



When we gathered at the SMI-ICTM Postgraduate Conference on 17-18 January 2020 hosted by Dr Sandra Joyce at the Irish World Academy, University of Limerick, and wonderfully organized by four amazing graduate students – Ana Camillo, Ciara Thompson, Felix Morgenstern and Hala Jaber – we had no idea that it would be the last time we would meet in person for a while. The shape of 2020 has been so different to what we had imagined, but the collegiality – for which SMI has become well known – has been the bedrock of so many uplifting events this year. This newsletter is proof positive of how much has been achieved

I have enjoyed the privilege of being President for two terms and working with two exceptionally engaged councils. The society would not be what it is without the calm, professional presence of Damian Evans, Honorary Secretary, Denise Neary, Honorary Treasurer and Paul Everett, our web-administrator. I am deeply grateful to our Acting Membership Secretary, Joe Mason for his sterling work as Acting Honorary Membership Secretary while our colleague Eleanor Giraud is on leave. Joe Davies and Joseph Mason have both given so actively to the musicology in Ireland during their IRC Postdoctoral Fellowships. The ever-reliable

Hannah Millington, who continued on a voluntary basis as part-time administrator, has made such an invaluable contribution to our team.

I am equally aware that the extraordinary work council members do for our society has been supported and extended by SMI members across the country. An immediate example is Shane McMahon and Alison Shorten's editorship of this newsletter. A further example is the expanded Wikipedia entry on SMI written by our corresponding member, Dr Axel Klein. Our former Honorary Secretary, Dr Aidan Thomson at NUI Galway, in partnership with Music for Galway, organized a very thoughtful online symposium *Celebrating Emily Anderson in the Beethoven year* with lectures given by Professor Mark Everist (University of Southampton) and John O'Connor who performed Beethoven's final three piano sonatas that evening. So many SMI members and former council members, are actively contributing to the development of musicology in Ireland. The success of our society is thanks to all our combined efforts.

Our plenary and graduate conferences moved online this year. I warmly thank and congratulate the UCD plenary conference committee – Harry White, Anika Babel and Eoghan Corrigan, Ciarán Crilly, Laura Anderson, Joe Davies, Wolfgang Marx, and Tomas McAuley – on hosting our first digital plenary conference on 29-31 October 2020. Bryan Whitelaw and Hannah Millington built on everything that UCD plenary conference committee achieved when they – joined by Fiona Baldwin, Rachel Duffy, Lauren Farquaharson, Christina Lynn, Ian O'Connor and Conor Power – led our first online SMI-ICTM Ireland postgraduate conference on 22 January 2021. 44 papers were given in memory of our colleague, Dr David Connolly.

The conference brought together the two institutions, Maynooth University and Dundalk Institute of Technology, where David worked, each of which provided musical tributes to David. Both conferences were incredibly uplifting.

Behind the scenes our council has continued to meet virtually and has worked hard to use this quiet time to strengthen the society. Damian Evans has done exceptional work in bringing our society in line with new Governance Regulations for all charities in Ireland. One of the aims and ongoing achievements of this council are new Policy Documents which we have drawn up to ensure SMI follows best practice for international societies and the (emerging issue) of ethical Code of Conduct at Learned Societies. In addition to our Social Media Policy and Equality & Diversity Mission Statements, the society has recently drawn up Policy Documents for the new Charities Governance Code, documenting how we manage the society as a registered charity in an effective, efficient, accountable and transparent way. These documents include: a Handling Feedback and Complaints Document; a Volunteer Recruitment Policy; a Code of Conduct for Council Members; a Conflict of Interest Policy, Risk Register and SMI Circular Policy. We are very grateful to our part-time administrator, Hannah Millington, for her work with Damian Evans on this.

Our council reached out to members by organizing an SMI Summer Lecture series where three members shared their research. Harry White and I also opened up new possibilities for scholars working on Music in Ireland by securing a contract with Boydell and Brewer for *Irish Musical Studies*. The book series will now include monographs as well as edited volumes. We both regard this enterprise as a new beginning (and a very exciting one) for Irish musical scholarship

In our desire to support postgraduate students through the pandemic we also established an SMI Student Steering Committee and a doctoral prize funded by the UCD School of Music. We now have a cycle of three national dissertation prizes: the undergraduate dissertation prize organized annually by the

Council of Heads of Music in Higher Education (CHMHE) and two biennial SMI prizes: the Alison Dunlop prize for the best master's dissertation and the Harry White Graduate prize for the best doctoral dissertation across the island of Ireland.

More than ever, I am conscious of our need to pull together and our need to feel a sense of belonging. The SMI Council is working hard to represent our discipline and the interests of you, our members. We thank you warmly for your interest in our society and for your ongoing active participation.

Our council stands down at the end of this year and a new council will be take up office on 27-30 May 2021. I am inviting you to consider standing for election in the Spring 2021 and making a unique, active contribution to our musicological community.

I am also inviting you to take part in our next plenary conference in May 2021, which will be the first SMI ICTM-Ireland Plenary Conference. It is also the first time Trinity College Dublin have hosted an SMI Plenary Conference. At that conference the Irish Research Council Harrison Medal, which recognizes outstanding achievements and excellence in research in musicology, will be presented to Professor Michael Beckerman (Carroll and Milton Petrie Chair and Collegiate Professor at New York University),. Dr Peter Brown, Chair of the Irish Research Council, and I are meeting virtually in February to plan that presentation. The conference will be a blended conference of virtual papers but we are hoping it just might be possible to have *some* safe, physical presence as we end our term of office and welcome the incoming President, Dr John O'Flynn.

Lorraine Byrne Bodley MRIA

President

**SMI COUNCIL  
2018-2021**

Lorraine Byrne Bodley

*(President)*

Damian Evans

*(Honorary Secretary)*

Denise Neary

*(Honorary Treasurer)*

Eleanor Giraud

*(Honorary Membership  
Secretary)*

Joseph W. Mason

*(Honorary Membership  
Secretary, 2019-)*

Bryan A. Whitelaw

*(Student Representative)*

Anja Bunzel

Joe Davies

Úna Hunt

John O'Flynn

*(President-Elect, 2021-2024)*

J. Griffith Rollefson

Yo Tomita

Harry White

**SMI Media**

Keep up to date with the activities of the SMI on

[YouTube](#)

[Twitter](#)

[Facebook](#)

**Journal of the Society for Musicology in Ireland**

The *JSMI* (founded 2005) is a peer-reviewed, open access journal embracing all subdisciplines of musicology in the broadest and most interdisciplinary terms. **Volume 15 (2020)** can be accessed [here](#).

**Articles for 2021**

[Submissions](#) of articles in English from both established scholars and doctoral students of any nationality for the 2021 edition of *JSMI* (*Journal of the Society for Musicology in Ireland*) are now invited. Articles concerning all subdisciplines of musicology, in the broadest and most interdisciplinary terms, are considered. 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.

As an online journal, *JSMI* also invites contributions taking advantage of the multimedia and hypertext capabilities of the web. This can include sound files (e.g. musical examples and field recordings), video (such as clips of performances), live hyperlinks to online resources elsewhere, graphics and non-linear presentation (such as articles with variable paths). Proposals for special themed issues of *JSMI* are also welcome.

The **19th SMI Annual Plenary Conference** will be held jointly with ICTM-IE on 27–30 May 2021. The joint conference is hosted by Trinity College Dublin. We are hoping to livestream lectures from the Irish Traditional Music Archive.

The Irish Research Council-SMI Harrison Medal will be awarded to [Professor Michael Beckerman](#), Carroll and Milton Petrie Professor of Music, Collegiate Professor of Music New York University, for his outstanding research in Czech and eastern European music, film music, the music of the Roma, and music in the concentration camps. The award ceremony and Prof. Beckerman's IRC Harrison Lecture will take place during the conference.



Professor Michael Beckerman

ICTM-IE's inaugural Oirdhearchas Award will be presented to Professor Thérèse Smith (University College Dublin) who will give a plenary lecture.

A joint SMI-ICTM Plenary Lecture will be given by Professor Harry White (University College Dublin), inaugural President of the Society for Musicology in Ireland.

The SMI and ICTM-IE jointly hosted a special **postgraduate digital conference** on 22 January 2021. The conference was held in association with Maynooth University, Dundalk Institute of Technology, and the Dublin Musicology Collective. In lieu of traditional papers, delegates presented 10-minute lightning papers designed to introduce the key tenets of their research to the

SMI/ICTM-IE community. The programme can be accessed [here](#).

This special event was held in honour of our colleague Dr David Connolly (DkIT), who passed away in April 2020. Tributes to Dr Connolly were given by [Gerard Gillen](#), Professor Emeritus, Maynooth University, the recording of which is followed by a performance of Charles Tournemire's, "Fantaisie sur le Te Deum et Guirlandes Alleluatiques" by David Grealy (St Mary's Pro-Cathedral, Dublin). Dr Connolly's PhD student [Éamonn Galldubh](#) also recorded a performance of [Burk Thumoth's "The Irish Cry"](#).

The conference was also the occasion of the presentation of the inaugural Harry White Doctoral Prize, and included a special session featuring the three winners of the Council of Heads of Music in Higher Education (CHMHE) undergraduate dissertation prize.

The keynote lecture, "[An die Hoffnung](#)": [A Musical Footnote to Ali Smith's Spring at the outset of 2021](#), was delivered by Dr Nicole Grimes (University of California, Irvine), the video recording of which is prefaced by Professor Lorraine Byrne Bodley's presidential address and followed by a beautiful performance by Dr John O'Keeffe, Sharon Carty, and Christopher Ellis of J. S. Bach's, "Vergnügte Ruh, beliebte Seelenlust", BWV 170.



Dr Nicole Grimes

The past year has been unprecedented and the move to an online platform was a tremendous success. The smooth running of the day was due to the outstanding accomplishments of co-chairs Bryan Whitelaw and Hannah Millington.

The 2020 joint **SMI/ICTM-IE Annual Postgraduate Conference** was held at the University of Limerick on 17-18 January. The conference programme can be viewed [here](#).



Professor Philip V. Bohlman

The keynote address was delivered by **Philip V. Bohlman**, Ludwig Rosenberger Distinguished Service Professor in Jewish History, Music and the Humanities at the University of Chicago. His address, **“Lifted Up from the Earth at the Very Moment of Death”: The Border, the Wall, and the Musical Topography of Migration Crisis** can be viewed [here](#).

#### **SMI President-Elect (2021-2024)**

The 2021 Annual Plenary conference will also be the occasion at which [Dr John O’Flynn](#), Associate Professor of Music at the School of Theology, Philosophy, and Music, Dublin City University, will formally assume his role as the newly-elected President of the SMI. The SMI community warmly congratulates Dr O’Flynn on his unanimous election.



Dr John O’Flynn, President-Elect of the SMI

#### **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](mailto:manager@smimusicthesesregister.com)

## 18th Annual Plenary Conference University College Dublin 2020



The **18th Annual Plenary Conference of the SMI** was hosted by University College Dublin and held between October 29 and 31, 2020. The global pandemic compelled not only a postponement of the conference to October, but (as with many such events this year) a wholly online event. Despite these extraordinary circumstances, the conference attracted some [60 papers](#) (including three lecture-recitals) and some 250 delegates from across Ireland and across the world. The international complexion of the conference, undoubtedly increased by ease of access online, was enhanced by delegates from Birmingham, Cambridge, Leeds, London, Nottingham and Oxford in the UK; from Argentina, Australia, Austria, Canada, Czech Republic, France, Germany, Greece, Hong Kong, Israel, Italy, Norway, Spain; and from Arizona, California, Indiana, Minnesota, New York, North Carolina, Texas and Wisconsin in the United States.

The Keynote Address, entitled *The Blasphemy of Talking Beethoven in 2020: Listening again to the Heiliger Dankgesang*, was given by Julian Johnson, Regius Professor of Music at Royal Holloway, University of London.

The Annual General Meeting of the Society took place on Friday 30 October, followed by the President's Address, which is also available on the Society's YouTube channel. The conference featured the launch of *Made in Ireland: Studies in Popular Music* edited by Áine Mangaoang, Lónán Ó Briain and John O'Flynn (New York: Routledge, 2020).

-Harry White



Above: some of the participants at the launch of *Made in Ireland: Studies in Popular Music* edited by Áine Mangaoang, Lónán Ó Briain and John O'Flynn (New York: Routledge, 2020).



### 18th SMI Plenary Keynote Address

The Blasphemy of Talking Beethoven in 2020: Listening Again to the *Heiliger Dankgesang*

Available [here](#)

## SMI Summer Series 2020

In response to the postponement of our annual plenary conference in June of this year, and arising from discussions with both the council and student steering committee, we wanted to offer some way for SMI members to come together as a community online, to share research and bridge the divide in which we found ourselves. We invited three of our distinguished SMI members to present a live online lecture via the SMI's Zoom account on 15 June, July, and August. The 'SMI Summer Series' was chaired by the Honorary Secretary, Damian Evans, and featured the research of Wolfgang Marx, J. Griffith Rollefson, and Deirdre Ní Chonghaile. Thanks are also due to Saileog Ní Cheannabháin, for use of her recording of 'An Abhainn Mhór' in the promotional materials for Deirdre's lecture.

We enjoyed lively conversation after each lecture and greeted SMI members from around the globe in a supportive turnout, offering above all a welcome reassurance that the collegial atmosphere and good-natured spirit of the SMI community could transcend the restrictions of a digital meeting. This was perhaps all the more reassuring in the lead up to the newly chosen format of a digital plenary conference, hosted by University College Dublin, from 29–31 October.

-Bryan Whitelaw



**Wolfgang Marx:** [“In extreme necessity!” Streams of Conscience and Consciousness in Bernd Alois Zimmermann’s Requiem for a Young Poet](#)



**J. Griffith Rollefson:** [Watch the Throne and the Last Gilded Age: Critical Excess from Jacques Attali's Noise to Tricia Rose's Black Noise](#)



**Deirdre Ni Chonghaile:** [Mapping Song through Time and Space: Rev. Daniel J. Murphy Collects Sean-Nós song in Pennsylvania, 1884–1935](#)



### **SMI-ITMA partnership**

The SMI is very happy to announce a new alliance with the [Irish Traditional Music Archive](#) (ITMA). ITMA have offered to film our conferences, thereby ensuring their long-term preservation and providing access for researchers. They have also offered to host SMI meetings at 73 Merrion Square on occasion when a city-centre location is useful. SMI President Lorraine Byrne Bodley and the ITMA Director, Liam O'Connor have discussed ways in which the ITMA and the research community can better support each other. Some practical ideas include the ITMA providing access to hundreds of lectures recorded over the years to the academic community. They are very keen to create a system wherein digital copies of postgraduate theses are donated and made accessible through ITMA, and they now have to access our SMI Thesis Register.

▪

### **SMI Student Steering Committee**

In the early weeks of 2020, the SMI council initiated the formation of a new student steering committee, one which would both support the current SMI Student Representative role and provide a direct line of communication to postgraduates in all music departments across the island of Ireland. Just as the first national lockdowns were coming into place in March, a group of ten SMI student members were quietly gathering our thoughts via email and setting plans in motion to support one another, and the entire SMI student cohort, as we faced a new way of

conducting research and life. While we could not meet in person this year, future plans for reading groups, workshops, conference training, and study days have all been discussed, and we continue to gather feedback from our respective institutions and colleagues.

A student steering committee [webpage](#) is now available to view on our website, where you will find short biographies and details of the current institutions represented. I wish to offer heartfelt thanks to the student members for agreeing to support the society in this new and rewarding way, and to both Lorraine Byrne Bodley and Hannah Millington for their tireless work in attending meetings, gathering information for the website, and the great volume of communication that goes into such endeavours.

The first outcome of our meetings was the reimagining of the SMI/ICTM-IE Postgraduate Conference, jointly hosted by Maynooth University and Dundalk Institute of Technology, in association with the Dublin Musicology Collective. – Bryan A. Whitelaw

### **The Dublin Musicology Collective for Graduate Welfare**

The Dublin Musicology Collective for Graduate Welfare (DMC) wishes to thank the Society for Musicology in Ireland for their continued support since our virtual launch in May 2020. The DMC was initiated shortly after the SMI/ICTM Postgraduate Conference in January, when the founders sought to replicate the congenial atmosphere enjoyed at this event. Thus, seven students, who

represent six institutions across the Greater Dublin Area, established the DMC to celebrate, support, and promote postgraduate work. The seven founders work together to facilitate the interests of the Collective through the organisation of events – from workshops and coffee mornings, to ‘Prosecco&Paint’ evenings. Further to this, each founder guides the DMC according to their specific role: Patrice Keegan (RIAM) welfare officer, Hannah Millington (DCU) promotions officer, Alison Shorten (MU) treasurer, Frank C. O’Donnell (MU) entertainment officer, Eleanor Jones McAuley (TCD) co-editor, Rachel Duffy (TU Dublin) co-editor, and Anika Babel (UCD) president.

Created to provide opportunities for the local graduate community to converge, the DMC now finds itself welcoming musicologists based across North America and Europe. At a time when the pandemic has constricted many aspects of academic life, the DMC is proud to bolster a sense of collegiality by encouraging exchanges of knowledge and advice via our online platforms and events. We are delighted to be growing in strength and size, and are most grateful for the contributions of SMI members.

We look forward to welcoming you to our “real” launch as soon as it is safe to do so. In the meantime, you are cordially invited to take part in the DMC by visiting our [website](#), contributing to our Zine publication, keeping in touch through [Twitter](#) and [Instagram](#), and connecting with us via [dublinmusicologyco\[at\]gmail.com](mailto:dublinmusicologyco[at]gmail.com).

– Anika Babel

## AWARDS 2020

### SMI Travel Grant 2020

Clare Wilson was awarded an SMI travel grant to present a paper entitled “Fantastic Bestiaries and Where to Hear Them”: The Beasts of Les Six’ at the conference ‘Within and Without: Les Six at 100’, held at the Princeton University Department of Music, 16-18 January 2020.

### SMI Alison Dunlop Graduate Prize

The Alison Dunlop Graduate Prize was inaugurated in 2017 in memory of the Irish musicologist Dr Alison Dunlop. It is awarded biennially by the SMI for a distinguished thesis on any musicological topic submitted within the two most recent academic years as part of a taught-course master’s degree at an institution in the Republic of Ireland or Northern Ireland. The winning thesis is selected by a prize committee and submitted to SMI Council for award at the annual SMI Postgraduate Conference. The prize for 2019, presented on 18 January 2020 at the joint SMI/ICTM Postgraduate Conference at the University of Limerick, was awarded to **Shauna Louise Caffrey** (University College Cork) for her thesis *‘Come all ye songsters of the Sky’: Music and Magic in Purcell’s The Fairy Queen*, supervised by Drs Triona Ní Shíocháin and Melanie Marshall.

## CHMHE Undergraduate Musicology Competition 2020

### First Prize

Nina Suter (Trinity College Dublin)

Title: “Gender and Orientalism in Mozart’s *Die Entführung aus dem Serail*”

Supervisor: Dr Michael Lee

### Second Prize

Lee Harding (Dundalk Institute of Technology)

Title: “The Transgender Voice: How Ireland Can Turn Up the Volume”

Supervisor: Dr David Connolly RIP

### Third Prize

Michelle Jones (Maynooth University)

Title: “Explorations in Fantasy: Sound in Dungeons & Dragons”

Supervisor: Dr Laura Watson

The adjudicators for this year's competition were Dr Aileen Dillane (UL) and Dr Tomas McAuley (UCD).

## Harry White Doctoral Prize

The SMI is delighted to announce that the Harry White Doctoral Prize has been established as a tribute to our inaugural President, Professor Harry White, for his outstanding contribution to Musicology in Ireland. The prize will be awarded biennially by the SMI for a distinguished doctoral dissertation on any musicological topic submitted within the two most recent academic years as part of a doctoral degree at an institution in the Republic of Ireland or Northern Ireland. The winning thesis will be selected by a national and international prize committee, submitted to the SMI Council and the prize will be awarded at the annual SMI-ICTM Postgraduate Conference. The prize is jointly funded by UCD School of Music and the Society for Musicology in Ireland and will run in alternative years to the Alison Dunlop prize for Master’s Dissertations.

The inaugural prize, which was formally presented at the joint SMI/ICTM Postgraduate Conference in January 2021, has been awarded to **Dr Bláithín Duggan** for her thesis ‘**Paralanguage and The Beatles**’ (Trinity College Dublin, supervisor Dr Simon Trezise). Exceptionally, the prize committee also awarded an Honorable Mention to **Dr Nicolás Puyané** for his thesis ‘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*’ (Maynooth University, supervisor Professor Lorraine Byrne Bodley).

## Paralanguage and The Beatles

Bláithín Duggan

Scholarship concerning popular song analysis has lent itself to studies throughout the arts and humanities, but it has not yet received a close study oriented through paralanguage – the nonverbal characteristics of speech that convey emotion and give rise to meaning in communication. In linguistics, paralanguage is divided into four categories: primary voice qualities, qualifiers, alternants, and differentiators (Poyatos 2002).

Popular song is a strong candidate for a paralinguistic analysis because it is plurimedial – it comprises of several means of expression (Nicholls 2007). Paralanguage gives rise to expressive tropes in song, which are conveyed through performance and retained on recordings. Through spectral analysis, transcriptions, and linguistics, the thesis graphs and annotates paralinguistic voice qualities across The Beatles' 1956-1962 cover song set lists and studio albums.

The reappearance of expressive tropes, in line with text, such as the parabolic arch on 'world' in 'Misery' and 'Nowhere man', and 'misery' in 'Ask me why', are collated as sound terms - aural stimuli that give rise to affect (Meyer 1961). Sound terms, often learned through covering and imitation, develop differing paralinguistic personae across songs. These sonic personae reinforce narrative connotations and offer an intertextual comparison of The Beatles' songs.

Analysing paralanguage in vocal performance provokes questions of influence, meaning, interpretation, expression, and arguments for dialect as a differentiator. Through 'tensegrity' and 'paralinguistic personae', the function of paralanguage shows how The Beatles' choices elevated their roles from metteurs en scène to auteurs. By combining theories of nonverbal communication and musicology, the thesis develops a way to critically address sounds

that are often heard, but not easily analysed, and highlights aspects of The Beatles' songs that have so far gone undocumented.

## 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

Nicolás Puyané

Once seen as an important but ultimately shallow composer, Franz Liszt (1811–1886) is now commonly held to be one of the most dynamic and innovative composers of the nineteenth century. Since the 1970s, and especially since Alan Walker's comprehensive three-volume biography was published, between 1983–97, the area of Liszt studies has increasingly become a fertile ground for musicological research. Despite the reexamination that took place during the Romantic revival, that reintroduced such works as *Eine Faust-Symphonie* and *Christus*, it is still the case that the larger part of Liszt's musical output is not widely known. One such area which has not received attention, from either scholars or performers, is Liszt's significant contribution to the Lied. This thesis seeks to redress this and draw attention to this rich and varied corpus of works by firstly exploring the reasons for their lack of wider adoption and also by introducing a new framework with which to view them.

One obstacle familiar to Liszt scholars and especially to those who have examined the songs in any detail is what Rena Charnin-Mueller categorises as the *Fassungprobleme*: namely that many of the songs exist in multiple versions, sometimes radically altered, all of which have various claims to authenticity. Since this issue is often viewed as a barrier to performers and a hindrance to scholarly endeavours, I address it directly in this thesis by examining a selection of the

Lieder that exist in multiple versions. It investigates the nature of the changes between versions and interprets how they reflect Liszt's evolving relationship to the Lied as a genre. It places them within their historical context and takes into account the pertinent musicological issues of performance and reception.

### Marie Skłodowska-Curie Global Fellowship

SMI Council Member **Dr Joe Davies** has been awarded a Marie Skłodowska-Curie Global Fellowship from the European Commission, with joint affiliation at Maynooth University and the University of California, Irvine (2021–2024).



Joe Davies's project, 'Rethinking Widowhood: Women, Loss, and Liberation in Nineteenth-Century Musical Culture', centres on women's experience of widowhood in musical cultures of the long nineteenth century (c. 1800–1914). While there is a growing body of scholarship on widowhood in the fields of literary studies and cultural history, musicological consideration of this topic has tended to be limited to passing reference amid biographical or documentary work. Davies's research will address this lacuna in two particular respects: first, by rethinking the ways in which widowhood served as a catalyst for musical and artistic creativity; and secondly, by reconsidering the reception and legacy of widows whose contributions have been overshadowed by those of the men in their lives.

The project takes inspiration from the history of emotions, a burgeoning subfield of research that views feelings not as fixed and universal, but as socially and culturally contingent phenomena that vary across time and place.

The innovation of this area of study stems from the way in which it historicizes selfhood through placing cultural history in dialogue with anthropology, psychology, sociology, and the medical humanities.

Introducing this interdisciplinary framework into the field of musicology, Davies's research will establish a new vocabulary for understanding the emotional complexities of widowhood, particularly in terms of what it meant and how it felt to be a widow in the long nineteenth century. Research questions include: how might we contextualize the intersections between loss, memory, and renewal in the experience of widowhood? To what extent did personal interaction and different genres of life writing (diaries, letters, memoirs) influence how women conceived of widowhood? What were the implications for their social and legal status? And in what ways did widows cultivate artistic agency through their corporeal and intellectual engagement with music – whether in terms of composition, performance, teaching, or editing? In addressing these questions, the project will not only open up fresh ways of historicising women's self-fashioning within the musical sphere, but will also provide a model for future research on widowhood and female creativity across a range of art forms.

Dr Davies recently competed an Irish Research Council Early Career Fellowship at Maynooth University. His research for his forthcoming monograph *Schubert and the Gothic* received a [commendation](#) in the IRC's 2020 Researcher of the Year Awards.

For the calendar year 2020, SMI Council member **Anja Bunzel** was awarded funding from the Czech Academy of Sciences funding scheme Strategie AV21 (cluster: Forms and functions of communication) for a project on women in nineteenth-century Czech musical culture, which covers a workshop, concert and radio documentary.

She has also been awarded a grant through a Czech Academy of Sciences funding scheme supporting early-career researchers in building international collaborations (MSM). The project is titled 'Media Representation of Musical Women in Vienna, Berlin, and Prague during the First Half of the Nineteenth Century' and it lasts 24 months starting in January 2021. During the course of her research she will work with Professor Melanie Unseld (University of Music and Performing Arts, Vienna) and Professor Glenn Stanley (The Barenboim-Said Akademie, Berlin).

Anja Bunzel also recently chaired an International digital workshop titled **Women in Nineteenth-Century Czech Musical Culture**, which was held on 23-24 October 2020 at the Institute of Art History, Czech Academy of Sciences.

More often than not, the historiography of music is not entirely in sync with the history which it aims to portray. Nineteenth-century Czech music, for instance, is known internationally primarily on account of the works by Antonín Dvořák, Bedřich Smetana, Václav Jan Tomášek, to name but a few. However, nineteenth-century Czech musical culture also embraces such names as Marie Karolina Benda, Josefina Brdlíková, Wilhelmine Ebert, Juliane Glaser, Elisabeth Hansgirk, Elise von Schlik, Agnes Tyrrell, and Stephanie Wurmbrand-Stuppach, for example. The workshop brought together scholars with an interest in re-evaluating the role of women within their own contexts and within the context of twenty-first-century musicology. It featured twelve papers in German and English. These papers embraced multiple themes and approaches including musical analysis of compositions by lesser-

known female composers, cultural analysis of aspects of space and identity, biographical investigations, case studies of pedagogical institutions and female students and teachers. The workshop gathered papers dealing with big cities - most notably Prague, Brno and Vienna, as well as rural areas; it drew on cultural transfer in Central Europe and cross-genre inspiration; and it touched upon intersections between amateur and professional, private, semi-private and public musical spheres. It was attended by a total of seventy participants. A concert, a publication and several public outreach activities are planned as part of this initiative. Please see the conference [website](#).

▪

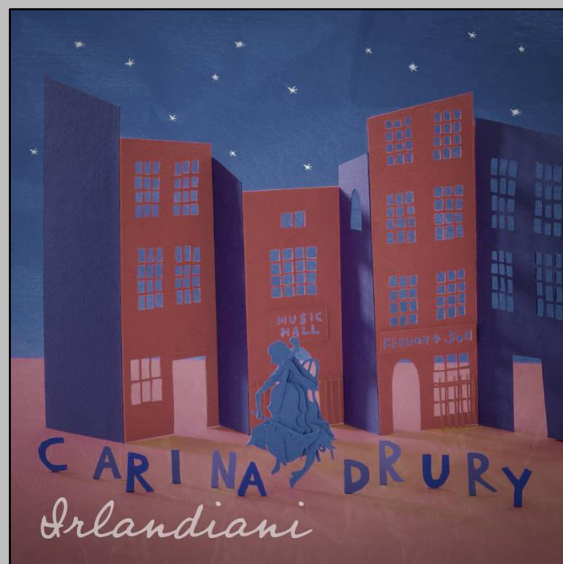
Following the invitation of Professor Michael Clarke, principal investigator at the University of Huddersfield Interactive Research in Music as Sound (IRiMaS), pianist, SMI member and UCC PhD scholar **Karishmeh Felfeli-Crawford** presented a guest lecture titled 'Music Analysis as Creative Practice: Glenn Gould's Moonlight', to colleagues at Huddersfield. Drawing from her research as Ireland-Canada University Foundation scholarship awardee, which was conducted in Canadian icon Glenn Gould's Toronto, Felfeli-Crawford showcased her Schenkerian analysis of Beethoven's beloved work as an engagement with the creative practices of Gould's recording, his private correspondence, Beethoven's text, and the literature on analysis and performance that shapes the field. An article version of the paper (including Felfeli-Crawford's Schenkerian graphic analyses of Gould's Beethoven) is currently being prepared for peer-review.

In addition, Felfeli-Crawford has been appointed co-secretary of the [Society for Ethnomusicology \(SEM\) Special Interest Group "Music Analysis"](#). As a prize-winning person of colour (POC) analyst, and peer-review published scholar, Felfeli-Crawford looks forward to developing strategies for other junior POC (including and especially from Ireland) who want to analyse Western

music from Bach to synthpop, via the lens of classical music theory and Schenkerian analysis. karishmeh.felfeli@umail.ucc.ie

### National Forum for Music Performance Research

The steering committee of the [National Forum for Music Performance Research](#) in Ireland is delighted to announce the establishment of its Facebook group: Performance Research Ireland. Membership of the Facebook group is open to all with the aim of the initiative to provide a platform for exchanging ideas and to facilitate the formation of fruitful collaborations between musicologists and performers and/or performance researchers. The group also aims to encourage professional performers to become more actively involved in research. We hope the group page will be of interest to SMI members, so please come onboard and introduce yourself to the group and feel free to circulate information to interested colleagues and associates. Our mission statement and aims are outlined on the page along with the names and affiliations of steering committee members.



*Irlandiani* is the debut album from the Irish baroque cellist Carina Drury. Picturing the musical life of early eighteenth-century Ireland, the album explores the influence of Irish traditional music on Italian baroque composers living in Ireland at the time, and how a fashion for the Italian baroque style also influenced the Irish composers of the day.

In collaboration with the renowned Irish Flute player Eimear McGeown and using a combination of historical and traditional instruments, this album explores Irish tunes from The Neal Collection – the first ever printed collection of Irish music from 1724 – side by side with cello sonatas by Francesco Geminiani and Lorenzo Bocchi, both of whom lived in Ireland in the eighteenth century. Available to stream and purchase [here](#).

[The Library of the Society for Musicology in Ireland](#) is housed in the library of the TU Dublin Conservatory of Music & Drama 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.

**Hilary Maxwell Bracefield**

**(1938-2020)**



Hilary, a proud New Zealander, was born in Dunedin on 30 June 1938 and educated at the University of Otago where she was awarded a Bachelor of Arts (1959) a diploma in Music (1964) and a Master of Arts in English (1969). In the early 1970s she undertook research into the aesthetics and philosophy of early eighteenth-century English music at the University of Birmingham with Nigel Fortune. She had a wide range of pedagogical experience, but the main part of her teaching career was as a lecturer in music at the Ulster Polytechnic from 1976 (incorporated with the University of Ulster in 1984) and later senior lecturer; from 1988 she was head of the music department based at Jordanstown until her retirement in 2003.

A dispassionate retailing of the bare facts concerning life, education and career simply will not do for Hilary Bracefield. Over the last forty years she was one of the most widely-known figures in musical scholarship in Ireland and the United Kingdom. Years before I arrived in Belfast as Harty Professor in 1996 I had encountered her at musicological gatherings and in the various furrow-browed fora that keep our scholarly establishment connected and creative. Among much else she was a council member of the Incorporated Society of Musicians (1980-1986 and again from 2001) and the Royal Musical Association (Vice-President 2004-2011). Never one to sit

on the sidelines, Hilary was above all a contributor and as such was a valued presence at conferences and in council meetings. Among her achievements was her key role in founding the RMA's Irish Chapter in 1987 with its far-reaching impact on musical scholarship in Ireland and which was succeeded with a triumphant inevitability she strongly supported by the Society for Musicology in Ireland in 2003. As ever, she was a welcome presence at the SMI's annual plenary conferences and in due course her service to Irish Musicology was recognized with honorary membership of the SMI and the Irish Association for American Studies; in 1999 she was awarded an honorary Master's degree by the Open University for services to musical education.

Hilary's passion for contemporary music led to her involvement as an editor on the pioneering contemporary music journal *Contact* and she was later a director of Ireland's Contemporary Music Centre (CMC). But it was perhaps her role as a leader where contemporary music is concerned in Northern Ireland that the weight of her legacy lies. My former colleague Professor Piers Hellawell writes:

Hilary Bracefield was a consistent force for good in the widening of new music appreciation for at least four decades in Northern Ireland. Not only did she espouse a huge range of repertoire through teaching at the University of Ulster, but encouraged its performance through her tireless committee work for the Belfast Music Society (chair 1988-1990); as a founder member of the Sonorities Festival Committee, she played a major role in this landmark new music event for over twenty years. As a committee member she was devoted, not limiting her support to bright ideas at the table, but also rolling up sleeves and setting out chairs; she was regularly the last to leave after clearing up after a concert. We should note also that she believed in performing new music; no one who saw Hilary playing John Cage on a toy piano can forget it. Her Mushroom Group was a forerunner of today's CoMA Ensembles, involving students



in the playing of Riley's In C and numerous other works in the experimental tradition. Today's vigorous new music scene in Northern Ireland includes leading lights – promoters, ensemble directors and composers – who owe to Hilary their introduction to new music.

Hilary will be missed, but also celebrated as a mentor, contributor and above all a person who cared deeply about the communities she served. True to her name, she brought cheer and merriment in her wake and, of course, hilarity.

- Jan Smaczny

### **David Connolly (1983-2020)**



With the death on 28 April of David Connolly at the early age of 37, Ireland has lost a musician and academic of high achievement and even greater promise. Born and reared in Kilnacrott/Ballyjamesduff in the heart of rural Cavan, he received his secondary school education at St Patrick's College in Cavan town where he was a high academic achiever, excelling in music and mathematics. In the former subject he was fortunate to come under the tutelage of the school's gifted music

teacher, Ciarán Tackney, who considered David to be the most talented student he ever had. From Cavan he moved to Maynooth University where he studied both music and mathematics graduating with a double first. In music he drank deeply of the riches that uniquely placed campus had to offer, between the secular menus of the National University college, and the rich tradition of Gregorian chant and high liturgy that St Patrick's College offered in parallel. David threw himself with vigour into all that was offered and rapidly was on course to become a fine organist, a rigorously trained musicologist, and a choral singer and conductor, much sought after by the many competing choral groups which were such a vital part of campus life. After his primary degree he embarked on a master's degree programme in performance and musicology, emerging again with a first, and as an organist of no mean accomplishment, and as a budding musicologist keen to engage with the many facets of scholarly enquiry.

From 2005 to 2007 he became director of the highly accomplished Maynooth University Chamber Choir, of which he was a popular, highly regarded conductor, his strong physical style of directing drawing from his singers a richly nuanced variety of choral dynamics and a full palette of vocal colours. At this time he came to the Pro-Cathedral in Dublin as my organ scholar, where again he entered with gusto into the challenges of playing complex choral accompaniments presented by the rapidly expanding service repertoire of the Palestrina Choir, while also extending his solo organ repertoire to embrace much of the late 19th-century and 20th-century French school with which he had a particular empathy. He was especially attracted to the music of the Paris-based quasi-mystical composer Charles Tournemire (1870-1937) who was the subject of his PhD dissertation entitled 'The Influence of Plainchant on French Organ Music after the Revolution'. This degree was awarded him by the then DIT Conservatory of Music and Drama in 2013.

In 2006 David was appointed organist and director of music at St Michael's Church, Dún Laoghaire, succeeding the late Dr Anne Leahy, who too sadly died at an early age. On his appointment to this position David became artistic director of the annual international series of summer organ concerts which had been flourishing since their initiation in 1974. Devising and presenting 12/13 weekly concerts annually from June to September was both a commitment and a challenge which David relished. Continuing the tradition of bringing the best of international and national organ talent to the annual series, over his 13-year curatorship of the concerts he brought innovative repertoire to programming which sought to explore the organ's capacity for combination with other musical forces, while placing a strong emphasis on contemporary composition, much of which involved the work of living Irish composers and performers.

In Dundalk Institute of Technology where David was a lecturer in the Department of Creative Arts, Media and Music, and in Maynooth University where he was tutor in the Music Department, David was a much admired teacher and highly respected mentor and colleague, very intelligent, widely read, deeply musical, warm and generous in spirit, and witty and funny in company.

Sadly, with David's great talents came significant struggles. In recent years he suffered badly from anxiety and depression and turned to alcohol as a means of dealing with his inner turmoil. As his brother, Peter, explained in a moving tribute at his funeral Mass, 'unfortunately he became addicted, and in recent months both his mental and physical health deteriorated rapidly.' Ultimately, as Peter put it, 'he placed his body under so much pressure and stress that it could no longer cope'. David was a man willing to do anything and everything to help others but sadly was not able to do enough to help himself. We mourn the passing of a gifted young man full of talent and endless potential, but we will remember him for the kind, loving, generous and witty person he was. David is survived by

Linda, his wife of just five years, his mother, Mary, his brother, Peter, parents-in-law Bernie and Donal, sisters-in-law Alison, Elaine, Louise, Danielle and Caroline, nephew Dylan and niece Lucy. May he rest in peace and rise in glory.

- Gerard T. Gillen

**Eric Sweeney**  
**(1948-2020)**



© Eugene Langan

It was with great sadness that we learned during the summer of the passing of Dr Eric Sweeney at the age of 72. Eric was not just a hugely significant figure as composer, educator, conductor and organist, he was also such a familiar presence in Irish musical life over the last fifty years that it is hard to fathom that he is gone.

Born in 1948 in Ranelagh in Dublin, Eric Sweeney trained as a choirboy at St. Patrick's Cathedral School taking organ lessons there with Sydney Greig. He studied music at Trinity College Dublin and furthered his organ studies at the Conservatorio di Santa Cecilia in Rome with Fernando Germani and in Belgium with Flor Peeters. He was only in his early twenties when, in 1971, he succeeded Seóirse Bodley as conductor of the Culwick Choral Society. Some of the choir's highlights under his direction during the next ten years included Monteverdi's Vespers in the Pro-Cathedral and the European premiere of David Fanshawe's African Sanctus. This choral

conducting experience stood him in good stead when he was appointed Director of the RTÉ Singers in 1978. He also taught at the Dublin College of Music for ten years and lectured on twentieth century music in TCD in the late 1970s where he introduced many of us to the music of the Second Viennese School and beyond. Our paths were to cross numerous times professionally as external examiners, on committees, and at countless musical events both large and small. It was always such a pleasure to meet and work with him and we will all miss his characteristically affable and cordial company.

Eric moved to Waterford in 1981 where he stayed for the rest of his life enriching and stimulating the musical life of that city. He was appointed Head of Music at Waterford Regional Technical College (now WIT), established a new music degree programme, and built up a thriving Music Department there. Under his direction the long running Waterford New Music Series promoted composition masterclasses with visiting composers such as Louis Andriessen and Michael Nyman as well as bringing composition outreach workshops into local primary and secondary schools. The city also benefitted tremendously from his 27-year tenure as organist and choirmaster of Christ Church Cathedral in Waterford where he oversaw the installation of the cathedral's new organ.

He served on the boards of the Arts Council of Ireland (1989-1993) and the Contemporary Music Centre, Ireland, was honoured with membership of Aosdána in 1986, and was awarded a D.Phil in Composition from the University of Ulster in 1993. As chairman of the Council of Heads of Music in Higher Education (2002-2005), Eric was a tireless advocate for music education in Ireland and was responsible for founding the CHMHE's Interschool Composition Competition and its seminar on Teaching the Unteachable: The Role of Composition in Music Education held during the Waterford New Music Week in 2005.

Eric gave many organ recitals in Europe and North America and was a visiting scholar at universities in Illinois, Indiana, Oregon, Newfoundland and composer-in-residence at the Newport Music Festival, Rhode Island. He also represented Ireland five times at the International Rostrum of Composers in Paris. Recognised for his subtle and exciting fusion of Irish traditional music and minimalism, his large compositional output includes Dance Music (1989), commissioned by the Royal Philharmonic Orchestra and which featured on National Symphony Orchestra of Ireland's tour of Germany in 1993, The Blackberry Blossom commissioned for the 1991 GPA Dublin International Piano Competition, and many organ works for his late brother, Peter Sweeney. Following his retirement from WIT in 2010 he composed three operas, The Invader, The Green One and Ulysses and most recently he was composer-in-residence at Waterford University Hospital.

Eric was a loyal supporter of the Society for Musicology in Ireland from the outset hosting the annual RMA Irish Chapter meeting in Waterford in 1999 and then the SMI's plenary conference in 2008.

The SMI extends its sincere condolences to his wife Sally and his three children, Catherine, Rachel and Manus.

- Gareth Cox

The Editors warmly acknowledge Anika Babel, Lorraine Byrne Bodley, Anja Bunzel, Gareth Cox, Joe Davies, Damian Evans, Gerard Gillen, Hannah Millington, Jan Smaczny, Harry White, Bryan Whitelaw and all the contributors for their assistance in preparing this edition.

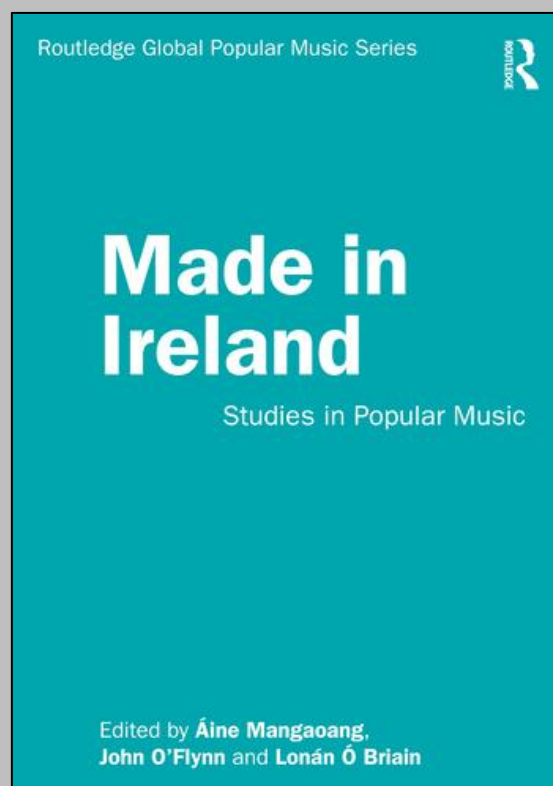
**[smimusicologynews@gmail.com](mailto:smimusicologynews@gmail.com)**

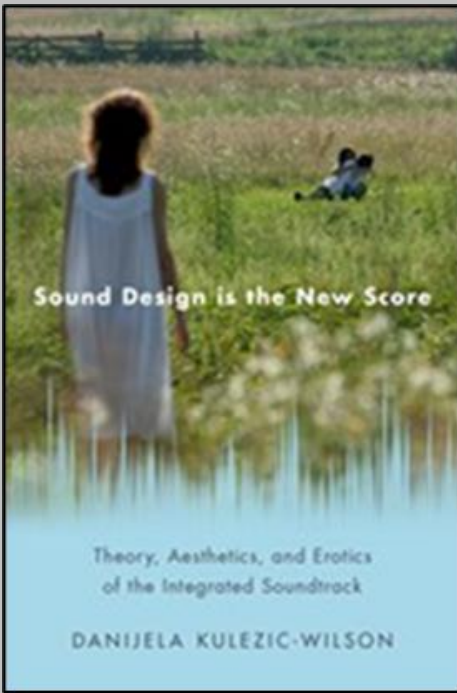
## NEW PUBLICATIONS



More attendees of the launch of *Made in Ireland: Studies in Popular Music* edited by Áine Mangaoang, Lónán Ó Briain and John O'Flynn (New York: Routledge, 2020).

*Made in Ireland: Studies in Popular Music* serves as a comprehensive and thorough introduction to the history, sociology and musicology of 20th- and 21st-century Irish popular music. The volume consists of essays by leading scholars in the field and covers the major figures, styles and social contexts of popular music in Ireland. Each essay provides adequate context so readers understand why the figure or genre under discussion is of lasting significance to Irish popular music. The book is organized into three thematic sections: Music Industries and Historiographies, Roots and Routes and Scenes and Networks. The volume also includes a coda by Gerry Smyth, one of the most published authors on Irish popular music. A Google Books preview is available [here](#).

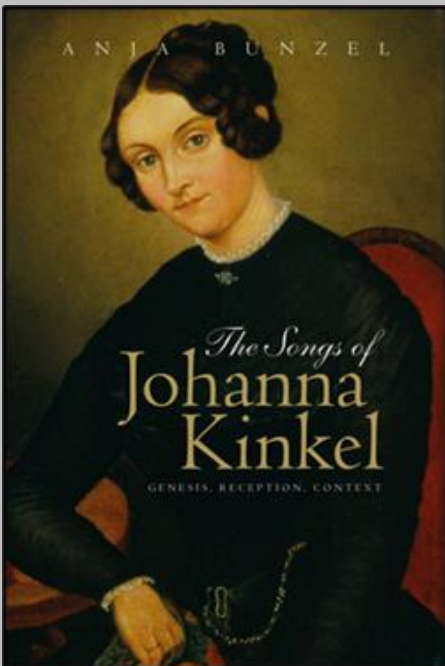




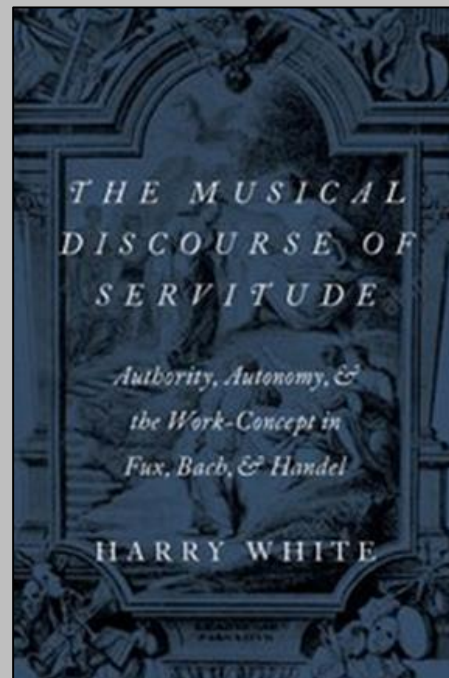
Danijela Kulezic-Wilson, [\*Sound Design is the New Score: Theory, Aesthetics, and Erotics of the Integrated Soundtrack\*](#) (New York: Oxford University Press, 2020).



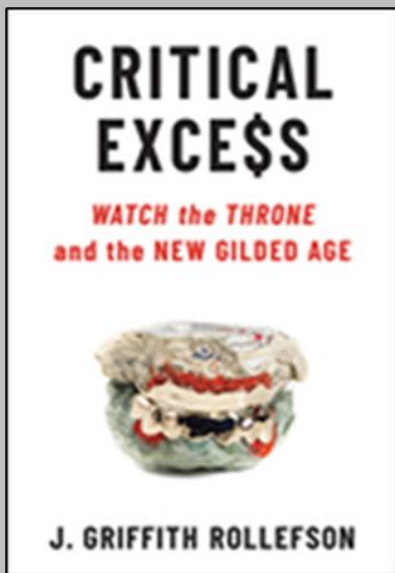
Harry White, [\*The Well-Tempered Festschrift: Reading Music Preferred\*](#) (Vienna: Hollitzer, 2020).



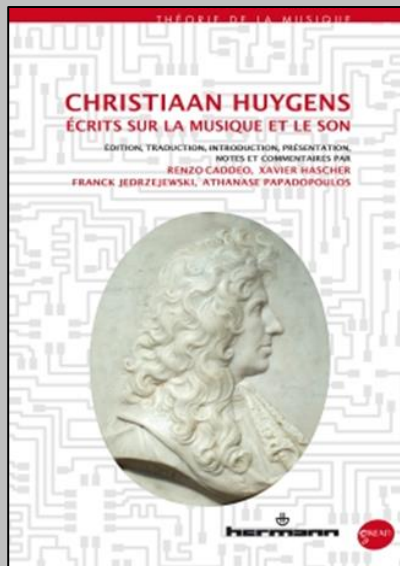
Anja Bunzel, [\*The Songs of Johanna Kinkel: Genesis, Reception, Context\*](#) (Woodbridge: Boydell, 2020).



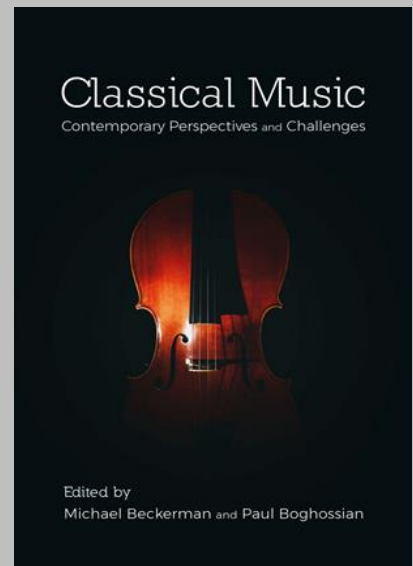
Harry White, [\*The Musical Discourse of Servitude: Authority, Autonomy, and the Work-Concept in Fux, Bach and Handel\*](#) (New York: Oxford University Press, 2020).



J. Griffith Rollefson, [\*Critical Excess: Watch the Throne and the New Gilded Age\*](#) (Ann Arbor: University of Michigan Press, 2021).



Christiaan Huygens, Renzo Caddeo, Xavier Hascher, Franck Jedrzejewski, Athanase Papadopoulos, [\*Christiaan Huygens: Écrits sur la musique et le son\*](#) (Paris: Hermann Publishers, 2021).



Michael Beckerman and Paul Boghossian, [\*Classical Music: Contemporary Perspectives and Challenges\*](#) (Cambridge: Open Book Publishers, 2021)

### ***Irish Musical Studies* and Boydell & Brewer partnership**

[\*Irish Musical Studies\*](#) publishes monographs and edited volumes reflecting the plurality and presence of Irish music across history and in the present moment. Building on twelve previously published titles by Irish Academic Press/Four Courts Press, the ‘new’ Irish Musical Studies series seeks to understand Irish musical practice not only as an expression of Irish, British and North American cultural history, but as an art form whose identity and meaning have been shaped, determined and sometimes silenced by political, religious and social forces from the middle ages to the early twenty-first century.

The series also seeks to enlist biographical, cultural and gender studies, in addition to studies in popular culture, ethnology and film studies in order to deepen the scholarly reception of music as a primary signature and preoccupation of Irish identity in a host of historical and global contexts. Although volumes in the series will clearly be addressed to a wide academic constituency of music history and musicology, the series will also publish monographs and collections which speak to a more general readership in Irish studies. Books in the series will embrace art, popular and traditional/folk music. The call for manuscript information can be viewed [here](#).