and ethical meditation on our time and our treatment of refugees. They forward the argument of how fiction and the novel today can help us make sense of the human condition. The very act of engaging with the Beethoven song presented in *Spring* allows us to consider anew the question of humanity as it relates to Beethoven’s music, and, perhaps more importantly, the degree to which Beethoven’s music can put us in touch with our own humanity. There is a resonance to be found in this engagement in that it seems to make us more alert, and more alive to the ethical and moral choices put before us in this book.



Biography

Nicole Grimes is an Irish musicologist based in Southern California, where she is Associate Professor of Music at the University of California, Irvine. Her research is focused at the intersection between German music criticism, music analysis and music aesthetics from the late-eighteenth century to the present day. She is fascinated by the interdisciplinary relationship between music and philosophy, and music and literature. Her monograph, *Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture* explores the reciprocal relationship between Brahms's music as it relates to loss and the German intellectual tradition. Her other books include *Rethinking Hanslick: Music, Formalism and Expression* (co-edited with Siobhán Donovan and Wolfgang Marx), and *Mendelssohn Perspectives* (co-edited with Angela R. Mace). She has published articles and book chapters on Brahms, Schoenberg, Mendelssohn, Liszt, Wolfgang Rihm and on topics in music aesthetics in various peer-review journals including *Music Analysis*, and *Nineteenth-Century Music Review*.

Together with J. P. E. Harper-Scott, Nicole Grimes is the Series Editor of the Cambridge Music Handbooks, the flagship series of books relaunched by Cambridge University Press late in 2020. Since 2015 Grimes has been a member of the Editorial Board of the journal *Music Analysis*. She is the Vice-President of the American Brahms Society, having served on that society's Board of Directors since 2016. Before taking up her post at UCI, she held faculty positions at Royal Holloway, University of London, University College Dublin, and Keele University. From 2011–2014 she was a Marie Curie Fellow, funded by the European Commission, with joint affiliation at the University of California, Irvine and University College Dublin. Her research has also been funded by the Deutscher Akademischer Austauschdienst (DAAD, Humboldt University, Berlin, 2007–2008) and the Irish Research Council for the Humanities and Social Sciences (University College Dublin, 2009–2010). She studied historical musicology at Trinity College Dublin and Ludwig Maximilians University, Munich.

ABSTRACTS

Session 1a Music and the Stage

Céleste Pagniello (University of Cambridge)

Sovietizing Tchaikovsky: Agrippina Vaganova's New Choreography of *Swan Lake*

The 1930s ushered in a change to cultural policy in the Soviet Union, with the masterpieces of Imperial Russia once again in vogue with the party. This did not mean, however, that these works could simply be performed as they were in the past. Significant changes needed to be made in order to have this art support the party's values. In 1933, choreographer Agrippina Vaganova took it upon herself to Sovietize Pyotr Tchaikovsky, restaging *Swan Lake* at the Kirov Theatre. It is this *Swan Lake's* ending that is most of interest. Vaganova's version introduced a happy ending that clashes severely with the final few minutes of the ballet's music. With this victorious ending, *Swan Lake* became the perfect work to inspire the masses while allowing them to be proud of their rich cultural past. This paper will explore Vaganova's choreography in its historical context, in particular this disjunction between the finale's plot and music.

Shauna Caffrey (University College Cork)

"Wayward Sisters": Witches, Magic and Music on the Seventeenth-Century Stage

The witch has long been a subject of fascination for artists and audience members alike. The alternating subject of love or loathing, the witch has evolved from a seemingly omnipresent figure in world folklore, to the subject of musical, theatrical, and cinematic works. Today, as the history of witchcraft is re-examined, the apprehension with which the subject of witchcraft was treated in the sixteenth and seventeenth centuries has largely dissolved. Or has it?

In this project, I look to the witch's first significant foray into popular musical culture—as the menace of the early operatic stage—to shed light on their continued prominent place in the modern psyche. In examining the development of the onstage witch as the synthesis of oral and literate cultural forms, I hope to provide insight into the continued entrenchment of the witch archetype in discourse surrounding gendered and minority identities, colonialism and power.

Eoghan Corrigan (University College Dublin)

Arrivals and Departures

The Abbey Theatre provided Irish composers with the rare opportunity of permanent musical employment during its first six decades: John F. Larchet, Frederick May, Éamonn Ó Gallchobhair and Seán Ó Riada successively occupied the position of Musical Director at the theatre between 1904 and 1962. In this brief paper, I explore the careers of these composers during their Abbey tenure and afterwards, in order to identify a common and recurring pattern of initial enthusiasm, restricted artistic control, increasing disenchantment and eventual departure. The role of Musical Director at the Abbey was for the Irish composer the lowermost tread of the steps to Parnassus, but a vital tread nonetheless.

Helen Doyle (TU Dublin)

"Prejudiced against Irish Music and Musicians?": Annie Patterson and the Feis Ceoil

A survey of press coverage between 1894 and 1897 relating to the founding of the Feis Ceoil reveals the dynamic strength of prolific correspondent, and later, Feis Ceoil co-founder, Dr Annie Patterson. Immediately following the

first festival's conclusion, press coverage also reveals a surprising divergence from the Association by Patterson who had no hand whatsoever in the running of first Feis. Given her passion and commitment to the cause up to that point, Patterson is more than conspicuous by her absence. Addressing Patterson's objections to a festival "prejudiced against Irish music and musicians," this paper seeks to shed light upon her withdrawal through exploration of her role as co-founder of the Feis Ceoil movement, in addition to scrutiny of her compositional style, her writings and lectures on music generally and on the Feis itself.

Session 1b Irish Traditional Music

Maurice Mullen (Dundalk Institute of Technology)

Last One to Leave Turn Off the Lights!

Fingal's association with traditional music performance has endured alongside significant population growth and demographic transformation since the 1980s. This period was characterised by traditional musicians moving into the county, the start-up of local session playing and new transmission opportunities, the establishment of a traditional music school and festivals and the opening of an arts centre. But there have been reverses—sessions petering out, playing venues closing and musicians moving away from the area while links between the music and community activities have weakened.

Official policies appear to back good news stories, supporting successful initiatives; but should or can they stem an ebb, or kindle an interest? Is local traditional music resilient to downturns in fortune or barriers to practice? Are such concerns being voiced locally and being heard? Observations on these issues from my research to date into the practice of traditional music today in Fingal will be presented in this paper.

Anna Kalkenau (NUI Galway)

"It was in the Air": Local and Global Flows in the Changing Soundscape of Irish Traditional Music in Galway, 1961 to 1981.

Irish traditional music revival between 1961 and 1981 occurred in the microcosm of Galway City in an intense manner: a big 'thing' happening in a small place. My thick-descriptive micro-study explores the emergence of a vibrant Irish traditional music scene, that centered around music sessions in public houses (pubs). A result of the confluence of local, national and international factors and occurrences, I uncover complex layers of local and global flows in this development, in resonance with Geroíd Ó hAllmhuraín (2016). Crucially, I explore the fertile cultural ground that this new public performance space provided, enabling transmission, revitalization and popularization of a music tradition that had been in decline. I examine its catalytic quality, both for further musical developments and for the emergence of a festival scene in Galway. My exploration expands the knowledge of Irish traditional music from 1961 to 1981 and advances research on urban revival in Ireland.

Kaylie Streit (University College Cork)

Going to the Well for Water: The Creation of Contemporary Music from Traditional Inspiration

"Going to the well for water" is conceptualized here as a method of utilizing Irish traditional music and performance practices as a source for refreshment, nourishment, and inspiration to create contemporary music that explores expression of the self through the connection of traditional and modern aesthetics. I argue that musicians including Caoimhín Ó Raghallaigh, *This is How We Fly*, and Iarla Ó Lionáird currently use this method as they simultaneously perform Irish traditional music in modern contexts and create contemporary music based on new music aesthetics. Analysis of their creative practices reveals that consistent engagement with highly traditional material is a key aspect of meaning-making within contemporary performances. In their practices, traditional music aesthetics, composition in performance, improvisation, and new music aesthetics come together as key elements of their negotiation of self-expression within their works. This process, thus, demonstrates how oral/aural aesthetics are a key component in modern expressions of self.

Holly Woods (Dublin City University)

Forgotten Folk Songs: Establishing an Incentive for Enquiry into Irish Children's Songs

Children's songs have played an important role in ethnomusicology since the field's inception in the late-nineteenth century. The genre has proven to be an invaluable source for understanding children's musical and social processes, as well as contributing to a nation's cultural heritage. As noted by Irish folklorist Prionsas O'Ceallaigh, Irish children's songs have largely been neglected in scholarship: "There were many children's songs in the Gaeltacht, but collectors generally ignored them as being beneath notice."

A small number of Irish children's song collections exist, but their musical and cultural implications have yet to be substantially explored and interpreted. This presentation provides a brief overview of selected song collections, including archival details as well as the bilinguistic character of the songs and associated children's games, and outlines the potential of these songs to contribute to our knowledge of children's musical culture in Ireland.

Session 1c Sacred Sites

Patrice Keegan (Royal Irish Academy of Music)

Ancient to Avant-garde: The Progression of the Organ in Ireland

This paper gives an overview of my thesis topic which explores the progression of the organ in Ireland. These instruments have been used in sacred buildings for centuries and this connection with religion has served to enhance the repertoire but has also influenced perceptions of the organ as an instrument, independent from religious venues.

This paper will briefly examine these perceptions of the organ in contemporary society and look at the various ways in which the organ is currently being used to challenge these preconceived ideas.

Solo organ compositions by Irish composers through the years are briefly examined, with specific reference to two works. These works convey a modern approach to composition for the organ, utilising many of the extended techniques the instrument can offer, and help to give a fresh perspective on this unique instrument.

Eoin Tierney (TU Dublin)

"Held in High Esteem": The Use and Disuse of Pipe Organs in Dublin Catholic Parishes in the Late Twentieth Century.

[The organ] is capable of echoing and expressing all the experiences of human life. The manifold possibilities of the organ in some way remind us of the immensity and the magnificence of God (Ratzinger).

The twentieth century was a time of change for the Catholic Church. Vatican directives which encouraged Latin chant and revered the pipe organ gave way to the sweeping changes of the Second Vatican Council. This turbulence, combined with a population boom in Dublin, witnessed the building of new churches mid-century. Against this backdrop, organ builders—many of whom were Irish—were busy installing new or second-hand instruments. To what extent have the pipe organs in the Dublin Catholic Archdiocese been revered and used to their fullest extent? This paper will explore the challenges faced by the organ builders as they struggled to meet demand and analyse the changes in the use of these instruments towards the end of the century.

Eleanor Jones-McAuley (Trinity College Dublin)

Metrical Psalms and Protestant Identity in Eighteenth-Century Dublin

Although the eighteenth century is often characterised as a time of peace and prosperity in Ireland, it was also a time of great division and discord, particularly in matters of religion. Relations between religious communities in Dublin ranged from the amicable to the openly hostile, and these divisions cast a shadow over every aspect of social and cultural life, including musical culture.

This paper will give an overview of my research into the public worship music of Dublin's eighteenth-century Protestant population, and how this musical tradition was strongly shaped by this community's perception of itself and of the Catholic "other". As a case study, I will examine the practice of metrical psalm singing among the city's

many different Protestant communities—a practice which functioned both to differentiate those communities from one another and to unite them with their co-religionists against their perceived common enemy: Catholicism.

Sarah Fons (University College Cork)

Historicizing the Contemporary Experience of Spirituality and Music in Ireland: A Case for Genealogical Narrative in Ethnographic Research

Irish culture, though long steeped in religion, is rapidly becoming increasingly secular. For many, this cultural shift has given rise to a desire for meaningful and transcendent experience outside of church. Through ethnographic research, I explore how communal music-making can be a means to experience the sacred, considering continuities and transformations in spiritual experience from earlier historical periods into secular Irish modernity.

In this paper I demonstrate the value of *Foucauldian Genealogy*—which calls into question the Enlightenment notion that development of ideas over time is progressive and linear—as a method for analysis in ethnographic research. By contextualizing contemporary music practices through an historicization of cosmological beliefs which have informed sacred experience in modern Ireland, I am able to draw a *Narrative* (Ricoeur, 1983) of Irish music and spiritual history that is fluid and ever-evolving, and present a contemporary experiences simultaneously grounded in the present and connected to the past.

Session 2 The CHMHE Undergraduate Prize

Michelle Jones (Maynooth University)

Explorations in Fantasy: Sound in *Dungeons & Dragons*

This paper explores sound in relation to the popular tabletop role-playing game *Dungeons & Dragons*, and how it contributes to the sense of immersion experienced by players. The role of music in D&D is studied through ludomusicological and other media-based texts. Definitions of immersion and functional aspects of music in sessions are analysed. There follows an exploration of other sound such as the voice and sound effects, as well as discussion of the imagination and “virtuality”. Detail is provided regarding the ethnomusicological research undertaken for this project. The research data is compared to the proposed theoretical framework. Further avenues of research are suggested. It is concluded that sound has a firm connection to the immersive experience.

Lee Harding (Dundalk Institute of Technology)

The Transgender Voice: How Ireland Can Turn Up the Volume

This presentation investigates transgender people’s experiences of music education in primary, secondary and third level education, whilst focusing on a larger problem that may make transgender people hesitate before joining in on musical activities—their voice. This presentation opens by exploring current research on transgender youth in relation to primary, secondary and third level education in and outside of Ireland alongside a more in-depth focus on music education for transgender youth. This will progress into focusing specifically on the transgender male and female voice combined with the information gathered in the first two chapters of this dissertation to create a template set of lesson plans that can be used in singing lessons for transgender students. Concluding, the research gathered gives an evaluation of primary, secondary and third level education in Ireland and how a music teacher can best accommodate a transgender student.

Nina Suter (Trinity College Dublin)

“Girls are not wares to give away”—at least not to “Turkish gluttons”: Gender and Orientalism in Mozart’s *Entführung aus dem Serail*

This paper gives an insight into my undergraduate dissertation on the structurally oppressed characters in Mozart’s *Entführung aus dem Serail*, the orientalised “Turkish” figures Osmin and Selim, and the European women, Blonde and Konstanze. The focus of this paper lies on the inner narrative of the *Singspiel*’s two narrative arches, the test of fidelity, which placates cultural anxieties around female constancy specific to Josephinian Vienna. This is not only complicated by eighteenth-century sexual and gendered constructs of an intertwined femininity and morality,

but also by the interpolation of race and exoticism in the text, which imbues it with an Orientalist theme. Distinguished by social class and Blonde's emancipatory sense of Enlightenment, the women are complex figures, both musically and dramatically. Even though ultimately Konstanze confirms, and Blonde conforms to the opera's oppressive central virtue, they also undermine and, in the case of Blonde, subvert eighteenth-century expectations of femininity.

Session 3a Education, Access, and Decolonisation

Matthew Edwards (University of Warwick)

The Lived Experience of Being and Becoming Musical: Exploring the Aims, Values, and Practices of a Music Education Ecosystem

This research examines the aims, values, and practices apparent in young people's expansive, interconnected, and fluid music education ecosystems. The presentation focuses on a case study of "the youth music project"; a community of young people, youth workers, and music educators in Cornwall. An *axiological imbalance* between young people's lived and schooled experience of music is explored through a reading of the functions of schooling suggested by Gert Biesta in "Good education in an age of measurement" (2015). This discourse examines an epistemological disparity in the types of knowledge, and ways of knowing, represented at different sites of musical engagement. A potential *ontological disconnect* in the aims, values, and practices of sites across the music education ecosystem is investigated through the modes of musical engagement evident in the provision at each site. The *praxeological* response of different sites considers a place-conscious and world facing provision through the concept of "Eudaimonia".

Alice Borrett (University of Hull)

Access Issues for Women Entering the Music Field

This presentation will examine the issues women face when trying to access education and performance opportunities within the field of music. The relationship between music and gender has been well documented, in terms of both the representation and treatment of female musicians and the historic gendered ideas of what genres, instruments and styles are "masculine" and "feminine". However, whilst much research has been undertaken regarding these gendered ideas, there is little research around how these can act as a barrier to women learning certain "masculine" instruments. This presentation will discuss Social Learning Theory and how it can be applied to instrumental learning in music, specifically regarding the agents of socialisation and how these all work to create a barrier for girls and women wanting to learn a specific instrument.

Karishmeh Felfeli-Crawford (University College Cork)

"A Little Respect": Music Analysis and Decolonisation

In this paper, the author, a peer-reviewed Indian-Iranian music analyst based in Ireland confronts recent controversies to do with Schenkerian Analysis in US music academia (*Journal of Schenkerian Studies* versus Philip A. Ewell) which is sustained by music theory's "white racial frame" (Ewell, MTO, 2020). Responding to Ewell's paper as a prize-winning POC Schenkerian analyst of classical (Brahms, Mozart) and popular (Erasure) musics, the author engages with key texts on decolonisation (Tuck and Yang 2012, Audre Lorde 1984, Kennedy 2016 and Kale 2017) before demonstrating—through Schenker graphs alone—how she pushes back against Ewell's critique via a culturally sensitive application of voice-leading analysis to the music of synthpop duo Erasure (Vince Clarke and Andy Bell). In doing so, she identifies the tensions that surface when elite music analysis (the author's term) and decolonisation are brought together by a non-elite classically-trained person of colour (POC) scholar of Western popular music.

Session 3b Musicking in the Age of Covid-19

Colm Kelly (Irish World Academy of Music and Dance, University of Limerick)
The Effect of Self-Isolation on the Musical Identity of Performing Musicians

This paper asks the question: What effect has the COVID-19 pandemic, and the required isolation and absence of performance opportunities, had on the identity of performing musicians?

The aim of this paper is to consider what trauma is being experienced by musicians who cannot, by virtue of the prevailing Public Health Advice, perform. The paper will consider the contention that one's identity must be performed to be salient, or even to exist. The existential crises being suffered by performers denied of opportunities to perform is causing a specific trauma, separate but co-existing with the trauma being experienced by all members of society. This has been noted already in recent research on the effect of the pandemic "...it is not enough to merely attend a choir rehearsal to reap the benefits of being a chorister. Instead, you need to feel a sense of belonging to your choir" (Jetten et al., 2020).

Kevin McNally (Irish World Academy of Music and Dance, University of Limerick)
Unintended Consequences and Agentic Materials: An Arts Practice Response to Covid Shutdown

This presentation will document my changing research direction as a result of the complete shutdown of my community music practice because of Covid. Originally planned as a concert for Javanese gamelan ensemble, I devised a solo performance for guitar, tape and gamelan which required a whole new set of skills and techniques, from which I will play examples. I will show how, despite this setback, the work responds to my central research topic developing an ecologically aware approach to community music, inspired by ecological philosophy and indigenous knowledge. The new music, titled *Tabhartas*, uses electro-acoustic processing to create feedback loops including large bronze gongs and a specially-modified fretless electric guitar.

Arian Bagheri Pour Fallah (Jagiellonian University)
Acoustic Purity, Acousmatic Necessity

The concert hall space and above all, physical space, have been most impacted by the COVID-19 pandemic. In a recent editorial for *The Musical Quarterly*, Leon Botstein calls for musical performance to be "untethered from the concert hall and opera stage." Recordings, long popular prior to the pandemic, have now become givens when physical presence and mobility are ever more limited. This paper traces the now-disappearing "allegiance to acoustic purity," detailing how two distinct traditions of art music have responded to recordings; namely the acousmatic strand, which has long welcomed them as creative artefacts; and the Cageian strand with its emphasis on physical space and a general ambivalence towards recordings. This paper further outlines what this means for a post-pandemic "musical community", emphasising the necessity to use this opportunity to advance dialogue between practitioners of both traditions, through collaborations benefiting from "creative" employment of recordings, not merely as "unseen sound".

Session 3c Analysing Beethoven, Webern, and Glass

Thomas Heywood (University of Oxford)
Cyclical Closure in Beethoven's *Arietta* (Op. 111)

Beethoven wrote variations sets throughout the entirety of his career, yet only the former fulfils this unique function of performing closure for a multimovement work, which prompts Barry Cooper's (2008) insistence that another movement would be unthinkable. But how is this closure achieved by a theme-and-variations movement, conventionally considered a dispensable inner movement form? What leads to Cooper's, and presumably also Beethoven's, belief in the self-evidence of cyclical closure in this movement? What precisely is closure in this context? And how may we codify it using existing theories of form, cadence, and cognition? In this presentation I consider these questions in turn and argue that the primary agent of cyclical closure in this piece is a process of "stabilisation",

which by effecting formal and tonal stasis permits Beethoven to forego the addition of a conventional brisk sonata form finale.

Joshua Ballance (University of Oxford)
The Viennese Trichord in the Music of Anton Webern

The so-called “Viennese Trichord”, set-class 3-5 (0, 1, 6), is often cited as a common harmonic fingerprint of Second Viennese School music (e.g. Roig-Francolí, 2008; Boss, 2019). Nonetheless, there is little rigorous empirical evidence for these assertions. This paper is a computational corpus study of Webern’s 31 works with opus numbers using music21 (Cuthbert & Ariza, 2010). Drawing on keyword analysis techniques from linguistics (e.g. Gries, to appear), this paper is able to assess the importance of the Viennese Trichord in Webern’s music and make some comments on the details of these appearances, particularly concerning the vertical–horizontal coherence of harmony presentations, and inter-movement and intra-movement dispersion. Meanwhile, assessing the place of the trichord in dodecaphonic works, especially in the context of their row structure, provides empirical evidence regarding the relationship between the features of the row and the musical surface.

Máire Carroll (Royal Irish Academy of Music)
The Piano Études (1991–2012) of Philip Glass

While there is much literature available on Philip Glass’s operatic and chamber works, little scholarly attention has been given to his piano music. His set of piano études was completed in 2012 and, as of yet, literature on these twenty piano studies is scant. This presentation will focus on investigating the technical challenges and harmonic differences between the two halves of the collection of études. Through my own practice, study and performance of these études, I aim to explore how the études might add to a pianist’s repertoire and enhance a pianist’s technique. I also aim to investigate how an in-depth study might contribute to the interpretation of the works. As well as their intrinsic musical value, these piano studies afford a fascinating insight into the work of Glass and his contribution to one of the most important piano oeuvres in the piano repertoire: “the piano étude”.

Session 4a Contemporary Choral Music

Cole Bendall (University of Edinburgh)
Veljo Tormis and Identity Politics, or “We Should Know Who We Are”

The death of the composer Veljo Tormis in 2017 marked the passing of a key figure in Estonian choral music most known for modernist reinventions of Estonian runo song. Like many composers from ex-Soviet states, Tormis’s music is often framed in a reductive framework giving the perception that his music was written in response to politics, or specifically to promote nationalist tendencies. This perception is limiting and subsequently meaningful criticism of his works has been limited. Applying a postmodern framework inspired by art and literary theory and the “liquid art” concept of Zygmunt Bauman, Tormis’s creative work is here illustrated in a malleable range of fluid states, simultaneously embodying and rejecting roles of Tormis as composer, nationalist, curator, activist and ethnographer, and his position in an ever-changing state of flux between them.

Paul David Flood (University of California, Irvine)
Embracing the Outsider: Crisis and Conflict in Per Nørgård’s *Wie Ein Kind*

A change occurred within Danish composer Per Nørgård following his discovery of the schizophrenic Swiss artist Adolf Wölfli (1864–1930). Wölfli’s visually arresting, fractally-constructed artworks struck Nørgård as similar to his “infinity series”, a compositional technique based on an integer sequence which Nørgård used in his works throughout the 1960s and 70s. Moreover, Wölfli’s depictions of conflict between idyll and catastrophe led Nørgård into an existential crisis that manifested in his “Wölfli works” of the early 1980s. In this paper, I discuss how Nørgård sonically framed his crisis into his first Wölfli work, *Wie Ein Kind* (1980). I argue that Nørgård took a Sartrean approach to his music’s relationship with Wölfli by situating himself as a medium through which Wölfli is voiced. Just as in Wölfli’s art, notions of conflict between idyll and catastrophe are present throughout the work’s three movements.

Session 4b Music in Popular Culture

Sarah Pendelton (Queen's University Belfast)
Approaches to Politics and Popular Music

The relationship between Politics and Popular Music is a complex and multi-dimensional one. As such there is a range of approaches to analysing this relationship in academics. The presentation will look at how we as musicologists approach Political music, beginning with Hanns Eisler's theories on Worker's music and moving on to more recent studies of Protest Songs. When analysing these songs what do we find most important? Is it the lyrical content? The harmonic and melodic content? The performance and interaction with the audience? Or the song's function within society?

All these aspects have a role to play in communicating political messages through music and they are all different approaches to analysing politics and popular song which will be discussed in this presentation. This presentation aims to serve as an introduction to the interdisciplinary style of research into Politics and Popular Music.

Ciara Power (Queen's University Belfast)

"Oh, My... It's a Girl!": Women and DJ Culture in Belfast's Electronic Dance Music Scene

The purpose of this paper is to analyse the experiences of women, their participation, and their understanding of the electronic dance music scene (EDMS) in Belfast. My paper includes findings from ethnographic research conducted in the summer of 2020 and represents a unique approach by focusing on a demographic previously underrepresented in research; women who DJ and rave in the Belfast scene. I demonstrate how women's participation in DJ culture was limited in the past, yet I reveal how these limitations have improved and changed over time. However, despite improvements, there are ongoing challenges of tokenism, representation, and appearance for these DJs. Drawing on work from ethnomusicologist Ellen Koskoff and gender and sexuality theorist Judith Butler, I show how gender identity impacts DJ performance environments in the Belfast scene.

Daragh Black Hynes (TU Dublin)

Rhythmic Complexity in the Music of Squarepusher

This paper examines the rhythmic aspect of the music of electronic composer and performer Tom Jenkinson, who publishes under the moniker "Squarepusher". Jenkinson's music is frequently permeated by continuously unfolding rhythmic complexity that sets it in contrast to the various forms of electronic dance music with which it is sometimes erroneously associated. A work from Jenkinson's first album, "Smedley's Melody", is transcribed, analysed and discussed with the goal of identifying key features of the rhythmic aspect of Jenkinson's eclectic compositional style, in particular his method of consistently avoiding rhythmic repetition through variation and reinterpretation of rhythmic motives. Furthermore, the eclecticism of Jenkinson's personal style is discussed, with emphasis on the influence of jazz fusion, drum and bass, avant-garde rock and music concrète on his works. In this manner, the paper aims to illustrate the nature of Jenkinson's unique compositional approach to rhythmic development.

Session 4c (Un)Conscious Listening

Toby Huelin (University of Leeds)

Library Music in Contemporary Television: An Introduction

Library music (also known as "production" or "stock" music) occupies a liminal space in the world of music for media, extensively used in television, film and trailer production across the world, but seldom analysed or discussed in academia. Instead of hiring a composer to craft a bespoke score, many production companies turn to pre-existing catalogues of cues to furnish their shows with music, often for financial reasons. Television, in particular, is saturated with library music; one recent industry estimate suggests that an audience could hear up to four hundred library tracks on TV per day, yet these contributions are rarely credited on-screen and are neglected by scholars and viewers alike. Drawing on both my PhD research and my work as a media composer, this paper outlines the

fundamental role of library music in television, and examines the impact of its use on the production and reception of contemporary media texts.

Anika Babel (University College Dublin)

How I Research: Aiming for Cogency in a Three-Part Thesis

Without wishing to reinvent the proverbial wheel: how does one assemble the various moving parts of a project; how much should one include (theories, methodologies, disciplinary perspectives, case studies, themes, etc.); and where does one draw the perimeter to safeguard limpidity, comprehensibility, and feasibility—without sacrificing integrity? These were (and, to an extent, still are) the questions that occupied me throughout the initial stages of my project, which investigates how the sociocultural phenomenon of Western art music (WAM) is represented in contemporary mainstream film through a critical interpretation of tropes. I explore the extent to which filmic representations may (re)mediate our general understanding/appreciation of WAM in everyday life, with particular regards paid to issues surrounding class, gender, and race constructs.

In this presentation, I will detail the intersectional design of my tripartite thesis, delineate and consolidate its interdisciplinary configuration, and acknowledge the misadventures that ultimately strengthened my research project.

Stephanie Wilain (Goldsmiths, University of London)

The Multimodal Mental Imagery of Music Scale (MMIMS): A novel instrument for measuring individual differences in multimodal mental imagery during music listening

Multimodal mental imagery during music listening is defined as a mind phenomenon wherein one modality can be affected or involved in mental imagery in one or several other modalities while listening to music. This project aimed to build a scale that would capture the full extent of mental imagery responses to music across all sensory modalities (e.g., vision, touch, etc.). A total of 932 participants reported on their past experiences via online questionnaires. A factor analysis revealed and confirmed visual imagery and kinaesthetic imagery as the two main factors characterizing the multimodal mental imagery experience of music listening. Additional tests established the Multimodal Mental Imagery of Music Scale (MMIMS) as a valid and reliable scale for assessing individual differences in the multimodal mental imagery experience of music listening. This scale holds potential for targeted clinical interventions and will help researchers better understand the dynamics of mental imagery across modalities.

Session 5a Ontologies of World Music

Alexandros Rizopoulos (Ionian University, Greece)

“Performance Based Research” as the Sufficient Mediation to Describe and Prescribe the Notion and Sense of Buoyancy of the Rhythms of Northern Greece

Northern Greek music, as part of the Balkan peninsula, shares a wide variety of extraordinary metrical and rhythmical phenomena. My opinion is that the word buoyancy is one of the most appropriate words to express the “out-of-time” sense that mostly appears in this music culture. The music events, traditionally, are constituted, conducted and pursued by local people whose encounters’ space and time are not always prescheduled. I believe, thus, that a performance obtains a both ethnographical and sociocultural background which leads scholars towards an embodied knowledge and research. My approach agrees with the performative turn in ethnomusicology which helps me cross the boundaries of the cognitive rationale, acquiring the disjunction between music theory and practice. Under no circumstances, any theoretical model, created by a single person, would be considered obsolete, regarding the multi-personal experience. Embodied techniques influenced by kinaesthetic and sensual processes, illustrate my methodology, in order for metrical abnormalities, such as rhythmical buoyancy, to be profoundly understood and analysed.

Jelena Joković (University of Arts in Belgrade)

The Performing Repertoire of Trumpet Orchestras of Western Part Of Serbia: From Traditional Tunes to World Music

From the sixties of the 20th century, the modernization of trumpet orchestras in western Serbia began from different influential sides and in different forms. It began, first of all, with the founding of the Dragačevo Trumpet Assembly in Guča in 1961, and the influence of this manifestation has lasted for a full 60 years. Recording trumpet music on various sound carriers has given rise to great popularity of trumpet orchestras, which started with the trumpet player Radovan Babić. In the eighties, the phenomenon of inter-style networking of three basic trumpet performing styles of Serbia was initiated, and the most important representatives were trumpeters Svetozar Lazović Gongo and Radojko Vitezović. At the end of the eighties and the nineties of the last century, the phenomenon of world music in trumpet practice occurs, which continuous to this day, and the first were Svetozar Lazović Gongo and Milovan Mićo Petrović. These practices build on each other.

Solomon Gwerevende (Dublin City University)

The Adaptive Re-Use of Indigenous Musical Heritage: Muchongoyo Musical Arts Heritage as a Means for Sustaining the Livelihoods of the Ndaou People in Zimbabwe

This ethnographic research seeks to examine the material and cultural capital benefits of muchongoyo musical heritage for Ndaou communities in Zimbabwe. The Ndaou are a sub-ethnic group of the Shona people who occupy the majority of the eastern part of Zimbabwe. The Ndaou people, for time immemorial, used muchongoyo musical heritage as a means of sustaining their social, psychological and emotional needs. This study hypothesizes that muchongoyo music tradition can be used as a creative cultural industry for the sustenance of the livelihoods of its practitioners. Therefore, the study is an attempt to actualise the government of Zimbabwe's new cultural policy by examining the opportunities, strategies and limitations for incorporating muchongoyo music in transforming the lives of its practitioners.

Joao Martins (University of California, Irvine)

Songs of the People: The Use of Folkloric and Traditional Brazilian Music Styles by Contemporary Brazilian Composers

In this paper I investigate the influence of folkloric and traditional Brazilian music genres in the work of contemporary Brazilian composers. I then demonstrate that traditional Brazilian music styles are an intrinsic element of contemporary Brazilian music and that they inform compositions in a multitude of contemporary genres. I begin by presenting a brief historical overview of the cultural and socio-economic forces that have shaped Brazilian music and society starting from the early modern period, with particular emphasis on the role of the transatlantic slave trade in Brazilian music. I then present and discuss a series of transcriptions and analyses of Brazilian pieces and songs from a wide range of artists and genres to illustrate the influence of folkloric and traditional Brazilian music genres in the work of contemporary Brazilian composers at a rhythmic, melodic, and harmonic level.

Session 5b Schubert and Ravel

Peter Shannon (Maynooth University)

Franz Schubert: A Composer's Ability to Heal

(A conductor's reading of Schubert's Ninth symphony through the prism of Hans Georg Gadamer)

Schubert's C major symphony (D. 944), composed while he was in remission from syphilis, represents not only a hugely positive work of "heavenly length", but also a reluctance to return to his "Unfinished symphony", written while the composer was plagued with the disease.

Mind-Body medicine explores how our mind can influence our body and how healing systems can be used to fight disease, illness and pain. Could an analysis of Schubert's C major symphony be shown to have had a healing effect on the composer, and what might such an analysis look like?

Motivated by philosopher Hans Georg Gadamer's radical viewpoint that everything we understand is language based, and from my own experiences as an orchestral conductor, where gesture is consolidated and reinforced with the spoken word, I will show how Schubert's C major symphony may be seen as having a healing effect and will investigate the practical application of music as a healing tool.

Darragh Gileece (Maynooth University)
Uncovering Schubert's Piano Works for Four Hands

Schubert's engagement with piano duets began at the age of thirteen and continued until his untimely death in 1828. He brought the piano duet to a new degree of sophistication, composing extensively for the medium. He was a pioneer in this genre and no composer has rivalled his legacy since then. His efforts paved the path for Schumann, Brahms, and later composers to explore piano duets. Schubert's output consists of extremely diverse styles and forms including sonatas, polonaises, fantasies and marches. However, despite Schubert's efforts in transcending the boundaries of the piano duet, his duets remain largely unexplored by scholars and pianists alike. Why is this? Many factors come into play here, including the perception of duets as an inferior genre due to their association with domestic settings and their use as pedagogical tools. This presentation will serve as a general introduction to Schubert's piano duets.

Grigorios Mathioudakis (University of California, Irvine)
Maurice Ravel's *L'heure espagnole*: Aesthetics and Philosophical Ideas in the Context of Henri Bergson's Early Works

L'heure espagnole is a one-act opera by Maurice Ravel to a French libretto by Franc-Nohain. The opera's setting is in Spain of the 18th century and the main characters are a clockmaker and his unfaithful wife who is trapped in her husband's clocks. The notion of "time" and the comic elements are interrelated in a comic opera that is Ravel's first attempt in the genre. Henri Bergson's early philosophical works deal with the meaning of "space" and "duration" and also to what extent something can be comic. In this paper I will examine *L'heure espagnole* within the scope of Bergson's philosophical ideas in regard to the aesthetics of the opera. I will consider the music, the libretto, and the plot among others along with elements from the Spanish music tradition that Ravel incorporates in this work.

Billy O'Brien (Royal Irish Academy of Music)
Ravel et la Mort: An Examination of the Significance of the Themes of Death and Melancholy in Maurice Ravel's *Miroirs* and Implications for Interpretation and Performance

This research project is in two parts. The first part investigates the significance of the themes of death and melancholy in Maurice Ravel's *Miroirs*. It addresses the existing scholarship relating to Ravel's creative process, his network of influence, and scholarship on aesthetics of melancholy generally. It discusses the particular influence of Edgar Allan Poe's "Philosophy of Composition" on Ravel's approach to composition and explores the conception of the *Miroirs* suite in 1904/5. The second part provides an interpretive analysis of *Noctuelles*, the first piece in *Miroirs*, informed by scholars in the field of Artistic Research such as Nicholas Cook, Mine Dogantan Dack and John Rink. It considers the research in Part One in relation to ideas of theme and meaning in the work, and the bearing this has on the embodiment of its performance. This unique approach offers fresh perspectives into performance practice, particularly as it relates to music of this period.

Session 5c Music in Performance

Rory Corbett (University College Cork)
The Virginia Minstrels' 1842–43 British and Irish Tour

Emerging in nascent form in the early decades of the nineteenth century, American blackface minstrelsy was in essence a form of burlesque musical theatre that dwelled in the interstices between the high- and low-brow in nineteenth century American culture. In the late 1830s the African American banjo was first introduced to the blackface minstrel act by an Irish American named Joel Walker Sweeney. In 1843 the formation of the Virginia

Minstrels with their unique combination of banjo, tambourine, fiddle, and bones established a new style of performance practice in the circum-Atlantic world which would prove hugely influential in the decades to follow. However whilst the significance of this group for the history of nineteenth-century of American popular culture has been widely recognised, this presentation will instead explore this group's oft-forgotten 1843 tour of Britain of Britain and Ireland and the significance of its cultural impact at period of time.

Berenice Beverley Zammit (Royal College of Music)

Optimizing Performance: Pre-Performance Routines in Professional Orchestral Musicians

Studies in sport psychology have extensively shown that pre-performance routines (PPRs)—a sequence of cognitive and behavioural actions used prior to performance—optimize performance under pressure. Despite this positive impact, there is hardly any literature on PPRs in the music domain. This research explores PPR use and perceived function by professional orchestral musicians. Study 1 involved an online survey completed by 90 professional orchestral musicians. Results showed no significant difference between PPRs, pre-performance period, age, instrument, years playing, or number of performances given. Study 2 involved 12 interviews with orchestral musicians. Analyses showed that while most performers do not engage in many PPRs, those who do are not clear on how to use them or how these can enhance performance. The implications of this are that performers are not being adequately prepared for performance and that future research is needed to investigate the effects of PPRs on performance.

Eilís O'Sullivan (Maynooth University)

A Flautist's Exploration on I Thou (I U): (U I) Thou I [An Artistic Research into and through the performances of Olivier Messiaen's *Le Merle Noir* (1952) and Luciano Berio's *Sequenza 1* (1958)]

This research explores the potential for dialogical encounter into and through the performances of Messiaen's *Le Merle Noir* (1952) and Berio's *Sequenza 1* (1958). Dialogue is an area of unexplored potential in the artistic research of flute performance. This research addresses the gap by building on and exploring dialogical encounter in new ways.

A four-pronged methodology maps the performer's dialogic exploration of this repertoire. Firstly, the research establishes a performance approach followed by an autoethnographic study of performances. The third prong explores alternative ways of performing through deconstruction. Finally, a reconstruction of conventional performances through new lenses following the dialogic journey.

This research offers a new approach to the performance of this repertoire which is mappable by other performers. Its focus on canonized flute repertoire will be especially relevant to flute pedagogy of conservatoire students, affording insights into insider knowledge and the problematisation of this repertoire in unforeseen ways.

Madeline Judge (Royal Irish Academy of Music)

Vignettes: Ellis Island: A Performer's Perspective

My lecture recital, which is to be presented later this academic year, focuses on Alan Louis Smith's *Vignettes: Ellis Island a song cycle in Six parts for Voice and Piano*. The song cycle features texts that are excerpts from interviews conducted by the Ellis Island Oral History Project. Smith set the texts to music in a colourful and dramatic song cycle and gave them as a birthday gift for his friend and accomplished mezzo-soprano, Stephanie Blythe. The existing research conducted on this cycle mainly concerns the background of the collaboration and an overview of the work. I will present on the historical context, style and the major implications for performers where I feel research is generally lacking. This work holds great personal significance for me, as my Great-Grandfather immigrated to the United States at the peak of American immigration in 1910 through Ellis Island.

BIOS

Session 1a Music and the Stage

Céleste Pagnielo (University of Cambridge)

Céleste Pagnielo holds a Bachelor of Music degree from McGill University (2018) and a Master of Philosophy degree from the University of Cambridge (2020), where her research, supervised by Professor Marina Frolova-Walker, focused on Boris Asafyev and *The Fountain of Bakhchisarai* ballet. She has spent time studying in Saint Petersburg, Russia, and Minsk, Belarus, and is currently undertaking a second Master of Philosophy degree at the University of Cambridge, with a focus on Soviet Belarusian literature. Her research interests include everything Tchaikovsky, Russian and Soviet ballet, and the relationship between literature and music. Following the completion of her current degree, she will begin a PhD in Musicology at Princeton University, under the supervision of Professor Simon Morrison.

Shauna Louise Caffrey (University College Cork)

Shauna Louise Caffrey completed her undergraduate degree in Music at Trinity College, Dublin, before enrolling in the MA Music and Cultural History programme in UCC. After being awarded an IRC Postgraduate Scholarship, Shauna commenced her doctoral studies at UCC in October 2018, supervised by Dr. Triona Ní Shíocháin and Dr. Melanie Marshall. Shauna has been the recipient of the Mahaffy Memorial Prize and Alison Dunlop Graduate prize, and has been published in the *Irish Journal of Gothic and Horror Studies*. Her research focuses on witchcraft in early opera, with other research interests including film music and the intersections of operatic cultures and the Gothic. She has spoken internationally at AMS San Antonio, Folk Horror in the 21st Century, and has been a guest on *The Folklore Podcast*. She is a founding member of experimental music group *Analog On*, and has performed throughout Ireland, the UK, and the USA.

Eoghan Corrigan (University College Dublin)

Eoghan Corrigan is a third year PhD candidate working under the supervision of Professor Harry White at the UCD School of Music. His research project, which is funded by the Irish Research Council, focusses on the development and changing behaviour of music at the Abbey Theatre since its foundation in 1904 until c. 2010. He received BMus and MMus degrees with first class honours from University College Dublin in 2016 and 2017 respectively.

Helen Doyle (TU Dublin)

Helen Doyle is a TU Dublin Research Scholar on the Research Foundation for Music in Ireland project, Feis Ceoil: impacting and reflecting Irish musical life, 1897–the present, and her specific focus is choral music in the Feis Ceoil since its inception. She holds degrees in Music Education from Trinity College Dublin and the Royal Irish Academy of Music and an MA in Musicology and Performance from NUI Maynooth. Her work and research interests centre on music and nationalism, teacher education and choral pedagogy. Helen is on the staff of Trinity College, Dublin's School of Education where she lectures in music pedagogy and works as a Teaching Placement Mentor with Bachelor of Music Education and Professional Master of Education students.

Session 1b Irish Traditional Music

Maurice Mullen (Dundalk Institute of Technology)

Maurice Mullen is a Government of Ireland Scholar and a PhD candidate at Dundalk Institute of Technology researching Irish traditional music practice in north County Dublin (Fingal). Maurice holds an MA in Traditional Music Studies and is a member of the Creative Arts Research Centre at DkIT. As a traditional musician, he has performed and taught traditional music in Fingal and Dublin for many years.

Anna Kalkenau (NUI Galway)

A recipient of a Freyer-Hardiman scholarship from NUI Galway, Anna Falkenau is currently conducting doctoral research on local and global flows in the development of Irish traditional music in Galway City between 1961 and 1981. She previously received her Master of Arts in Music from Wesleyan University, Connecticut, USA (2004) and graduated from University College Cork with distinction (BMus, 2002). She is a main contributor to the forthcoming book *Hardiman and after: Galway Culture and Society, 1820–2020* with a core chapter entitled “It was in the air”: Irish Traditional Music in Galway, 1960–1979,” edited by John Cunningham and Ciaran McDonagh. She is also a critically acclaimed musician, specialising in Irish traditional and American old-time music.

Kaylie Streit (University College Cork)

Kaylie Streit is a PhD candidate in Ethnomusicology/Musicology at University College Cork. She came to Cork after completing a Bachelor of Music in Music Education at State University of New York at Potsdam, New York, U.S.A. (SUNY Potsdam), where she received a Kilmer Grant and Apprenticeship to research the use of eclectic styles for string playing and improvisation in the youth string orchestra setting. Since, she has received a Master of Arts from University College Cork for 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 contemporary performances by instrumentalists in contemporary Irish traditional music performance contexts.

Holly Woods (Dublin City University)

Holly Woods is a doctoral candidate researching historical accounts of Irish children’s musical culture at DCU. Supervised by Dr Róisín Blunnie, Holly’s thesis aims to explore the musical and textual implications of selected children’s song collections stored in national archives. This interdisciplinary historical research project engages with musicological, social, and educational concerns, and endeavours to curate the first comprehensive musical-cultural enquiry into the Irish children’s folk song. Holly’s research stems from her postgraduate studies at the Kodály Institute of Music Pedagogy in Hungary. She held the 2015–2016 Sarolta Kodály Scholarship, and completed her master’s dissertation on the use of musical play in schools to support Ireland’s Early Childhood Education Framework, *Aistear*. Holly is a qualified post-primary music teacher, and a keen choral practitioner. She conducts a number of youth choirs at Wesley College Dublin, and sings with the Irish chamber choir New Dublin Voices.

Session 1c Sacred Sites

Patrice Keegan (Royal Irish Academy of Music)

Patrice Keegan began her studies at DIT and graduated with Honours in 2006. Her first thesis, supervised by Dr Anne Leahy, examined Max Reger’s ‘Ein feste Burg ist Unser Gott’ organ fantasia. She held the position of Organ Scholar of Trinity College for three years and following her degree, took up the position of Organ Scholar of St Patrick’s Cathedral for two years. In 2009 Patrice completed her master’s, with her thesis, under the supervision of Dr Paul McNulty, entitled ‘Louis Vierne: The Last French Romantic Symphonist’. Some career highlights since then have included the release of the album *Les Angélus* and an appearance on *Potboilers, Pastiches and Party Pieces*. She is a

regular performer at various concert series throughout the country. Patrice has been the resident organist in Holy Cross Church, Dundrum since 2008 and is currently pursuing doctoral studies at the Royal Irish Academy of Music.

Eoin Tierney (TU Dublin)

Eoin is based at CDETB Kylemore Music Centre where he teaches senior music theory, piano and is répétiteur for concerts and examinations. He also lectures part-time in TU Dublin Conservatoire. A pianist and organist, Eoin regularly accompanies choirs and soloists for concerts and enjoys improvising. As an educator, Eoin is interested in music pedagogy and the use of technology in education. He is a teaching practice supervisor for the DCU Institute of Education BRelEd course. Eoin has presented at previous SMI conferences and his current interests include Catholic Church history since the late nineteenth century, the role of the pipe organ in the liturgy and music education.

Eleanor Jones-McAuley (Trinity College Dublin)

Eleanor Jones-McAuley is a final-year PhD researcher at Trinity College, Dublin, where she is studying eighteenth-century public worship music under the supervision of Dr Andrew Johnstone. She holds an MPhil in Early Modern History from Trinity College, for which she submitted a thesis on the topic of music as propaganda during the French Revolution. Her research focuses on the relationship between public music-making and cultural identity, and she has presented papers in Ireland and the UK on the topics of parish church music, Huguenot psalm singing, charity school choirs and attitudes towards Italian music within the Established Church.

Sarah Fons (University College Cork)

Sarah Fons is a fourth-year candidate for PhD in the Department of Music at University College Cork. After receiving a Bachelor of Arts in Philosophy from the University of Wisconsin-Madison, she came to Ireland to pursue a Higher Diploma in Music and, subsequently, a Master of Arts in Ethnomusicology. Sarah's current research is an ethnographic study of the modern subject's experience of the sacred in secular music-making in Ireland. With a particular interest in communal music-making, she draws on theoretical aspects of many fields, including anthropology, comparative religion, and Irish Studies, in order to explore the ways in which people connect with self and others through music, forming personal and community identities.

Session 2 The CHMHE Undergraduate Prize

Michelle Jones (Maynooth University)

Michelle Jones is a 24-year-old musician and musicology graduate from Dublin, Ireland. She recently graduated with a first-class honours BMus International Degree from Maynooth University, with a major in Composition and a minor dissertation. Her passion for music began early with lessons starting in Leeson Park Music School of Music Rathmines at the age of 13 months. She has been playing the violin since age five, and the piano since age 10. In St Colmcille's Community school she was honoured with the Father Jimmy award for outstanding contributions to the Musical life of the school. In Maynooth she received an Entrance scholarship, first place in the Bachelor of Music Degree examination in her year, and was nominated for the CHMHE Undergraduate Musicology prize, in which she was awarded third prize.

Lee Harding (Dundalk Institute of Technology)

Lee Harding is a first-year postgraduate research student at Dundalk Institute of Technology. He is a classically trained singer with interests in conducting, performance, composing, education and musicology. In 2020, he completed his BA (Hons) in Applied Music degree from Dundalk Institute of Technology with a first-class honours. His undergraduate dissertation was focused on *The Transgender Voice: How Ireland Can Turn Up the Volume* which 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. His interests in musicology include queer musicology, historical musicology, gender studies, popular musicology and

education. His current research project is focused on documenting the history of transgender music-making in Ireland which centres on an interdisciplinary collection of oral history, archival research and mapping of the transgender music-making and consumption in Ireland.

Nina Suter (Trinity College Dublin)

Nina Suter is a Swiss national currently studying for a master's degree in English Literature & Linguistics and Musicology at the University of Zurich. After finishing her bilingual second-level education in Switzerland, she started her undergraduate studies in Music and English Literature at Trinity College Dublin, where she was the 2016 recipient of the Taylor Entrance Exhibition Award. From 2018 to 2019, Suter was an intern at Irish National Opera and deputy editor of the student publication *Writings About Music*, in which she published the essay "The Diva in Alban Berg's *Lulu*: Woman Envoiced". Suter was appointed conductor of the Campanile Consort in 2019 and finished her studies at Trinity College in 2020. Her undergraduate dissertation, "Gender and Orientalism in Mozart's *Entführung aus dem Serail*", won first prize in the CHMHE Undergraduate Musicology Competition, and she further received the Geoffrey Singleton Prize in Music and the Stewart and Proud Prize.

Session 3a Education, Access, and Decolonisation

Matthew Edwards (University of Warwick)

Having spent ten years as Head of Music at a state secondary school, in a department providing music, music technology, and performing arts qualifications alongside vibrant co-curricular provision, I entered the world of community music provision, youth work, and academic research. As a community music practitioner, I have been involved in running workshops with unaccompanied asylum-seeking young people, organising courses teaching English as an additional language through music and drama, and facilitating practice sessions, open mic nights, and recording sessions in local youth groups. Academic research therefore represents a dialogue between my lived experiences as a musician working at different sites within the UK music education ecosystem. This has shaped my appetite to explore different conceptions of music provision through academic research, which has become an extension of my practice as a music educator.

Alice Borrett (University of Hull)

My name is Alice Borrett and I am working towards a PhD at the University of Hull. I first joined the University in 2015 studying for a BA in Music, and have subsequently completed a MMus. My PhD research area is within the sphere of feminist musicology, examining access for women into music. My MMus dissertation investigated the historical gender ideals that stopped women from being able to participate in musical activities to the same extent as their male counterparts. Following on from this, my thesis focuses on the gendering of musical instruments, and how gender is enacted in a way to ensure the gender divide is maintained.

Karishmeh Felfeli-Crawford (University College Cork)

Karishmeh Felfeli-Crawford is a final year doctoral candidate at University College Cork, where she is researching music analysis of popular music, notably the 1980s synthpop duo Erasure (Vince Clarke and Andy Bell) under the supervision of Professor Jonathan Stock and Dr Alexander Khalil. An award-winning music analyst of Indian-Iranian background, Felfeli-Crawford also researches, publishes and podcasts (via the Society for Musicology in Ireland) on core Western classical subjects and on Indo-Pakistani music - her most recent peer-review publication is a major music analytical study of Mozart's piano music (*JSMI* 2019). Karishmeh is a former examiner for the Royal Irish Academy of Music, a former presenter on BBC Radio 3 and a first-class honours graduate of University College Dublin's Master's in Musicology. Karishmeh is also project associate at the University of Huddersfield's cutting-edge IRiMaS, and co-secretary of the Society for Ethnomusicology (US and Canada) SIG "Music Analysis".

Session 3b Musicking in the Age of Covid-19

Colm Kelly (Irish World Academy of Music and Dance, University of Limerick)

Colm Kelly is a graduate of NUI Maynooth with a BA (Mus) (2004) and a taught Master of Arts in Musicology (2006). He completed a minor thesis in the area of musical identity entitled: "The Gypsy Style of Jazz: The validity of the style within the Jazz Genre". This thesis constituted an analysis of the music of Gypsy musicians, its link to other forms of gypsy music i.e. flamenco, and its consistency with the values of the jazz community. It sought to establish the interconnected influences of jazz and ethnic gypsy music to form a style of jazz 'fusion'. He went on to complete a Post-Graduate Diploma in Education in NUI Maynooth and taught Music from 2005 to 2013. Since 2013 he has been seconded to the Teachers' Union of Ireland. He is currently undertaking a PhD in Research into the area of the development of identity for musicians, using social identity theories, in the Irish World Academy of Music.

Kevin McNally (Irish World Academy of Music and Dance, University of Limerick)

Kevin McNally is a musician from west Cork with particular interests in Javanese Gamelan, classical guitar and community music. He is assistant director of the Irish Gamelan Orchestra and teaches gamelan and Irish music in UCC School of Music and The Irish World Academy of Music and Dance in UL. Alongside teaching and performing, he is the co-director of the Clonakilty International Guitar Festival.

His current research project investigates the connection between place and music in a community music context. It is an Arts Practice approach using as a case study the Javanese gamelan orchestra in Skibbereen, Co. Cork. In it, he seeks to explore sound as a form of co-presence between human and non-human bodies in the rural landscape.

Arian Bagheri Pour Fallah (Jagiellonian University)

Arian Bagheri Pour Fallah is a poet, ethnographer and composer. He founded in 2011 and has since co-led, with Ashkan Zareie, *The Blunder of a Horse*, an acousmatic ensemble with recording sites ranging from Palau to Strasbourg. Arian's past and forthcoming work is published by *All About Jazz*, *Organised Sound*, *PAJ*, *Études irlandaises*, *De trop*, among others. He has produced over thirty original creative works varying from modular compositions to fixed media. An alumnus of *University of Porto* and *Jagiellonian University*, his academic theses span cross-disciplinary subjects, having included the literary works of singer-songwriter, Michael Gira, and the late-Krzysztof Penderecki's opera adaptation of *Ubu Roi*. At present, Arian is working on a joint project on the use of machine learning in 'récit music', in collaboration with Ashkan Zareie of *the Czech Academy of Sciences*.

Session 3c Analysing Beethoven, Webern, and Glass

Thomas Heywood (University of Oxford)

Thomas is a master's student at the University of Oxford. He previously held academic and choral scholarships at Durham University, where he graduated top of his cohort with the Eve Myra Kirsch and Rosalind Dickinson Prizes. In 2018 and 2020 he was named a Highly Commended Entrant at the Global Undergraduate Awards.

Joshua Ballance (University of Oxford)

Joshua Ballance is currently studying for a DPhil at Christ Church, Oxford, generously supported by the Arts & Humanities Research Council. His research applies a computational approach to corpus-study analysis of harmony in the music of Anton Webern. Prior to this he was at King's College, Cambridge, where he read for his undergraduate degree, achieving a double first, and an MPhil, which was awarded with Distinction. Whilst pursuing these degrees, he was awarded an academic scholarship, and received various prizes and grants for his academic work. Alongside his academic research he conducts and composes.

Máire Carroll (Royal Irish Academy of Music)

Máire Carroll is a concert pianist who has performed throughout Europe, Asia, United States and Canada including performances at Wigmore Hall, the Barbican, Carnegie Hall and the National Concert Hall, Dublin. Máire is the artistic director of the Hidden Pianos series. Máire is the winner of the 2018 RDS Collins Memorial Prize and the 2015 Jim McNaughton/Tilestyle Artist Bursary. She is also the winner of the 2012 RDS Music Bursary, the first pianist to win this prestigious award.

Máire regularly collaborates with composers at home and abroad. She gave the world premiere of Jonathan Nangles 'Surface Patterns' at the National Gallery, Dublin as part of New Music Dublin Festival in 2020. In 2018 Bill Whelan composed 'Educo' for Máire, guitarist Shane Hennessy and Crash Ensemble. She has performed with Crash Ensemble at GAIDA contemporary festival, Lithuania and the Homecoming Festival in USA. For more information please go to www.mairecarroll.com.

Session 4a Contemporary Choral Music

Cole Bendall (University of Edinburgh)

Cole Bendall teaches at the University of Edinburgh, where he is completing his PhD on the choral music of the Estonian composer Veljo Tormis. His work broadly intersects aspects of choral music performance practices and identities with a particular interest in digital media and the advent of virtual choirs. He has recently been published in *The Choral Journal* and is currently preparing a chapter on virtual choirs for the *upcoming Oxford Handbook of Community Singing*. As a performer and conductor, Cole has worked with the Rundfunkchor Berlin, the Turkish State Choir and Sonoro Choir alongside choral societies and professional orchestras across the UK. He is a graduate of the University of Aberdeen (BMus, 2012) and University of Edinburgh (MMus, 2015).

Paul David Flood (University of California, Irvine)

Paul David Flood is pursuing his Master's degree in Musicology at the University of California, Irvine. His research primarily focuses on developments of Nordic musical identity and modernism in Denmark. He is currently writing a Master's thesis titled "Embracing the Outsider: Framing Conflict in Per Nørgård's Wölfli Works." Additional interests include contemporary music reception, music and philosophy, vocal literature, and the Eurovision Song Contest. He earned his B.A. in Music from Westminster Choir College in 2019 and is an active choral singer.

Session 4b Music in Popular Culture

Sarah Pendelton (Queen's University Belfast)

Sarah Pendleton is an MRes Student in Queen's University Belfast studying 'Politics and the Punk Music of Northern Ireland'. Her research is interested in how Politics, Identity, and Cultural Trauma has had an effect on the music created in Northern Ireland with specific reference to the Punk scene. Her research is partially historical and partially contemporary as she plans to make comparative analysis of music from both pre and post Good Friday Agreement eras as part of her MRes.

Ciara Power (Queen's University Belfast)

Ciara Power is a PhD student in Anthropology at Queen's University Belfast. Her current research investigates gender and intersectionality in electronic dance music scenes on the island of Ireland. She aims to address the impact of historical, social, and material encounters with technology, design, and commercialisation in these distinctive music scenes, and further considers the roles of DJs, producers, club-goers, sound and lighting engineers, booking agents, promoters, venue owners, visual artists, and fashion designers. She is a graduate of Dundalk Institute of Technology (BA (Hons) Applied Music) and Queen's University Belfast (MA Anthropology).

Daragh Black Hynes (TU Dublin)

Daragh Black Hynes is a Dublin born composer and guitarist. His works have been performed by ConTempo Quartet, Concorde Ensemble, Elaine Clarke, The Doolan Quartet, Kazuhito Yamashita, and others, and his electronic music

output includes the 2020 release “Relative States Volume I”, an album of works which has received extensive play by Bernard Clarke on RTE Lyric fm The Blue of the Night. His recent work includes a microtonal guitar piece for Hungarian guitarist Katalin Koltai, which was chosen for the “Bloomsday in Budapest 2021” project, the score to the award-winning animated short “The Dead Hands of Dublin”, and string quartet ‘Procession’ which was chosen as a winning piece in the 2018 West Cork Chamber Music Festival Composition Competition. Daragh is represented as an Associate Composer by the Contemporary Music Centre.

Session 4c (Un)Conscious Listening

Toby Huelin (University of Leeds)

Toby Huelin is a PhD researcher at the University of Leeds, investigating the use of library music in contemporary television. His research is fully-funded by the AHRC via the White Rose College of the Arts and Humanities (WROCAH). Toby is the author of a number of forthcoming research publications, including book chapters on musical representation in Australian streaming media (Palgrave Macmillan) and library music in true crime television (Routledge), and he has presented at international conferences including *Music and the Moving Image* (New York University) and *Hidden Figures of Screen Music and Sound* (University of London). Toby is also active as a media composer: his music has been broadcast on Emmy Award-winning television (*United Shades of America*, CNN) and is regularly heard across primetime entertainment programming (*Masterchef*, *Panorama*, *The One Show* etc.). Prior to starting his PhD, Toby studied at Oxford University and the Guildhall School of Music and Drama.

Anika Babel (University College Dublin)

Anika Babel is in her second year of postgraduate research at the University College Dublin School of Music and is under the tutelage of Dr Laura Anderson and Dr Jaime Jones. Through an analysis of mainstream film, television, and advertisement, her project ‘The Classical Prerogative and Western Art Music: Representations of the Piano in Contemporary Hollywood’ scrutinises conceptions and misconceptions surrounding the sociocultural phenomenon of Western Art Music. Anika is the founding president of the Dublin Musicology Collective for Graduate Welfare and is the recipient of a Roche Continents and Kodály Society of Ireland scholarship.

Stephanie Wilain (Goldsmiths, University of London)

Postgraduate traversing multiple domains of Humanities, Art, and Science. I have just completed the MSc Music Mind and Brain at Goldsmiths, University of London. I am now pursuing an interdisciplinary PhD in neuroscience, arts, and computer engineering. Prior to turning to academia and brain research, I gained 10 years of work experience occupying various positions such as architect/designer in hospitality, freelance photographer, creative assistant in architecture, analyst for the French Ministry of Foreign Affairs in Paris, and for the United Nations in Montreal. I hold a bachelor’s degree in international affairs, a master’s degree in geoeconomics, and a certificate in design and applied arts. I also followed the Secondary IV piano programme of the McGill Schulich School of Music; I am self-taught in guitar, drums, and computer-assisted music. I regularly participate in research on Asperger’s syndrome and dyslexia (UCL, King’s College London, Goldsmiths University of London).

Session 5a Ontologies of World Music

Alexandros Rizopoulos (Ionian University, Greece)

Percussionist and composer, Alexandros Rizopoulos (b. 1982), is currently based in Athens, Greece. He is a PhD candidate, in the domain of Ethnomusicology, at Ionian University (2020), has a BA in Music Composition, from the University of Macedonia, Greece, (2016), and MSA in Architecture, from the Aristotle University of Thessaloniki, Greece (2006), and teaches Theory of Rhythm and Greek, Balkan and eastern-Mediterranean traditional percussions, at “Baumstrasse” (Athens) and “Kroustophono” (Thessaloniki). He has conducted workshops and masterclasses at the Music Village—Agios Lavrentios (2019), Conservatoire National Supérieur de Musique et de Danse de Paris (2018), Hochschule für Music Hanns Eisler Berlin (2017). “Aourekios, the Postman” is his first composition, based on original pieces, performed in 2016. He has collaborated with plenty of musicians, participating in Festivals in Europe, Asia and America. He is member of the groups: “Alenti” (new compositions in modal music), and “People of the Wind” (new and old pieces in Balkan, Turkish, Armenian and Irani Music).

Jelena Joković (University of Arts in Belgrade)

Jelena Joković (1992) finished her undergraduate studies at the Faculty of Music in Belgrade, department of ethnomusicology in 2015, and master studies 2017. She is currently in her third year of studies, writing a doctoral dissertation, the officially approved title of which is “Brass orchestras instruments of Western Serbia: diachronical and synchronic development of the performing apparatus, stylistic and performing repertoire, through different contextual frameworks”, under the mentorship of Dr. Dimitrije O. Golemović, professor emeritus. Heretofore, she participated on several international symposiums and conferences. In 2018, she published one monography and two articles in journals. Since 2018, she is a junior researcher at the project of the Ministry of science and information of Serbia, entitled “Musical and dance traditions of the multi-ethnic and multi-cultural Serbia”. She plays violin, piano, frula, dvojnica, sings with one-stringed gusle, and, currently, for the purposes of her doctorate, she is learning to play the trumpet.

Solomon Gwervevde (Dublin City University)

Solomon Gwervevde graduated from Choreomundus, a consortium of four universities internationally recognized for their leadership in the development of innovative curricula for the analysis of dance and other movement practices: University of Clermont Auvergne (coordinator), France; Norwegian University of Science and Technology, Norway; University of Szeged, Hungary and the University of Roehampton, United Kingdom, where he studied for an Erasmus Mundus Joint Master's Degree in Dance Knowledge, Practice and Heritage. He published three papers in peer-reviewed journals, on the decolonization of dance research in Zimbabwe, the revival of mbende dance heritage and a review of Biel's (2017) book on Dance and Organisation.

Joao Martins (University of California, Irvine)

Joao Martins holds a BM from Berklee College of Music with a dual major in Piano Performance and Film Scoring. He also holds a MA in History from the University of Amsterdam. He is currently in the PhD program in Music History and Music Theory at University of California, Irvine, where he works closely with Dr. Nicole Grimes and Prof. Nina Scolnik. He has performed as a pianist and as a percussionist in Europe, the U.S., Brazil, and South Korea. He is a recipient of an arts grant from the Lower Manhattan Cultural Council and the New York Department of Cultural Affairs. His research interests include Brazilian music and its socio-economic contexts, pedagogical strategies in music, and the theoretical works of Slonimsky and Schillinger.

Session 5b Schubert and Ravel

Peter Shannon (Maynooth University)

Irish conductor Peter Shannon is in his seventh year as Artistic Director and Conductor of the Jackson Symphony in Jackson, Tennessee, USA. He was Artistic Director and Conductor of the Savannah Philharmonic, in Savannah Georgia, from 2008 to 2018, before deciding to relocate with his family to his native Ireland. He commutes regularly to the USA and mainland Europe to conduct. The son of a physician, Shannon hails from a long line of medical professionals. Combining the performing arts with the healing arts, he has developed performance programs for cancer center patients including children receiving inpatient care and individuals in hospice care. In collaboration with physicians and healthcare professionals, Shannon has founded *The American Institute of Music and Healing*, which trains musicians to work as healers through a specially developed curriculum focusing on communicating with compassion. He studied in University College Dublin, Ireland, the Franz Liszt Conservatory in Weimar, and The Karlsruhe Conservatory of Music, Germany. In October of 2020 he began an Irish Research Council funded PhD in Musicology under Prof. Byrne Bodley at Maynooth University, Ireland, which entails an analysis of Franz Schubert's Ninth symphony (D 944) from a healing perspective.

Darragh Gileece (Maynooth University)

Darragh is a PhD candidate of Maynooth University, undertaking his doctoral studies in Musicology as part of the John and Pat Hume Scholarship. This year, Darragh has completed an MA in Performance (Piano) and Musicology at

Maynooth University. He has attained various awards throughout his academic career, graduating with a Double First in a BA International in Music and German. Awards he obtained include an award from the Swiss Embassy as well as the Austrian Embassy. As part of the Erasmus programme, he spent a year studying music in the University of Vienna in Austria. During this time, he performed as a piano accompanist in one of Vienna's main opera houses, performing an adaptation of Goethe's *Faust* with Jugend an der Wien. Darragh is an Associate of the Royal Irish Academy of Music and works as a Local Centre Examiner with the Royal Irish Academy of Music.

Grigorios Mathioudakis (University of California, Irvine)

Grigorios Mathioudakis's research interests include topics related to music and philosophy, modernism and postmodernism, the history of opera, and popular music. In his master's thesis he explored the music and thought of Edgard Varèse in the 1920s through the lens of Henri Bergson's philosophical ideas. He has earned his B.A. in Music and M.A. in Musicology from the City University of New York (CUNY). He also holds a B.A. in Economics and Business Administration from the University of Piraeus, Greece. Grigorios plays bass, drum-set, and piano. As a performer, he has toured Europe, and the US.

Billy O'Brien (Royal Irish Academy of Music)

Billy O'Brien enjoys an active career as solo pianist, chamber musician and teacher. He completed his undergraduate studies at the RIAM under Prof Therese Fahy, and two-years postgraduate study in Paris with Rena Shereshevskaya, where he was awarded a *Prix d'Excellence* in Piano and Chamber Music. He is currently pursuing doctoral study at the RIAM supervised by Prof Hugh Tinney and Prof Denise Neary. He has performed as soloist in concertos by Ravel, Grieg, Beethoven and Gershwin with the RTÉ Concert Orchestra, RIAM Symphony Orchestra, Trinity Orchestra and Wexford Sinfonia and has given solo recitals throughout Ireland, and in Spain, France, and the UK. In chamber music Billy has performed as a member of the Alberi Piano Trio, and has collaborated with the Kirkos, Ficino and Kileena Ensembles. He won the Hibernian Orchestra Concerto Competition 2020, and performed in the Vigo International Piano Competition 2019 for a jury including Martha Argerich and Nelson Freire.

Session 5c Music in Performance

Rory Corbett (University College Cork)

Rory James Corbett graduated with a BA Connect with Irish Studies from NUI Galway in 2016. He recently graduated with an MA in Ethnomusicology from University College Cork, where he is currently working on his PhD in the Department of Music. Rory's research is primarily concerned with the cultural symbiosis between Irish and blackface minstrel music in the nineteenth century and the role Irish American blackface performers played in popularising the banjo on both sides of the Atlantic.

Rory's research is funded by the Irish Research Council. As a recipient also of the NUI travelling Studentship Rory will be undertaking archival research in the U.S. and England in such institutions as the New York Public Library, the New York Historical Society, the Harry Ransom Centre in the University of Texas, and the British Library in London, amongst others.

Berenice Beverley Zammit (Royal College of Music)

Berenice Beverley Zammit is a Royal College of Music scholar and an early career researcher. Her research focuses on pre-performance routines and on the impact these have on music performance anxiety.

Berenice is a violinist with the Malta Philharmonic Orchestra. She is also a Performance Management Specialist, a Violin Tutor and a Music Educator. Berenice completed her studies in Violin Performance in Siena, Italy, and her MSc in Performance Science at the Royal College of Music. Berenice has performed as a soloist, orchestra member and chamber musician mainly in Italy, the UK and France.

As a researcher, Berenice has presented in a number of conferences, the latest of which was for the International Symposium for Performance Science 2019, Melbourne. Berenice is a Graduate Teaching Assistant at the Royal College of Music, lecturing on Performance Psychology, and Health and Wellbeing in the Performing Arts.

Eilís O’Sullivan (Maynooth University)

Flautist Eilís O’Sullivan is in the third year of a PhD in Performance at Maynooth University. She is a graduate of the CIT Cork School of Music and the Royal Conservatoire of Scotland. As a scholarship student she graduated with B.A. (Hons) and M.Mus with Distinction. Eilís was awarded the Silver Medal of the Worshipful Company of Musicians, London and first prize in the Governor’s Recital Prize Competition at the Scottish Conservatoire. She has performed widely as a soloist at venues including St. Martin in the Fields, NCH Dublin, Sir Adrian Boult Hall, Birmingham and for the Prince of Wales at Hollyrood Palace. Guest concerto engagements include performances in Seattle, Glasgow, Edinburgh and a broadcast with the RTÉCO. Eilís performs in various chamber ensembles. As an orchestral musician she has freelanced with the RSNO, SCO, BBC Wales, NSOI and RTÉCO. Currently Eilís lectures at the CIT Cork School of Music.

Madeline Judge (Royal Irish Academy of Music)

Madeline Judge is an American mezzo-soprano originally from Waukee, Iowa. Now based in Dublin, she is pursuing her doctorate in voice performance from the Royal Irish Academy of Music where she studies with Dr. Imelda Drumm. She most recently appeared in Irish National Opera’s production of *La Cenerentola*, where she was a cover for the role of Angelina, portrayed by Tara Erraught. Madeline’s research focuses on the historical context and implications for performance of the vocal works of American composer Alan Louis Smith.