

SMI society for musicology in ireland aontas ceoleolaíochta na héireann

NEWSLETTER ISSUE 3 DECEMBER 2019

President's Address

Lorraine Byrne Bodley



This newsletter embraces the work of two councils: the final year of the 2015-2018 council and the first year of our current council 2018-2021. The first council, an extraordinarily diverse and imaginative board who served 2015-2018, introduced many initiatives that added to the existing strengths of our society. Some highlights during their term of office include the Irish Research Council's commitment to fund the Harrison Medal in recognition of outstanding achievements in research in musicology. Various initiatives for graduate students were also introduced including the SMI career's forum and the biennial Alison Dunlop prize for the best master's dissertation in the country. I want to open this newsletter by warmly thanking the 2015-2018 Council and its officers, who did so much for our musicological community. Majella Boland, Barbara Dignam, and Ruth Stanley distinguished themselves by their dedicated service as Honorary Secretary, Web administrator, and Membership Secretary. I also wish to thank Dr Gareth Cox, Editor of JSMI, who stood down after 14 years of exemplary service as General Editor and reviews editor. In the uncertain times in which we live, he brought the certainty of reliability, high standards, foresight and dedication.

Our council changed in June 2018 and over the past year I have had the honour and privilege of working with a new, vibrant team of colleagues with a different

set of strengths to reposition us as an ever-evolving, innovative society. I wish to thank warmly Frank Lawrence (UCD) and Danielle Sofer (MU) who served on council for our first year but stepped down due to other professional commitments, and to welcome Joe Davies (MU) and Harry White (UCD) who have been invited to serve on council for the remaining two years of our term of office. All council members give generously of their time on a voluntary basis. Together we are endeavouring to improve the standing of musicology within Ireland, but also how we represent ourselves and reach out to others internationally. We meet six times a year for two hours at a time. Each year our September and October meetings are spent discussing the needs of the society, and how we as a team, with our particular strengths, can best serve the society. This e-newsletter offers an overview of recent events that have taken place in our musicological world, some initiatives which have already been established, and some developments which are in currently in progress. It also celebrates our members' achievements in organizing conferences, as well as recent grants and publications.

Our first year of office was an exceptionally busy year. Part of our year was spent drawing up several policy documents to ensure our society follows best practice and is in line with an ethical code of conduct for learned societies. In the past 18 months, 16 conferences have been organized by members in association with the SMI; a panel of Council members represented the SMI at the Network of Musicological Societies Conference in Utrecht in November 2018; the SMI Thesis Register and Website have both been updated.

In June 2018 Dr Paul Everett was appointed as our new SMI Web administrator. Paul has been involved in maintenance, upgrading and revision of our principal website and of the JSMI site. Anyone who knows Paul will know his outstanding professionalism and meticulous attention to detail and he has provided invaluable assistance and advice to the officers and Council regarding our online operations and policy matters. A lot of the work Paul does to improve the efficiency of our website is behind the scenes: for

example he has examined the rationalization of our hosting services (with gains in efficiency and a small reduction in costs) so that SMI's several domain registrations and three websites are now hosted by Spiral on Ireland-based servers. He has also revised how we handle and disseminate SMI's news announcements, using Twitter feeds that display also on our principal website.

I also wish to salute Bryan Whitelaw, who has gone far beyond the remit of the SMI student representative role. One of many stellar contributions he has made to SMI is to set up our own YouTube Channel for which he has recorded, edited and uploaded SMI keynote lectures in 2019. Bryan's development of a YouTube channel with its easy and instant, universal communication, offers an exciting opportunity for sharing scholarship with our global family. Although relocated to her new position at the Czech Academy of Sciences, Anja Bunzel has extended her capacity to gather and bind our musicological community by founding an SMI Forum at Humanities Commons.

Everyone who has spoken with me over the past four years has acknowledged the warmth of our welcome to visiting scholars, our gift of international respect and friendship, our legendary hospitality, our celebration of those who distinguish themselves by service to our musicological community and outstanding achievement in scholarship. These acts of support for each other are as central to us individually as they are to us as a scholarly community. Our annual conferences offer an opportunity for colleagues and students to come together to engage with their peers in neighbouring universities, to share our teaching and research, to enjoy a diverse range of papers and be heartened by the intellectual vitality of our discipline.

We live in challenging times for music and we are doing everything we can to support our discipline. With the exception of the IRC-Harrison Medal, all conference subventions, travel/research grants, awards, and plenary lectures are paid from our membership fees. However much we are doing to support musicology in Ireland, we want to expand our remit to ensure the long-term stability of the society, to enhance public awareness of the importance of our discipline, and to expand the research, travel and mentoring support we offer all our members, especially the growing number of scholars who are engaged in part-time or occasional work.

In order to gain inroads into growing our society, we need to increase our membership by providing services that attract new members and to build a stronger unity of purpose and people. In the interest of growing the society – and in direct response to suggestions made in the SMI Members' Survey and at the AGM in June 2019 – we decided to raise our members fee from €40 to €45 but retain student membership at €20. We thank you for your ongoing support of the society and ask your help in recruiting new members by encouraging colleagues and students to join.

I opened this address by thanking my two councils, I will close by thanking each and every one of you for your engagement with our society, for ideas shared through our Members' Survey, for hosting and attending our plenary and affiliated conferences, for your papers, for your time, for your encouragement and mentoring of each other, for your ongoing recognition of the importance of musicology and its ability to enrich our lives. Across this island and beyond its shores, wonderful work is being done and I have been privileged, as President, in working with you towards an ever stronger, ever more vibrant, supportive society. We are all creators and custodians of our musicological future. I invite you to continue to work in partnership with us to see the society grow ever more inclusive of the flowering diversity of scholarship all around us.

Is iontach an obair atá ar siúl agaibh agus go raibh maith agaibh go léir.

Lorraine Byrne Bodley MRIA
President of the Society for Musicology in Ireland

SMI COUNCIL

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SMI Media

Keep up to date with the activities of the
SMI on

[YouTube](#)

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[Journal of the Society for Musicology in Ireland](#)

Following a total of fourteen years of service to the *JSMI*, including a long stint as Reviews Editor, Dr Gareth Cox stepped down as Executive Editor of the journal in 2019. Paul Everett, Aidan Thomson and Michael Murphy have also stepped down from the Executive Board. Dr Mark Fitzgerald is the newly appointed Executive Editor and Maria McHale, Adrian Smith, Brian Bridges and Laura Watson have joined the existing board members Estelle Murphy, Helen Lawlor, J. Griffith Rollefson, and *JSMI* site manager and production editor Michael Liam McGrory.

Submissions of articles for the 2020 edition of *JSMI* are now invited. *JSMI* is a peer-reviewed, open access journal embracing all subdisciplines of musicology in the broadest and most interdisciplinary terms. All articles that meet the submission requirements are peer reviewed by specialist international scholars. We will also consider articles previously published in another language that would benefit from dissemination in English translation.

While all topics are welcome, we would particularly welcome articles related to the anniversaries of Beethoven and Clara Schumann, the centenary of the invention of the Theremin, and Galway as European capital of culture.

To submit an article please see the [submission guidelines](#) on the *JSMI* website.

Irish Research Council - Harrison Medal 2019

On 28 March 2019 the President and Council of the SMI awarded the IRC-Harrison Medal to Jim Samson, Emeritus Professor of Music at Royal Holloway, University of London, in recognition of his outstanding contribution to musicological scholarship. The award ceremony took place at the Royal Irish Academy of Music where Professor Samson delivered a lecture titled '[Who Needs a Passport? Music in South East Europe](#)', which is available to view on the SMI's YouTube channel. The availability of this and other recent lectures and recitals at SMI events is thanks to SMI Student Representative Bryan Whitelaw, who created the Society's YouTube channel and recorded, edited and uploaded the videos.



Peter Brown, Director of the Irish Research Council with Professor Jim Samson and SMI President Lorraine Byrne Bodley.

SMI Library

[The Library of the Society for Musicology in Ireland](#) is housed in the library of the TU Dublin Conservatory of Music & Drama Rathmines and represents the initial stages in the development of a reference library for musicologists in Ireland. It was inaugurated in 2012 with the donation by Professor Barra Boydell of part of his personal collection. Further donations to the collection are welcome. The library also incorporates physical copies of theses listed in the SMI Music Theses Register. This reference collection is open for consultation by members of the SMI, researchers at the [Research Foundation for Music in Ireland](#) and TU Dublin.

SMI Music Theses Register

First established in 2007, the [SMI Music Theses Register](#) is a free-to-use, open-access, searchable online resource containing postgraduate theses in the fields of musicology, ethnomusicology, music education, music technology, music therapy, performance, analysis and composition. Submissions to the theses register are invited on an ongoing basis. To add a thesis to the register or to update an existing submission please [register](#) first, then complete a submission form according to the [guidelines](#). Before submitting the details of your thesis please consult the [criteria](#) for submissions. The SMI Music Theses Register is the ideal platform to disseminate information about newly submitted theses and theses in progress. Please direct any queries to the administrator, Dr Triona O'Hanlon at manager@smimusicthesesregister.com

New Online Humanities Commons Forum

The academic year is busy and many of us regret having less time and fewer resources to travel to events personally. Yet such events are crucial in building a professional network, discussing projects, grant opportunities, and questions centring on research, teaching, admin tasks, to name but a few. As part of the SMI's endeavour to support musicologists in Ireland and in response to membership's comments in our members' survey, an online forum has been set up. The purpose of this forum is to enable a vivid exchange of ideas on all matters concerning musicology in Ireland in its broadest possible sense.

If you would like to participate in this forum, please first register with [Humanities Commons](#). Once you have done this, please find the 'Society for Musicology in Ireland Forum' by searching the groups or following this [link](#). Join the group and the forum admin will approve your request to join. Should you not wish to use your real name for this forum, please email administrator Dr Anja Bunzel (bunzel@udu.cas.cz) so that she can check that you are a member of the SMI. Once approved, you can set your preferences for e-mail notifications reporting on activities taking place in this forum.

Anja Bunzel

IRC-Harrison Medal 2021

It is my special privilege and delight to announce that the SMI Council have awarded the Irish Research Council Harrison Medal 2021 to Professor **Michael Beckerman**, Carroll and Milton Petrie Chair and Collegiate Professor at New York University, for his outstanding research in the areas of Czech and Eastern European music, Musical Form and Meaning, Film Music, Music of the Roma, Music and War, Music in the Concentration Camps, Jewish Music and Music and Disability. The award also recognizes Mike's exemplary gifts in sharing that research with international scholarly communities across the globe, and also with the general public as a frequent contributor to *The New York Times*, regular guest on *Live From Lincoln Center* and other radio and television programs in the United States, Europe, and Japan.

The presentation of the IRC-Harrison Medal and Professor Beckerman's IRC-Harrison lecture will take place at a joint SMI-ICTM Plenary Conference in Trinity College Dublin on 27–30 May 2021.

We look forward to welcoming Professor Beckerman back to Ireland.

Prof. Lorraine Byrne Bodley MRIA
President



Professor Michael Beckerman (Photo: Anika Babel)

SMI Public Outreach

In response to Creative Ireland, a five-year Government initiative from 2017–2022 which aims to place creativity at the centre of public policy, SMI President Professor Lorraine Byrne Bodley was commissioned by the Royal Irish Academy to write a

position paper on Music in Ireland, the first paper on music published by the Royal Irish Academy. The paper, titled '[The Earth Has Music for Those Who Listen: Creativity in Music in Ireland](#)', argues for the importance of music education and musicology, the importance of research and scholarship, and the need to create new positions and opportunities for musicologists both within and beyond the Academy. It makes a number of specific recommendations including a plea to implement proper musical training at primary school level, a request for the IRC to reinstate the single-scholar grants, and a request for the government to recognize and reward creativity not just in children but in our graduate students by creating new positions for them both within and beyond the Academy.

The paper was published by the Royal Irish Academy in December 2018 and was officially launched by Joe McHugh, TD, Minister for Education and Skills, on 26 June 2019. A panel discussion of the paper, together with three other position papers was moderated by Prof. Mary O'Dowd, Royal Irish Academy Secretary for the Humanities and Social Sciences. The panel members were Virginia Teehan, Chief Executive of the Heritage Council, Tania Banotti, Director of Creative Ireland, and Helen O'Donoghue, Head of Engagement and Learning at the Irish Museum of Modern Art.

Tania Banotti responded to Prof. Byrne Bodley's paper promising that they were working with Dr Ciarán Benson in association with the Irish Research Council to increase the number of postdoctoral positions.

The SMI and the Network of European Musicological Societies (NEMS)

A panel of SMI council members including Honorary Treasurer, Denise Neary, John O'Flynn, Gareth Cox, General Editor of the *JSMI*, and Lorraine Byrne Bodley represented Ireland at the international conference 'Musicological Societies as Intermediaries between Society, Musical Life and Academia' held in Utrecht on 22–24 November 2018. Organizers of the event have been in touch with Professor Byrne Bodley about the SMI being part of a larger **Network of European Musicological Societies (NEMS)** which would help support Presidents in their role in leading musicology in their respective countries, but more importantly would collectively strengthen our discipline across Europe, and provide advocacy for musicology in a rapidly changing university environment.

Honorary and Corresponding Members, 2019

In 2019 the new SMI Council awarded [Honorary Member](#) status to Dr Patrick Devine (Emeritus Maynooth University), and [Corresponding Member](#) status to Prof. Julian Horton. Corresponding Members are Honorary Members who live abroad and who have made particularly notable contributions to furthering musicology in Ireland.



Dr Patrick Devine

Professor Julian Horton

SMI Member Research and Other Awards

[Dr Estelle Murphy](#) (MU) was awarded a Charlemont Grant by the [Royal Irish Academy](#) to conduct archival research on William Boyce's manuscripts at the Bodleian Library, Oxford, in June 2019. [Dr Eleanor Giraud](#) (UL) was awarded a short-term fellowship at the Institute of Sacred Music, Yale University, which she took up in August-September 2019. [Dr Joe Davies](#) (Oxford & MU) was awarded an Irish Research Council Postdoctoral Fellowship (2019-2021) to complete work on his monograph *Schubert and the Gothic* at Maynooth University. [Bryan Whitelaw](#) (QUB) was awarded the 'William and Betty MacQuitty Travel Scholarship' for a month-long research trip in May 2019 to the Goethe- und Schiller-Archiv in Weimar, Germany to work on Franz Liszt's manuscripts, letters, and notebooks. [Sounding the Feminists](#) secured a new five-year partnership initiative with the National Concert Hall to promote and commission work by female artists. The initiative is being supported by the Department of Culture, Heritage and the Gaeltacht under the Creative Ireland programme with co-funding confirmed of €20,000 per year over five years. The National Concert Hall have pledged to match this

funding amount, making this a €200,000 contribution to promoting work by female musicians and composers. Karen Power and former SMI Council member Laura Watson (on behalf of Sounding the Feminists) partnered with the National Concert Hall to curate [Resound: NCH & Sounding the Feminists Series 2019-20](#). The six-concert series is exclusively dedicated to works by women composers. Performed by some of Ireland's most renowned soloists and ensembles, the series features over 30 composers, spans the centuries, and embraces a stylistically diverse repertoire.

Hip Hop Interpellation

As many of you know, SMI Council Member, [Griff Rollefson](#), has been awarded the **European Research Council's** €2m **Consolidator Grant** for his five-year research project, CIPHER. The grant will enable Rollefson to form a research team that will examine global hip hop knowledge flows using a post-Althusserian theory he calls "Hip Hop Interpellation." What you might not know is that the project will be the first of its kind to link a crowdsourced global mapping project to a sonic analysis paradigm.

One of the big challenges to studying music via big data and machine learning methods is that we must first digitize the sources. Further, those sources tend to be scores (as with the Music Encoding Initiative) and thus severely limit the scope of music-centred enquiry. Thus, one of CIPHER's major promises—and major challenges—is to create an interface between digitized textual information and the massive already-digitized archive of internet sound. By attending to music as sound, CIPHER looks to create new ontological interfaces between text and sound that will be widely applicable across musical genres and styles and transferrable to other areas of sonic research.

Of course, the idea that sounds transmit knowledge as much as texts (if not more so) also has major implications for Rollefson's study. Indeed, this idea is at the core of his theory that "this highly localized and authenticising African American music has translated so widely to far-flung communities and contexts around the globe, because of hip hop's reliance on—and mastery of—the au/oral transmission of knowledge."

The grant will fund a team of six researchers at University College Cork and produce new digital-ethnographic methodologies, new semantic web technologies, and an interactive online map of hip hop knowledge flows as well as international conferences, a monograph, a textbook, and articles. Indeed, Rollefson has already launched a new journal, [Global Hip Hop Studies](#) with his colleague Adam Haupt at the University of Cape Town. Read the full grant [here](#). For more information, contact Prof. Rollefson at: cipher@ucc.ie

—J. Griffith Rollefson

Prizewinners of the 12th and 13th CHMHE Annual Undergraduate Musicology Competition

[CHMHE \(The Council of Heads of Music in Higher Education\)](#) was founded in 1993. Its membership is made up of universities, colleges and conservatoires that offer music programmes in higher education in Ireland (in both the Republic of Ireland and Northern Ireland). The objectives of CHMHE are to represent the interests of our members and to act as a forum for discussion on matters of national importance affecting music in higher education, and to support music students through the organization of annual intervarsity competitions, symposiums and other events, promoting musical excellence, cooperation, and friendship across all institutions. Prizewinners of the Annual Undergraduate Musicology Competition, sponsored by the Council of Heads of Music in Higher Education, have the honour of presenting their papers at the SMI postgraduate conference.

2018

First Prize

Tara Lacken (TU Dublin)

Title: 'The Sinner's Opera': Victorian morality and the London premiere of *La Traviata* in 1856

Supervisor: Dr Maria McHale

Second Prize

Aisling Douris (Maynooth University)

Title: Soundings of the Poetic Self: The Role of Music in Seamus Heaney's Poetry

Supervisors: Prof. Lorraine Byrne Bodley and Dr Laura Anderson

Third Prize

Student: Hugh Hartigan (UCD)

Title: Music, Place and Space: The Keen / An Caoineadh

Supervisor: Dr Frank Lawrence

The Adjudicators of the 2018 competition were Dr Seán Doherty (DCU) and Dr Triona Ní Shíocháin (UCC).

2019

First Prize

Christina Ryan (TU Dublin)

Title: Takemitsu's 'waterscape' – tracing influences towards a personal sound

Supervisor: Dr Rachel Talbot

Second Prize

Liam Burke (Maynooth University)

Title: The Deification of the Diva: An Analysis of Camp Performativity, Queer Contextualization and the Presentation of the Self in Female Gay Icons

Supervisor: Dr Estelle Murphy

Third Prize

Christopher Hearty (DCU)

Title: DJs as Pioneers and Performers of Disco Music in the Early 1970s

Supervisor: Dr John O'Flynn

The Adjudicators for the 2019 competition were Dr Patricia Flynn (DCU) and Dr Alexander Khalil (UCC).

SMI Research and Travel Grants 2018-2019

The recipients of SMI Research and Travel Grants in **2018** were **Damian Evans** for a research trip to the National Jazz Archive (UK), **Helen Gubbins** for her presentation of a paper at the 10th International Doctoral Workshop in Ethnomusicology at the Centre for World Music at the University of Hildesheim and Hanover University of Music, Drama, and Media, **Emma O'Keefe** for her preparation of a Critical Edition of Select Works by Ina Boyle, **Nicolás Puyané** for his presentation of a paper at the SMA Theory and Analysis Graduate Students (TAGS) Conference at Durham University, April 2018, and **Judith Wiemers** for her project 'American motifs in German music films 1929 – 1945'. In **2019** awards were given to **Sarah Ledwidge** for a research trip to the Bodleian Library in January 2019 and to **Shane McMahon** for his presentation of a paper at the workshop 'Ethnomusicology or Musicology? Discussing Disciplinary Boundaries in Non-Western Art Music' at the Faculty of Music, University of Cambridge, in March 2019. Applications and information on [SMI Travel and Research Grants](#) should be directed to the Chair of the Grants Committee, Dr John O'Flynn (john.oflynn@dcu.ie).



Professor Michael Beckerman, 'Dvořák's Flashbacks', SMI Plenary Conference, Maynooth University, 2019 (Photo: Anika Babel)

In **2018** the SMI Annual Plenary Conference was held at the Cork School of Music on [15-17 June](#). The keynote speaker was Peter Franklin, Emeritus Professor, St Catherine's College, Oxford. The conference also included a performance by new Corresponding Members Katharina Uhde (violin) and R. Larry Todd (piano).

The **2019** Plenary Conference, themed 'Musicology Today' and Chaired by Dr Anja Bunzel, took place at the Maynooth University Department of Music, [28-30 June](#). The conference programme featured just under 80 papers on music and music-cultural practices in America, Asia, Australia, and Europe. The keynote speaker was Michael Beckerman, Carroll and Milton Petrie Professor of Music at New York University. Professor Beckerman's address, [Dvořák's Flashbacks](#) can be viewed on the SMI's YouTube channel. The conference included a special session on the challenges and opportunities facing early career scholars today with an address given by Professor Harry White, Chair of Music at UCD and Inaugural President of the SMI

titled 'The Unemployment of Musicology' and a response by Dr Natasha Loges, Reader in Musicology and Head of Postgraduate Programmes at the Royal College of Music, titled 'The Re-Employment and Re-Deployment of Musicology'.



SMI President Lorraine Byrne Bodley delivering her 2019 Presidential Address 'Musicology and the Constancy of Change' (Photo: Anika Babel)



Professor Harry White, 'The Unemployment of Musicology' (Photo: Anika Babel)



Dr Natasha Loges, 'The Re-Employment and Re-Deployment of Musicology' (Photo: Anika Babel)

Joint SMI/ICTM-IE Postgraduate Conferences

The Joint **2018** SMI/ICTM-IE Annual Postgraduate Conference, chaired by Stephanie Ford, was held at Maynooth University on [19-20 January](#). The keynote speaker was Professor Amanda Bayley (Bath Spa University). In keeping with the collaborative and cross-disciplinary nature of the conference, Professor Bayley's keynote address was entitled 'Creative and Interactive Processes in Cross-cultural Collaborations'.

In **2019**, it was held at the Dundalk Institute of Technology on [10-11 January](#). The keynote speaker was Dr Katharina Uhde who also gave a performance of Joseph Joachim's *Irish Fantasy* with Professor Michael Uhde. Both the [keynote](#), 'Joseph Joachim's Ireland', and the [performance](#) of Joachim's 'Irish Fantasy' are available to view on the SMI YouTube channel.

Student Careers Forum

The 2019 SMI/ICTM-IE Postgraduate Conference kindly hosted the SMI's fourth Student Careers Forum, this year entitled 'Postgraduate Education and Beyond'. The panel consisted of four speakers from a variety of career stages and backgrounds: Dr Laura Anderson (Maynooth/UCD), Dr Helen Lawlor (DkIT), Dr Michael Lee (TCD), and Dr Aidan Thomson (NUI Galway). Focusing on issues like skills development, self-promotion, digital outputs, and work/life balance, the session's discussion highlighted the importance of a pro-active approach when managing one's own research and career, while cautioning the potential for graduate students to become isolated. The detailed and lively conversation during the session was warmly received by all in attendance and the SMI council remains committed to providing this open forum for the sincere discussion of issues facing postgraduates. A summary of this year's meeting, alongside previous events, is available to view on our website at the [Careers Forum Archive](#).

Next year, the postgraduate conference will be hosted by the Irish World Academy of Music and Dance, University of Limerick, on 17–18 January 2020, and we are pleased to reimagine the Careers Forum as a follow-up to the SMI's Public Musicology International Symposium in 2017. The panel session, led by figures both in the academy and in public or industry roles, will offer position papers on areas such as arts management, publishing, music performance and composition, and will focus attention on music's status as a publicly oriented subject. To encourage conversation around the much needed professionalisation of our discipline, the papers will be followed by a short discussion and the opportunity for student delegates to ask questions and interact with experts in their field.

– *Bryan Whitelaw*

The 2020 Joint SMI-ICTM-IE conference will be held at the Irish World Academy of Music and Dance, University of Limerick on 17-18 January. The keynote speaker is Professor Phillip V. Bohlman (University of Chicago), whose address is titled "'Lifted Up from the Earth at the Very Moment of Death": The Border, the Wall, and the Musical Topography of Migration Crisis.'

The 2020 Annual Plenary Conference will be hosted by the School of Music, University College Dublin on 25-27 June. The **deadline** for abstracts and proposals is **31 January 2020**. Please see the [CfP](#) for further details.

Mícheál Ó'Súilleabháin, 1950-2018

As we mark the first anniversary of his death, it is with profound sadness and deep appreciation that we remember Mícheál Ó'Súilleabháin (10 December 1950 – 7 November 2018), who died unexpectedly last year at the age of 67. Mícheál, Emeritus Professor of Music at the University of Limerick, served on the SMI Steering Committee (2002–03).

In the early 1980s Mícheál authored a number of position papers for the influential Irish studies publication *The Crane Bag*, followed by his first published article on traditional music in education for Irish Educational Studies in 1985. He was awarded a PhD by Queen's University Belfast in 1987 for his research on the music of the renowned fiddler Tommy Potts, carried out under the supervision of John Blacking. In the 1990s he published several book chapters and journal articles that presented case studies of Irish musicians who successfully negotiated innovations in the realm of traditional music. The first of these was in the inaugural volume of *Irish Musical Studies* (1990), with subsequent pieces in the *Irish Journal of Psychology* (1994) and *Music in Ireland, 1948-1998* (1998). In 1999 he contributed to the proceedings of *Crosbhealach an Cheoil – The Crossroads Conference 1996* edited by Fintan Valley, Hammy Hamilton, Eithne Vallely and Liz Doherty. Mícheál's publications in the early 2000s included articles on a range of subjects including music and spirituality, music and identity, and an extended essay on the music of Tommy Potts for the first issue of *Inbhear - Journal of Irish Music and Dance* in 2010.

Especially pioneering in developing the study of Irish traditional music in higher education, Mícheál's appointment as inaugural Chair of Music at the University of Limerick was transformational in its power and scope. As Founder Director of the Irish World Academy of Music and Dance at UL in 2004, he established the first degree programme in Irish Traditional Music. His tremendous advocacy of the discipline entered the public domain in the seven-part series he curated (with RTÉ and BBC) *A River of Sound: The Changing Course of Irish Traditional Music* (1995), which provoked a lively debate about tradition and innovation, and was developed in further broadcasts, *Turning a Tune* (1996-97) and *Field Work* (2006).

Professor Ó'Súilleabháin was immensely generous in his public outreach. In 2005–2014 he was Chair of Culture Ireland, a government body set up to support and promote Irish arts worldwide. He served two successive terms of office for the Irish Traditional Music Archive and was an active member of the board of Directors of Contemporary Music Centre, Daghdha Dance Company and the Irish Chamber Orchestra. He was central to the relocation and professionalization of the Irish Chamber Orchestra from their Dublin Base to the Irish World Academy on the

University of Limerick campus in 1995. As Chair of Maoin Cheoil an Chláir (Claire's Musical Gift, 1992), he founded a school of music in Clare which was intended to act as a model for similar local authority schools throughout Ireland and was subsequently taken up by Music Network. Active to the very end of his career, Mícheál was awarded the O'Donnell Chair of Irish Studies at the University of Notre Dame, Indiana in 2016. In the last two years of his life he commenced a series of concerts with the RTÉ National Symphony Orchestra (Ireland) at the National Concert Hall, Dublin, recorded and broadcast by RTÉ lyric FM (Elver Gleams, 2017 and Between Worlds, 2018).

From as early as his involvement in the Music Education National Debate of 1995-1996, Mícheál regularly advocated for the advancement of traditional music in Irish education and society. He was frequently sought out as keynote speaker for conferences in Ireland and abroad. His lifelong passion and commitment were symbolically reflected in 2017 when he was honorary chair and host of the world conference of the International Council for Traditional Music held at the University of Limerick, the first time that such an event was held in Ireland.

The extraordinary contribution which Mícheál Ó'Súilleabháin made to Irish cultural life as a performer, composer, academic, educational innovator, broadcaster and writer, was recognized by numerous honours and awards. He was awarded an honorary DMus from the National University of Ireland in 2004. In 2005 he was awarded honorary alumnus status by Boston University for his work in Irish studies. In 2016 he was awarded the Freedom of the Town in his native Clonmel in Co. Tipperary and in 2017 he was awarded an honorary DMus from the Royal Scottish Conservatoire.

Mícheál worked tirelessly to help others understand the transformative power of music. The last time I saw him he strolled into Westminster Cathedral to catch a premiere of one of Seóirse's works while he was in London. Looking back on that gesture, I can see it was characteristic of his ability to celebrate others, and how very little slipped by him. On behalf of the SMI, I pay sincere tribute to our late colleague for his extraordinary contribution to music in Ireland, his exceptional leadership in giving priority to Irish traditional music and for recognizing how much talent, how much energy was waiting to be nurtured into musical lives.

Ar dheis Dé go raibh a anam uasal.

Lorraine Byrne Bodley and John O'Flynn

[Documenting Jazz](#), Dublin Institute of Technology, Conservatory of Music and Drama (now TU Dublin), 17-19 January 2019. The international conference 'Documenting Jazz', chaired by Dr Damian Evans, was the first of its kind in Ireland. It aimed both to bring some of the international jazz studies community to Ireland, and to share Irish jazz research with that community. It attempted to address how jazz has been documented, by whom and for whom, and was unique among jazz studies conferences in bringing the archival community into the broader jazz studies conversation.

In attendance were representatives from major European and North American archives such as the National Jazz Archive (Britain), Scottish Jazz Archive, Jazz Heritage Wales, Norwegian National Library - Jazz division, Siena Jazz Archive, Jazz collections of the libraries and the archives of the University of Music and Performing Arts, Vienna, Russian Jazz Archive, The Louis Armstrong House (New York), and The San Francisco Traditional Jazz Foundation Collection at Stanford University. A round-table meeting was also held with the aim of highlighting and discussing the need for an Irish jazz archive.

Leading scholars from the field of jazz studies were present including Professors Catherine Tackley, Tim Hall, Nicholas Gebhardt, Dana Gooley and Yuji Numano. Prominent authors Stephanie Crease and John Gennari were present as were Alyn Shipton and the editor of *The History of European Jazz* (Equinox Publishing, 2018), Francesco Martinelli. Furthermore, the conference drew the attention of Intellect Books, Equinox Publishing and Routledge, all of whom sent a representative.

With sixty-seven papers, a poster exhibition of Irish festivals and concerts, research posters and two renowned international keynote speakers, the conference was widely heralded as a huge success, so much so that Birmingham City University, a leading institution in jazz studies, is hosting [Documenting Jazz 2020](#).

Additionally, the SMI partnered with Dr Damian Evans in organizing a National Heritage Week event 23 August 2019, jointly hosted by the DCU Library and the School of Theology, Philosophy, and Music. The event invited members of the public to attend and share memorabilia, stories and memories from Irish dance and jazz bands. The pilot event was a great success and resulted in the collection of six hours of oral history audio and video recordings.

—Damian Evans

Conferences and Seminars 2018-2019

Medieval and Renaissance Music Conference, Maynooth University, 5-8 July 2018. The Maynooth MedRen conference organized by Dr Antonio Cascelli (MU), Dr Eleanor Giroud (UL), Dr Melanie Marshall (UCC) and Prof. Thomas Schmidt (Manchester) comprised almost 160 papers across 52 sessions, covering topics such as chant traditions, music theory, Renaissance soundscapes, emotion and rhetoric, music and the visual arts, sound and memory, West-East encounters, computational analysis, and much more.

Music and Musicology in the Age of Post-Truth, UCD School of Music, 7-8 September 2018. This two-day conference was jointly hosted by the UCD School of Music and the UCD Humanities Institute, and was supported by the SMI, the Irish chapter of the ICTM, and the International Association for the Study of Popular Music (UK and Ireland). The conference, organized by Dr Wolfgang Marx (UCD), was dedicated to the question of how those engaged in the academic study of music might respond to the emergence of relativism and 'alternative facts' in contemporary public and political discourse. The keynote address was given by Fred Everett Maus (Virginia) and 18 papers were presented on topics as diverse as Schenker, Narcissism, James Levine, Hip Hop, Truth and Post-Truth, and the politics of live music experience.

Women and Traditional|Folk Music Research Symposium, National University of Ireland Galway, 9 February 2019. Co-organised by Dr Verena Commins (NUI Galway), Dr Méabh Ní Fhuartháin (NUI Galway), Dr Síle Denvir (DCU), and Dr Úna Monaghan (Cambridge).

NUI Galway's Centre for Irish Studies hosted 'Women and Traditional Folk Music', a one-day research symposium, on Saturday, 9 February 2019. Dr Tes Slominski of Beloit College, Wisconsin, a leading traditional Irish music and gender studies scholar, delivered the keynote address. Her lecture was entitled 'Shut Up and Play: Aesthetics and the Silencing of Social Critique in Irish Traditional Music'. Hosted by the music research network Comhrá Ceoil at the Centre for Irish Studies, in partnership with and in response to FairPlé, the symposium provided an opportunity to explore, challenge and react to the experiences of women in traditional and folk music.

[Music and Sound Design for the Screen](#), Maynooth University, 6-7 September 2019. The international conference Music and Sound Design for the Screen took place at Maynooth University on 6th and 7th September 2019. The conference brought together researchers and practitioners working in the film and media industries with a view to strengthening connections between scholarship and practice.

Over two days, thirty papers were presented on a variety of topics including new practices in sound design, exploring sound design for film through archival research, the impact of industrial contexts on music and sound, and Irish perspectives on sound design. Professor Miguel Mera (City, University of London) delivered his keynote address, 'Listening – Feeling – Becoming: Screen Sound and Surveillance', on Friday evening while Saturday afternoon featured a special panel session with renowned director Lenny Abrahamson, composer Stephen Rennicks, editor Nathan Nugent, sound designer Steve Fanagan and scholar Dr Alessandra Campana (Tufts University), chaired by Professor Maria Pramaggiore (Maynooth University).

The conference saw delegates try out the art of Foley for the screen themselves in a workshop led by Caoimhe Doyle and Jonathan Reynolds of The Foley Lab (whose credits include *The Favourite* and *Game of Thrones*).

This conference was the first of its kind in Ireland and was one of the planned outcomes of my post-doctoral research project, 'Disruptive Soundscapes'. It is hoped that it will lead to future similar events. The conference committee Dr Laura Anderson (Maynooth University/University College Dublin), Dr Danijela Kulezic-Wilson (University College Cork), Professor Christopher Morris (Maynooth University), Dr John O'Flynn (Dublin City University), Dr Tim Summers (Royal Holloway, University of London) express their sincere thanks for the support of the conference sponsors: The National University of Ireland (NUI), The Irish Research Council, Maynooth University Research Office, and the Society for Musicology in Ireland.

—Laura Anderson

On 23 November 2018, in association with Sounding the Feminists, the Department of Creative Arts, Media and Music at the Dundalk Institute of Technology hosted **Sounding the Feminists - Women in Popular and Traditional Music in Ireland**. This one-day symposium brought together both scholars and community activists engaged in work to address gender imbalance in both the music industry and academia.

[Self-Borrowing in Nineteenth-Century Italian Opera: A Reconsideration](#), Maynooth University, 30 November 2018, was an international symposium hosted by the Maynooth Department of Music in association with the Maynooth Arts and Humanities Institute and the SMI and was chaired by Dr Candida Mantica (IRC Postdoctoral Fellow, MU). The symposium was dedicated to the consideration of the broader contextual and conceptual implications of self-borrowing by 19th-century Italian opera composers and to consider the practice of self-borrowing not only as a compositional phenomenon but also as an indicator of historical and socio-cultural transformations in the industry of nineteenth-century Italian opera. The keynote speaker was Prof. Emanuele Senici (La Sapienza).

Queerness, Voice, Embodiment, Maynooth University, 20 April, 2018, the second annual symposium of the [LGBTQ+ Music Study Groups](#), in association with the SMI, the Royal Musical Association (RMA), and the British Forum for Ethnomusicology (BFE). The conference committee included Marie Bennett (University of Winchester), Ann Marie Hanlon (Dundalk Institute of Technology), Thomas Hilder (Norwegian University of Science and Technology), Charlie Mitchell (Royal Holloway, University of London), and Danielle Sofer (Maynooth). This Symposium, the second of the LGBTQ+ Music Study Groups, revisited questions of voice to open dialogue in music studies on the many in/visible mechanisms affecting the voices of the marginalized in music disciplines. In addition to paper presentations, the symposium included a panel on the subject of 'LGBTQ+ Identities, ethnicities and nationalism in Irish and UK contexts,' and a roundtable discussion of mental health and the LGBTQ+ community in university music departments.

Legacies of Resistance, Responding to Oppression: Changing Dynamics in LGBTQ+ Music Activism and Scholarship, the third annual symposium of the LGBTQ+ Music Study Groups, 26-27 April, University of Southampton UK (in association with the SMI) This Symposium, convened by Dr David Bretherton, focused on the current and historic ramifications of LGBTQ+ oppressions on creative and intellectual musical life, by exploring the impact of attitudes and beliefs such as heterosexism, monosexism and cis-sexism, and also, particularly within LGBTQ+ intersectional contexts. The Symposium's keynote speaker was Prof. Lloyd Whitesell (McGill University).

World Harp Traditions, Irish World Academy of Music and Dance, University of Limerick, 25–27 May 2018. This three-day conference was organized by Ionad na Cruite, the UL Harp Research Cluster. The Keynote Address, 'Music and Memory: West African Kora in the World of Harp', was delivered by anthropologist Prof. Paulla A. Ebron (Stanford). The conference explored the music, communities and practices of harp traditions globally and instigated debate and discussion about harps in international contexts.

Kylie: The Symposium, Maynooth University, 15-16 November 2019. This international academic conference aimed to critically examine the Australian pop diva's status as an enduring pop music star from a range of approaches and academic disciplines including popular music studies, media studies, cultural studies, celebrity studies and queer studies. This two-day international symposium, organized by Dr Stephen O'Neill, Dr Laura Watson and Dr Antonio Cascelli addressed Minogue's location in and negotiation of the contemporary music and culture industry, especially in relation to questions of age, voice, liveness and her status as a cancer survivor.

Upcoming Research

Schubert Research Day

Maynooth University, 22 April 2020.

This research day will focus on Schubert's neglected sacred choral repertoire and sacred music in Vienna during Schubert's life. Spearheaded by Maynooth MA Candidate in Musicology, Frank C. O'Donnell and co-organized by PhD Candidate, Alison Shorten, who are both under the tutelage of Professor Lorraine Byrne Bodley, this day should inform, excite and ignite a passion for focused research in this much-neglected area of Schubert Studies. This day will culminate with a concert in the college chapel of St Patrick's College Maynooth under the baton of Frank C. O'Donnell. This concert will feature excerpts from Schubert's Stabat Mater (D383), his entire Magnificat in C (D486) as well as other gems from the large treasure chest of Schubert's sacred music.

The 2021 SMI-ICTM-IE Graduate Conference will be hosted by Maynooth University and the **2021 Joint SMI-ICTM Annual Plenary Conference** will be hosted by Trinity College Dublin on **27-30 May 2021**.

Further details on both will be issued in the next newsletter

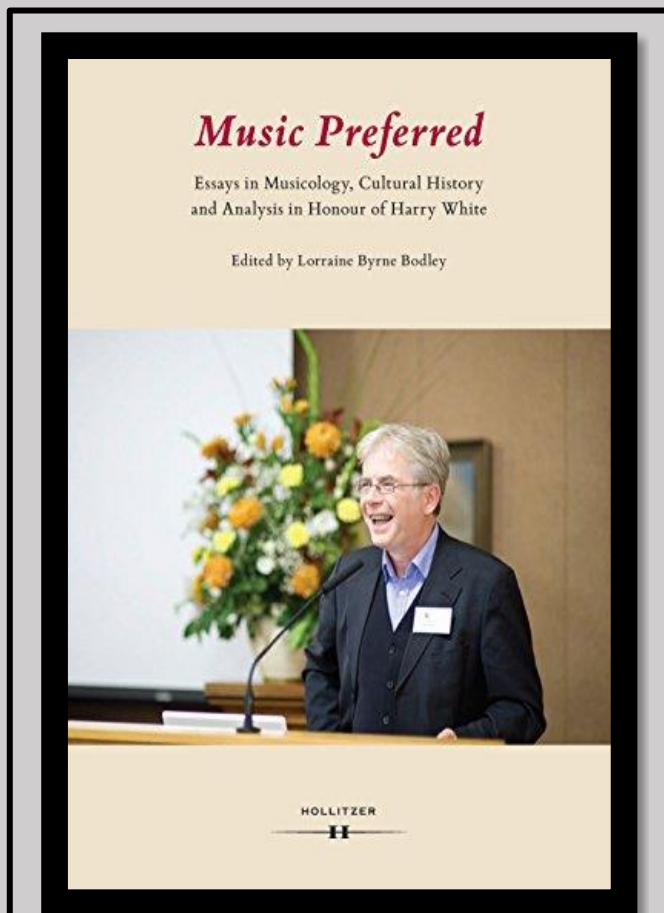
'Documenting Jazz' built upon the momentum created by the [SMI Jazz Studies Reading Group](#) founded by Damian Evans and Kevin Higgins in 2017. The group met monthly in UCD before moving to DCU. The reading group is a forum for the discussion of the latest jazz studies research, and the meetings have focussed on issues such as jazz historiography, authorship, race, gender, globalization, music cognition and improvisation, among others. New members are welcome: jazzstudiesreadinggroup@gmail.com

New BA in Music at NUIG. The SMI congratulates former Honorary Secretary Dr Aidan Thomson on his appointment as Head of Music at National University of Ireland, Galway in 2018. Music was officially launched as a BA subject in October 2019. At a time where some music departments are closing down internationally, we celebrated the successful introduction of Music as an undergraduate degree subject at NUI Galway under the leadership of Dr Aidan Thomson. We wish him well for the development of the new **BA in Music**, and look forward to the creation, before long, of Master's and PhD programmes, and the opportunities that will arise in Galway for both music and musicology.

Encourage others to join the SMI

An important aim of the SMI is to foster a culture of inquiry, collegiality and collaboration among our members and to cultivate links with other learned societies within Ireland and internationally. The SMI supports and promotes a wide range of musicological activities and scholarly events through which we offer a forum for information and the exchange of ideas for all those interested in any aspect of musicological inquiry. [Membership](#) is open to all interested in musicological research, individuals as well as institutions, libraries and organisations. SMI members are entitled to various discounts and access to travel and research grants and the email circular provides them with regular news updates on conferences and job opportunities. We are especially keen to foster student membership and development. See the full range of membership benefits [here](#).

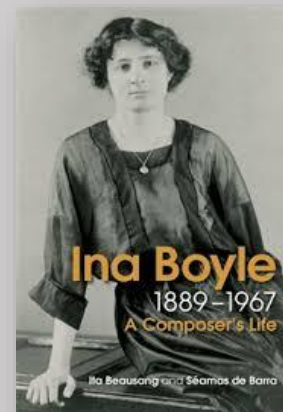
New Books 2018-2019



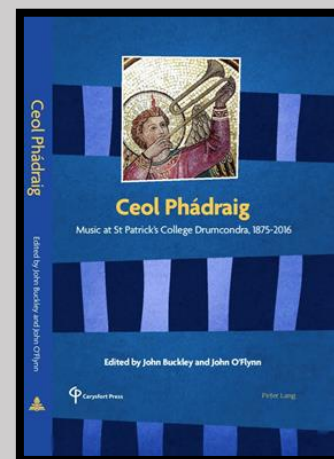
Music Preferred – Essays in Honour of Harry White

On the occasion of his 60th birthday, Professor Harry White, Chair of Music at University College Dublin and Inaugural President of the SMI was presented with the collection *Music Preferred: Essays in Musicology, Cultural History, and Analysis in Honour of Harry White*, edited by Lorraine Byrne Bodley (Vienna: Hollitzer, 2019). The collection, which was launched by Professor Robert Gerwarth (UCD) at the Royal Irish Academy on 30 May 2018, contains [40 specially commissioned contributions](#) by Irish and international scholars, almost half of which are by current SMI members.

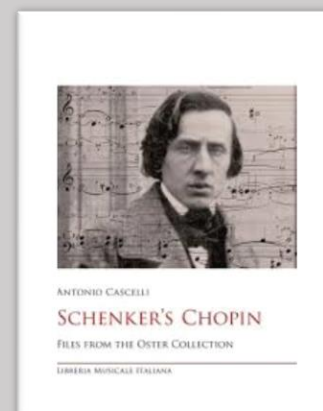
Harry White has written a response to *Music Preferred* entitled *The Well-Tempered Festschrift*, which will also be published by Hollitzer Verlag, Vienna, in the Spring of 2020



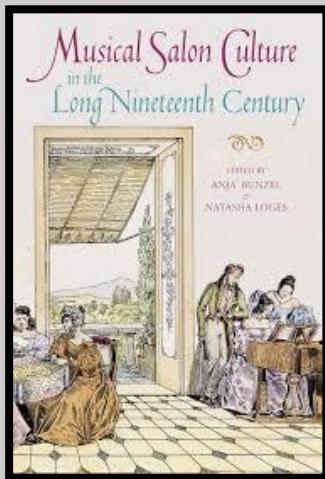
Ita Beausang and Séamas de Barra
[*Ina Boyle \(1889–1967\): A Composer's Life*](#)
(Cork University Press, 2018)



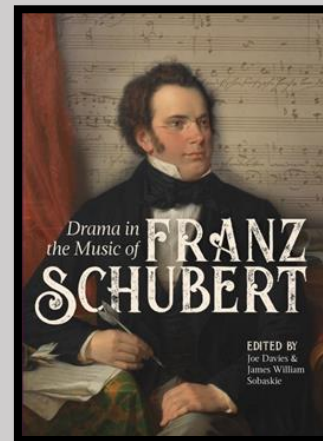
John Buckley and John O'Flynn (eds)
[*Ceol Phádraig: Music at St Patrick's College Drumcondra, 1875-2016*](#)
(Oxford: Peter Lang, 2019)



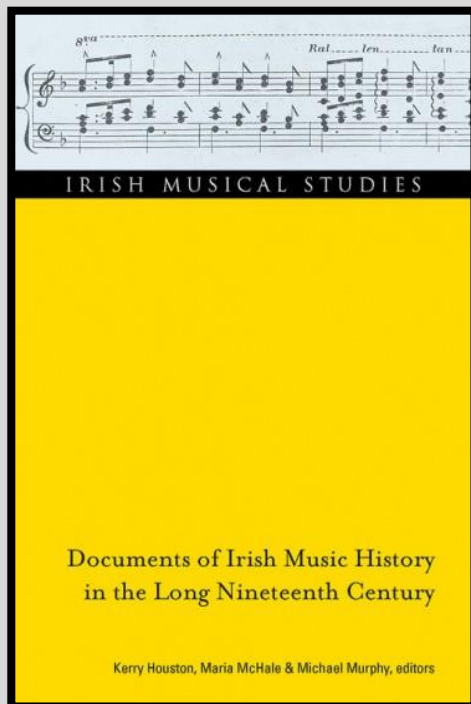
Antonio Cascelli
[*Schenker's Chopin: Files from the Oster Collection*](#)
(Lucca: LIM, 2018)



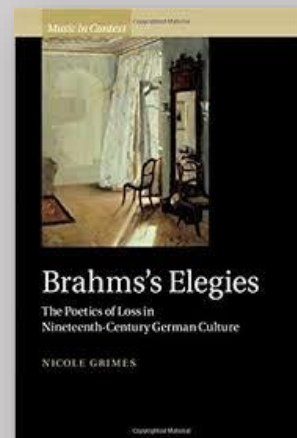
Anja Bunzel and Natasha Loges (eds)
[*Musical Salon Culture in the Long Nineteenth Century*](#)
(Woodbridge: Boydell, 2019)



Joe Davies and James William Sobaskie (eds)
[*Drama in the Music of Franz Schubert*](#)
(Woodbridge: Boydell, 2019)



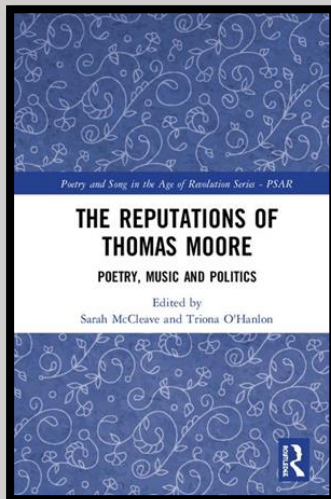
Volume 12 of the [*Irish Musical Studies*](#) series, [*Documents of Irish Music History in the Long Nineteenth Century*](#), edited by Kerry Houston, Maria McHale and Michael Murphy is now available from Four Courts Press, published in association with the SMI. This volume explores various aspects of Ireland's musical past through the lens of historical documents. The contributors have examined a range of published and unpublished sources from the long-nineteenth century including critical and theoretical writings, musical scores and manuscripts, and archival documents generated by institutions and individuals.



Nicole Grimes
[*Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture*](#)
(Cambridge University Press, 2019)



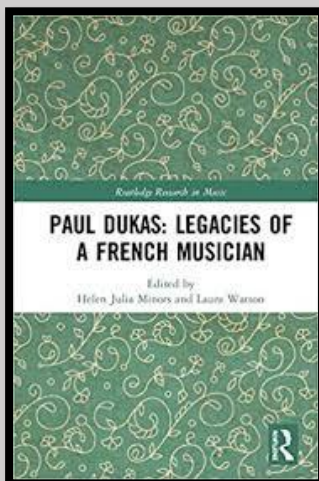
Axel Klein
[*Bird of Time. The Music of Swan Hennessy*](#)
(Mainz: Schott Music, 2019)



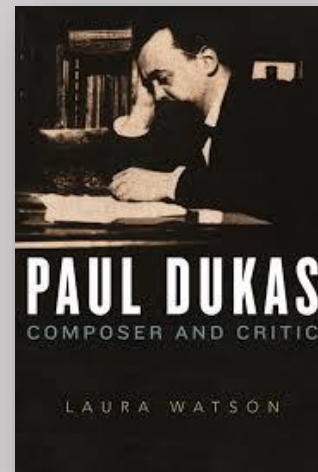
Sarah McCleave and Triona O'Hanlon (eds)
[*The Reputations of Thomas Moore: Poetry, Music and Politics*](#)
(New York: Routledge, 2019)



Danielle Sofer and Christa Brüstle (eds)
[*Elizabeth Maconchy: Music as Impassioned Argument*](#)
(Vienna: Universal Edition, 2018)



Helen Julia Minors and Laura Watson (eds)
[*Paul Dukas: Legacies of a French Musician*](#)
(Abingdon: Routledge, 2019).



Laura Watson
[*Paul Dukas: Composer and Critic*](#)
(Woodbridge: Boydell, 2019)

The Editors would like to thank the President and the SMI Council for their assistance, in particular Anja Bunzel, Damian Evans, Eleanor Giroud, John O'Flynn, Denise Neary, Griff Rollefson and Bryan Whitelaw. Additionally, we gratefully acknowledge the assistance of Laura Anderson, Anika Babel, Paul Everett, Triona Ó Hanlon and Laura Watson.

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