

SMI

NEWSLETTER

ISSUE 5
2022

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PRESIDENT'S MESSAGE

Dear Fellow SMI Members,

It is my great pleasure to write a welcome note for the fifth issue of our newsletter, and the first under the editorship of Bláithín Duggan. This follows the substantial input of previous editors Shane McMahon and Alison Shorten, as well as that of my predecessor as SMI President, Lorraine Byrne Bodley (a tribute to Lorraine's presidency appears on Page 8).

Before briefly commenting on the line-up of items contained in the current issue, I hope you can excuse me for referring to the appalling situation as currently experienced by citizens of Ukraine in the face of the brutal invasion instigated by Vladimir Putin. These are events that I am sure are deeply disturbing for all of us, especially those with personal, cultural or professional links to Ukraine. In addition to the various practical steps that many members are likely already taking to provide material and/or symbolic support, I want to let you know that SMI Council are currently exploring ways that the Society can best express solidarity on behalf of Irish-based music scholars towards our Ukrainian colleagues, whether remaining in the country or forced to emigrate.

The global presence and lively activity of our society is reflected in the extensive range of items submitted for this newsletter. It is particularly heartening to see our community of music scholars gradually returning to in-person or blended events, while retaining some of the advantages of online delivery and access. Prior to the gradual relaxing of restrictions that we are now enjoying, we adapted to fluctuating Covid-19 circumstances and ensuing health guidelines. This is reflected in Anika Babel's report on the latest issue of *The Musicology Review*, that was launched at University College Dublin in November 2021. Anika also provides an update on activities of the Dublin Musicology Collective — a network for our graduate community.

A change of in-person to online planning and delivery is echoed in Hannah Millington's review of the highly successful SMI/ICTM-Ireland joint postgraduate conference, co-chaired by Hannah and her ICTM counterpart Colm Kelly, and hosted by Dublin City University in January 2022. While Áine Mangaoang's compelling keynote address represented a conference highlight, the awarding of the biennial Alison Dunlop Prize, as detailed by Bryan Whitelaw, was arguably its most poignant moment. Meanwhile, Róisín Blunnie reports on the conference's special session for budding musicologists from HE institutions across Ireland (prize-winners of the CHMHE undergraduate musicology competition).

Looking ahead, it is exciting to read Emily Gale's piece and learn more about the 2022 annual plenary conference that will be hosted online by University College Cork in June this year. This is connected to items by Maria McHale and Wolfgang Marx, who have detailed inaugural SMI prizes that will be awarded at a special in-person event at the plenary conference. The first, the Fleischmann Prize, co-sponsored by SMI and the Department of Music UCC, is detailed by Wolfgang Marx on page 6. The second, sponsored by SMI, is outlined by Maria McHale on page 7. Among other forthcoming events highlighted in this issue is the first festival of Music Performance Research, *Perform_Live*, presented in association with the National Concert Hall, Dublin and supported by SMI.

Many newsletter items report on the recent research activities and outputs of our members, which further illustrates how music scholarship continued to thrive over the past two difficult years. These include the recently launched volume on Brian Boydell co-edited by Barbara Dignam and Barra Boydell (with other chapters contributed by SMI members), publications by Karishmeh Felfeli-Crawford, Seán Doherty, Eleanor Giraud, Axel Klein, Estelle Murphy, Ian Sexton, Laura Watson and Bryan Whitelaw; a practice-based seminar series organised by Francesca Placanica; a report by Steve Gamble on his MSCA-funded postdoc project at UCC; and Joe Davies' report on public engagement for the WIGM project.

Other items in this issue include the excellent news that Axel Klein is to be awarded DMus honoris causa by the National University of Ireland and, on a sadder note, the reprinting of Harry White's remembrance of Hormoz Farhat who passed away in August 2021.

The range of members' contributions for this newsletter points to a dynamic and connected society. No doubt there are numerous other activities, achievements collaborations and reflections that could be shared, and I encourage you to consider submitting items for the Autumn issue of the newsletter, which above all else exists for our members (details on page 28). In that regard, I want to congratulate Bláithín for her editorial vision and commitment in bringing together this beautifully produced issue.

John O'Flynn
SMI President

15th CHMHE Undergraduate Musicology Competition

The results of the fifteenth annual undergraduate musicology competition, run by the Council of the Heads of Music in Higher Education, were announced in November 2021.

This competition recognises excellence in undergraduate dissertations within the broad discipline of musicology and is open to entrants from higher education institutions on the island of Ireland.

[More Information](#)

The competition was adjudicated by Professor Christopher Morris (MU) and Dr Rachel Talbot (TU Dublin), both of whom commented on the impressive quality of the entries and of the prize winners in particular.

1.

First prize was awarded to Shona Cassidy from Mary Immaculate College, Limerick for their dissertation 'The Phantom of the Opera: High Art or "High Pop"'. Shona's dissertation was supervised by Dr Michael Murphy.

2.

Second prize was awarded to Katie Archer from Dublin City University. Katie's dissertation, entitled 'From the Motor Town to Cape Town: The reception and influence of Rodriguez's Cold Fact album amongst Afrikaners in apartheid-era South Africa', was supervised by Dr John O'Flynn.

3.

Third prize was awarded jointly to Ben Cully from Maynooth University and Sorcha Ní Néill from TU Dublin. Ben's dissertation, 'Beyond the Manuscript: The Performers of Court Music in Eighteenth-Century Dublin', was supervised by Dr Michael Palmese and Dr Estelle Murphy.

Sorcha's dissertation, "'The Nothingness of Pleasure": Massenet, Thaïs and Images of the Fin-de-Siècle Woman on Stage', was supervised by Dr Maria McHale.

All four prize winners presented papers based on their research at the recent SMI/ICTM-IE Postgraduate Conference, in a special CHMHE session chaired by Dr Ciarán Crilly, Chair of CHMHE.

ALISON DUNLOP GRADUATE PRIZE

The mention of Alison Dunlop's name to those who knew her will invariably invite warm smiles and an abundance of colourful stories and memories.

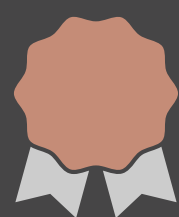
Alison was a beloved graduate of Queen's University Belfast, where she undertook a BA in Music and Modern Greek and a Master's in Music, before completing her PhD research in 2010 as a supervisee of Professors Yo Tomita and Ian Woodfield. That colossal dissertation on the little-studied composer Gottlieb Muffat was later revised and published by Hollitzer Wissenschaftsverlag (2013) as a distinguished, two-part monograph entitled

The Life and Works of Gottlieb Muffat (1690–1770), and Alison's work in this posthumously published source book remains the foremost authority on Muffat's biography, works, and musical sources.



Having tragically lost Alison in July 2013, the Society for Musicology in Ireland founded the Alison Dunlop Graduate Prize in 2017 in memory of Alison's scholarship and her role as student representative on the 2009–2012 SMI council. The prize is made possible by a generous donation from Alison's parents, Walter and Rowena, to whom we owe sincere and heartfelt thanks for honouring their remarkable daughter in this way. While the award has each year recalled some sad memories, it is a testament to Alison's legacy that this plenary session most often amounts to a joyous and moving celebration of a life devoted to musicology.

Alongside my fellow juror Dr Laura Anderson, I had the immense privilege of reading six thoughtful and engaging Master's dissertations, but the 2021 prize was unanimously awarded to Chloe Byrne of University College Dublin for her exemplary MMus dissertation, supervised by Professor Wolfgang Marx — a dissertation that is both timely in topic and innovative in approach. The award was presented at this year's SMI/ICTM-IE Postgraduate Conference by former SMI President and Professor Emeritus at Queen's University Belfast, Jan Smaczny, who spoke fondly of Alison's ability to challenge, change and improve those about her, while remaining unreservedly committed to the pursuit of scholarship.



2021 AWARDEE

CHLOE BYRNE

UNIVERSITY COLLEGE DUBLIN

Thesis title: 'White Racial Framing and the Status of Black Musical Representation in Third-Level Music Curricula in Ireland'

Supervisor: Dr Wolfgang Marx

As for Byrne, she carefully frames her own work as an analysis of the unbalanced emphasis on the Western canon in undergraduate music programmes in Ireland; a Eurocentric concentration that all but ignores the contributions of non-white composers, performers and theorists alike. After conducting comparative analyses of higher education institutions' curricula in Ireland, Byrne's findings are then mobilised to suggest a series of alternative teaching topics and pedagogical methods that better position the undergraduate programmes as moral and responsible, culturally responsive, inclusive and anti-tokenistic, in the hope of arriving at a decolonised curricula in music studies in Ireland. The thesis finds consistent examples of neo-racist plausibility, empowered by the covert nature of its activity, and a tendency for some programmes to reinforce the assumption that music is a shared language that can be approached outside of its social and cultural contexts — proclivities aptly positioned as the equation of 'whiteness' as 'universal'.

Byrne's dissertation addresses her central research questions with admirable finesse, and in a quality of writing developed far beyond what one might expect at Master's level, but it also offers up additional questions for the reader to ponder long after their reading: How can we better ensure that musicology is responsive to calls for equality, diversity and inclusion? Can we commit to the regular engagement of a wider-ranging assemblage of topics, figures and music, while remaining historically sensitive and truthful? And are we adopting the most appropriate pedagogical methods for today's students and for the continuing evolution of musical practice and study, both in Ireland and globally? The representation of black musics in our curricula is inarguably a welcome step in the right direction, but it is perhaps not yet enough to make meaningful changes that ensure long-term commitment to an equality of opportunities and representation. Renewed congratulations are due to Chloe for an admirable research project that makes a welcome contribution to Irish scholarship and invites us to consider some important and overdue conversations. As Professor Smaczny so fittingly captured in his remarks about Alison's work motto, perhaps now is the perfect opportunity to "grasp the moment and get on with it!"

 Bryan A. Whitelaw

Inaugural Aloys Fleischmann Prize 2022

The Society for Musicology in Ireland (SMI) and the Department of Music at University College Cork (UCC) are pleased to announce the inaugural Aloys Fleischmann Prize. It will first be awarded at the SMI Annual Plenary Conference, 24-26 June 2022, hosted by the Department of Music, School of Film, Music and Theatre, UCC.



The Aloys Fleischmann Prize has been established to recognise outstanding practice-based scholarship as part of the Society's aim to foster musical scholarship in all its forms. It is named after the composer, musicologist, and performer Professor Aloys Fleischmann who was Chair of Music at University College Cork from 1934-1980, and who was a leading figure in the development of music in Ireland in the twentieth century.

A prize of €500, co-funded by SMI and the Department of Music, UCC, will be awarded for a distinguished portfolio with accompanying dissertation/extended essay as part of a practice-based masters or doctoral degree at an institution in the Republic of Ireland or Northern Ireland. While the prize will normally be awarded for work submitted as part of degrees conferred within the two most recent academic years, for the inaugural Aloys Fleischmann Prize, an additional year has been included to extend eligibility to the period to 2018-2021.

Each institution is asked to nominate and submit one entry as a shared folder comprising audio/audiovisual recordings (in MP3/MP4 formats), and scores and dissertations/extended essays (in PDF format), as appropriate, to:

fleischmann-prize@musicologyireland.com

Deadline: 25 March 2022.

The prize will be adjudicated by a panel of Irish and international judges and submitted to the Aloys Fleischmann Prize Committee for award at the SMI Annual Plenary Conference in June 2022 at UCC. Thereafter it will be awarded on a biennial basis.

● Wolfgang Marx

Aloys Fleischmann Prize Committee

- Dr Wolfgang Marx (Chair)
- Dr Damian Evans
- Professor Denise Neary
- Dr Jeffrey Weeter

Inaugural Danijela Kulezic-Wilson Book Prize



One of the new initiatives introduced by Council in 2021 was the SMI's book prize. Named in memory of the distinguished Irish-based Serbian musicologist, Danijela Kulezic-Wilson, the prize will be awarded biennially for an outstanding musicological monograph authored or co-authored by a member of the SMI. Along with the recently announced Aloys Fleischmann Prize, the Danijela Kulezic-Wilson Book Prize complements the Society's existing awards: the Alison Dunlop Graduate Prize and the Harry White Doctoral Prize. These prizes recognise the achievements of members at different stages of their musicological careers.

The SMI Council is grateful to the 2022 judging panel, Dr Méabh Ní Fhuartháin (NUIG), Dr Sarah McCleave (QUB) and Dr Eric Saylor (Drake University) for all their work. We look forward to the announcement of the winner of the inaugural award at this year's plenary conference which, fittingly, will be hosted by Danijela's former colleagues at the Department of Music, University College Cork.

◆ Maria McHale

 FORTHCOMING AWARD

DOCTOR OF MUSIC HONORIS CAUSA (DMUS H.C.)

Dr Axel Klein will be awarded with a Doctor of Music honoris causa (DMus h.c.) by the National University of Ireland. Dr Klein will be the first person of German nationality and first musicologist to receive this title.

The conferring will take place on 5 May 2022 in Dublin.



A TRIBUTE TO PAST SMI PRESIDENT

LORRAINE BYRNE BODLEY

From 2015-2021, Professor Lorraine Byrne Bodley MRIA served as SMI President, covering two terms of Council. In addition to the critical significance of being the Society's first female President — arguably representing an inspiration for many established and early career music scholars — Lorraine was distinguished in this role. Lorraine gave unstintingly of her time, energy, and passion for musicology in Ireland, as well as for music studies and music in Irish cultural life more generally.



Lorraine significantly raised the bar on many fronts, not least by presiding over a record number of SMI and associated face-to-face conferences, as well as adapting imaginatively to the circumstances of the last year and a half of her second presidential term due to COVID-19 restrictions.

Lorraine was especially successful in engaging with and encouraging PhD students and postdoctoral researchers, including the growing number of international scholars based in Ireland. She proactively consolidated SMI links with higher education and cultural institutions, notably, the Irish Research Council and the Royal Irish Academy. Among numerous examples of initiatives that Lorraine presided over, several stand out for me (For a comprehensive account, I suggest readers refer to [past issues of this newsletter](#), the establishment of which was in fact led by Lorraine in 2016).

The first was the Public Musicology International Symposium held at the National Concert Hall, Dublin in April 2017, that also involved the enormous contribution of Barbara Strahan. This was a timely intervention, and a stimulus for us as an academic community to debate issues of engagement and impact on society at large. The second inspired event of many under Lorraine's presidency was the 2020 summer lecture series. This demonstrated proactive leadership at a time (the first year of the pandemic) when we all needed to draw on our academic community networks. But perhaps because they were framed as summer talks and not as formal conference presentations — though no less scholarly for that — we drew in wonderfully mixed audiences. And in these contexts it was heartening to witness dynamic public engagement with the research endeavours of SMI members Wolfgang Marx, Deirdre Ní Chonghaile and Griff Rollefson.

I'll finish this piece with some observations on Lorraine's substantial contribution to SMI as the second term of her presidency drew to an end in 2021. For the annual plenary conference in June that year (co-presented by ICTM-Ireland) Lorraine once again exhibited true leadership through active membership of the organisation committee, along with colleagues at host institution TCD and SMI Council members. It was an excellently programmed and stimulating online event, with proceedings that included the inaugural awarding of the Harry White Doctoral Prize (another initiative under her presidency), and Lorraine's eloquent citation for the awarding of the IRC-Harrison medal to Professor Michael Beckerman. The latter represented the third such event organised by Lorraine during her six-year presidency. Previous medals were awarded to Professor Susan Youens (2016) and Professor Jim Samson (2018).

Lorraine's service to SMI was not only distinguished by its extent and high-level commitment, but also by the strong sense of vision that she exhibited, and through Lorraine's many innovations in striving to advance our Society's mission.

The Joint SMI and ICTM-IE Postgraduate Conference 14–15 January 2022

The SMI and ICTM-Ireland jointly hosted this year's postgraduate conference on 14–15 January 2022. While we had initially hoped to welcome delegates to Dublin City University's All Hallows campus, continued uncertainty surrounding the pandemic prompted a move online.

The conference, which took place over a day and half, featured papers from researchers working across the island of Ireland. We also welcomed scholars from the UK, USA, Canada, and India. As ever, we are grateful to our international delegates for sharing their research with us. The conference was further enriched by a performance from Rufina Tishina and Emily O'Rourke of DCU's Centre for Jazz and Contemporary Music.

This year's keynote lecture, 'Prisons of Note: Mapping Music in Prisons from the Periphery' was delivered by Dr Áine Mangaoang (University of Oslo, Norway). It was exciting to hear about Dr Mangaoang's new research project, which explores the circumstances surrounding music and imprisonment in the lives of people in custody in three jurisdictions: Norway, Iceland, and the Republic of Ireland.



Dr Áine Mangaoang
Postdoctoral Research Fellow
University of Oslo, Norway.
Email: ainem@imv.uio.no

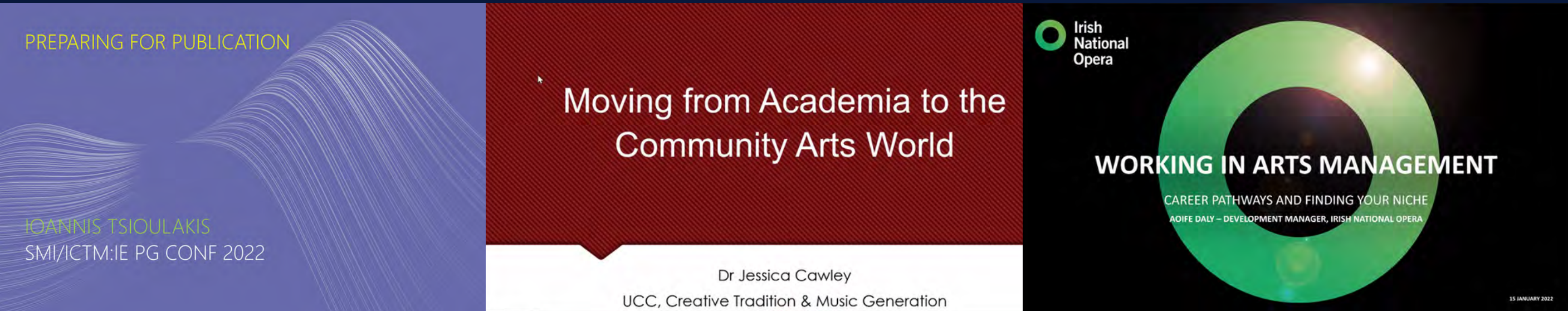


Website [HERE](#)



In addition to the papers, Chloe Byrne (University College Dublin), was awarded the biennial Alison Dunlop Graduate Prize for her dissertation. The prize winners of the CHMHE Undergraduate Musicology Prize: Shona Cassidy (Mary Immaculate College), Katie Archer (Dublin City University), Sorcha Ní Néill (TU Dublin), and Ben Cully (Maynooth University) presented their research. It is inspiring to see such rich and diverse scholarship being carried out across the country.

This year saw the return of the Careers Forum, which featured speakers from a variety of backgrounds. We are grateful to Dr Michael Palmese (Maynooth University), Dr Ioannis Tsioulakis (Queen's University Belfast), Dr Jessica Cawley (Independent), Aoife Daly (Irish National Opera), and Dr Sarah-Jane Gibson (York St John University) for sharing their expertise with us.



Opening slides from the Careers Forum (L-R: Ioannis Tsioulakis, Jessica Cawley, Aoife Daly), SMI/ICTM joint post-graduate conference, DCU, 2022.

Final thanks are due to my co-chair, Colm Kelly (University of Limerick); to Dr John O'Flynn (Dublin City University) and Dr Adrian Scahill (Maynooth University); to the conference committee, session chairs, performers, and the technical support assistants. Events such as these are a collective effort and it is always a pleasure to work with such a stellar team.

Go raibh maith agaibh!

**◆ Hannah Millington
SMI Student Representative
SMI/ICTM-IE Conference Co-Chair**





DUBLIN MUSICOLOGY COLLECTIVE

The Dublin Musicology Collective for Graduate Welfare (DMC) are delighted to celebrate our second anniversary since our founding at the 2020 SMI/ICTM-IE Postgraduate Conference in Limerick. Since then, the world has been turned on its head, yet the emergence of the DMC proved to be serendipitous. Our virtual coffee mornings, workshops, and evening socials brought the graduate and expatriate community together during a time that required us to be physically apart. As 2022 shows promises of safely moving beyond our virtual provenance, we hope that it may be the year that sees an in-person 'relaunch' of the DMC.

In January, we held our first '101' event on the topic of conferencing. Doctoral candidates Anika Babel (UCD), Adam Behan (CU), Hannah Millington (DCU), and Conor Power (MU) discussed their multifarious experiences to share practical advice with those about to present their research for the first time. A transcription of this roundtable is available on our [Zine](#). Through open conversation, our '101' series aims to demystify the daunting or undiscussed aspects of postgraduate life.



We welcome any suggestions for future '101' topics. Indeed, the DMC serves to facilitate any ideas you have that may benefit the graduate community. Similarly, our Zine exists to amplify graduate research, reviews, concerns, and advice in written or multimedia formats. [Submissions are accepted on a rolling basis.](#)

All are warmly welcome to register for our upcoming events via the [DMC website](#). To learn about upcoming events and to keep in touch, follow @DubMusCo on [Twitter](#) and [Instagram](#).

Lastly, we would like to thank the SMI community for their support and encouragement. It is from the SMI's renowned spirit of collegiality that the DMC continues to grow. To this end, we are delighted to invite postgraduate students from all institutions across Ireland to become DMC Representatives and help us spread the word about our events and opportunities. Please send a brief letter of interest to dublinmusicologyco@gmail.com.

◆ Anika Babel



Recent Doctoral Awards in Ireland

- **Dr Bryan A. Whitelaw, *Franz Liszt's Sonata Narratives: Large-Scale Forms at the Weimar Court* (PhD, Queen's University Belfast, 2021).**
- **Dr Kenneth Edge, *Reimagining the Saxophone: Preparing Works by Six Irish Composers for Performance — A First History* (DMusPerf, Royal Irish Academy of Music, 2021).**
- **Dr Karishmeh Felfeli-Crawford, *Music Analysis: Erasure (1985–2020) and Beyond* (PhD, University College Cork, 2021).**
- **Dr Matthew Mazanek, *Implicit Curriculum: Improvisation Pedagogy in Guitar Methods 1760-1860* (DMusPerf, Royal Irish Academy of Music, 2021).**
- **Dr Áine Mulvey, *Song Literature in Ireland: The Influence of the Irish Cultural Revival (1891-1922)* (PhD, Dublin City University, 2022).**
- **Dr Cathal Twomey, *'To Catch the Song': Word-Setting, Creative Collaboration, and the Reader-Listener in Handel's English-Language Works* (PhD, Maynooth University, 2021).**

SMI Music Theses Register

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

SMI PLENARY CONFERENCE (ONLINE) UNIVERSITY COLLEGE CORK 24-26 JUNE 2022

This June University College Cork will host the annual SMI plenary conference. Life in Ireland now seems to be returning swiftly to in-person gatherings; we made the decision, however, to hold our conference online for several reasons. While I understand the want for things to return to normal and share the desire for in-person intellectual connection and exchange, I also accept that pre-pandemic normal did not work for everyone. The pandemic has forced critical conversations on topics including accessibility, stability/precarity, solidarity, care, and climate justice — to name but a few. Perhaps the pandemic is, in Arundhati Roy's words, 'a portal, a gateway between one world and the next.' Inspired by intersectional feminist work like Roy's, I hope to use this opportunity to walk through that portal, ready to imagine — and fight for — the kinds of thinking/feeling/musicking worlds and futures we'd like to build. I do hope you'll join us!

Two new prizes will be awarded at this year's meeting: the inaugural Aloys Fleischmann Prize and the Danijela Kulezic-Wilson Book Prize. The Aloys Fleischmann Prize (see page 6) is named after the composer, musicologist and performer Professor Aloys Fleischmann who was Chair of Music at University College Cork from 1934 to 1980, and who was a leading figure in the development of music in Ireland in the twentieth century. The Danijela Kulezic-Wilson Book Prize (see page 7), inaugurated in January 2022, has been established to recognise outstanding musicological scholarship among members of the Society for Musicology in Ireland.

I am thrilled to share that Shana L. Redmond will keynote our annual conference. Dr Redmond is Professor of English and Comparative Literature at the Center for the Study of Ethnicity & Race, Columbia University. A writer and interdisciplinary scholar of race, culture, and power, Redmond is the author of *Anthem: Social Movements and the Sound of Solidarity in the African Diaspora* (NYU Press, 2014) and *Everything Man: The Form and Function of Paul Robeson* (Duke UP, 2020), which received a 2021 American Book Award from the Before Columbus Foundation with the special citation of the Walter & Lillian Lowenfels Award for Criticism. The book also was named a Best Book of 2020 by National Public Radio (NPR), Choice Magazine Outstanding Academic Title, and finalist for the inaugural book prize of the Association for the Study of African American Life & History. As president-elect of the American Studies Association, Dr Redmond recently authored 'The Roof is on Fire', a powerful call for papers meets manifesto.

Redmond's work as author, scholar, and activist complements the interests of thinkers in the Department of Music at UCC and simultaneously provides an aspirational model for engaged, transnational, interdisciplinary scholarship for all of us. I can't wait to welcome Shana Redmond to our virtual stage for what I am certain will be an exciting and moving conversation.

Embodied Monologues Research Series 2021-22: *Re-Connect*

The emergence of practice-based and performance-led research has generated productive and provocative new forms of understanding in humanities scholarship. A greater emphasis on the performer's body as predicated in contemporary theatre practices has opened new pathways for research only recently applied to solo music performance.

The [Embodied Monologues Research Series 2021-22](#) (*Re-Connect*) celebrates the return to practice and performance after the 2020 hiatus due to the Covid-19 global emergency. The 2021-22 research series explores in particular the way practitioners and artist-researchers reconnect with their embodied practices, in light of new awareness and reflections generated by months of forced distancing from practice spaces, acquaintances, collaborators, audiences. The *Re-Connect* research series also looks at burgeoning conceptions of monologue and solo performance, as matured and altered through isolation, whilst keeping a fresh dialogue among disciplines and practices.

◆ Francesca Placanica

SMI member, radio broadcaster and Indian-Irish musicologist Dr Karishmeh Felfeli-Crawford gave an invited lecture at Bath Spa University (UK) titled 'Then What About Decolonisation?', featuring her recently published article in *Ethnomusicology Forum* dealing with rock band Indian Ocean, and including contributions from Dr Rahul Ram, the band's bassist, and song-writer. Located as part of the music department's 'Intercultural Communication Through Practice', curated by Professor Amanda Bayley, Dr Felfeli-Crawford's lecture provided a thorough theorisation of decolonisation via transcription, and notated voice-leading analysis of Indian Ocean's hit *Kandisa*, on which subject she has also recently published an invited think piece for the Society of Ethnomusicology (US and Canada).

Engaging closely with the culture-bearer Dr Rahul Ram's response to her published analysis, Dr Felfeli-Crawford used her positionality (an India born, Ireland trained musicologist) to provide a fresh perspective on decolonisation debates within music studies, using the recent work of indigenous scholar Dylan Robinson (*Hungry Listening*, 2020) to frame certain aspects of her conclusions. More details on the research seminar series can be found [HERE](#) and Dr Felfeli-Crawford's publication is available via open access [HERE](#).

◆ Karishmeh Felfeli-Crawford

"DIGITAL &
→ FLOWS"
— . . .

POSTDOCTORAL RESEARCH IN IRELAND



Dr Steven Gamble is a fellow of the European Commission's Marie Skłodowska-Curie Actions and author of *How Music Empowers: Listening to Modern Rap and Metal* (Routledge, 2021).

Gamble's current research project, *Digital Flows*, examines internet-based hip hop music and culture.

'[Can't be looking like dial-up, I'm wi-fi](#)', Limerick's Denise Chaila rapped in 'Anseo', a punchline playing on developments in internet technologies to claim her prowess on the mic. Both in and beyond Ireland, where contemporary artists like Chaila are making waves, hip hop is celebrated as a dynamic, popular form of music and culture. Hip hop is now predominantly encountered and experienced on the internet, where it comprises a third of all streamed music. From viral videos of Black Lives Matter activists chanting lyrics to virtual rap concerts hosted in video game platforms, hip hop boasts a major presence across internet platforms, with significant effects on politics, youth culture, social identity, education, and entertainment.

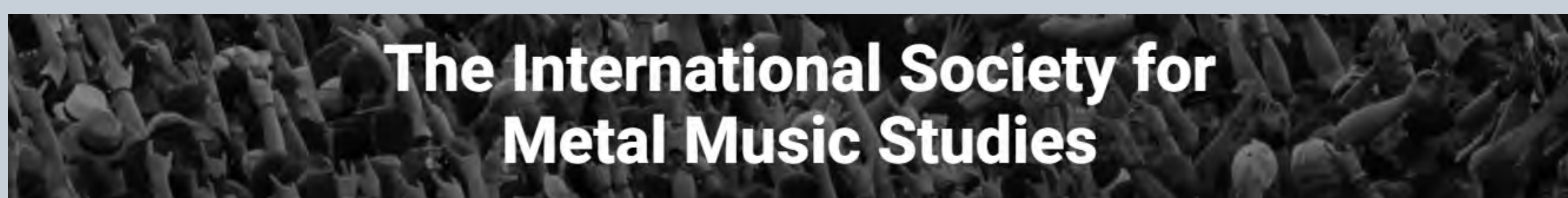
I am currently undertaking a two-year fellowship at University College Cork on this most recent chapter in the life of hip hop, one closely intertwined with the informational flows of the internet. What happens when this vibrant culture developed on the street meets transformative technologies of global reach? I'm writing the findings up for my second monograph, *Digital Flows: Internet-based Hip Hop Music and Culture*, to be published by Oxford University Press in 2023. I've written blogs — on Cardi B and Megan Thee Stallion's 'WAP', on lo-fi hip hop communities on YouTube, on best-selling albums — sharing my research as it progresses, accessible at digitalflo.ws.

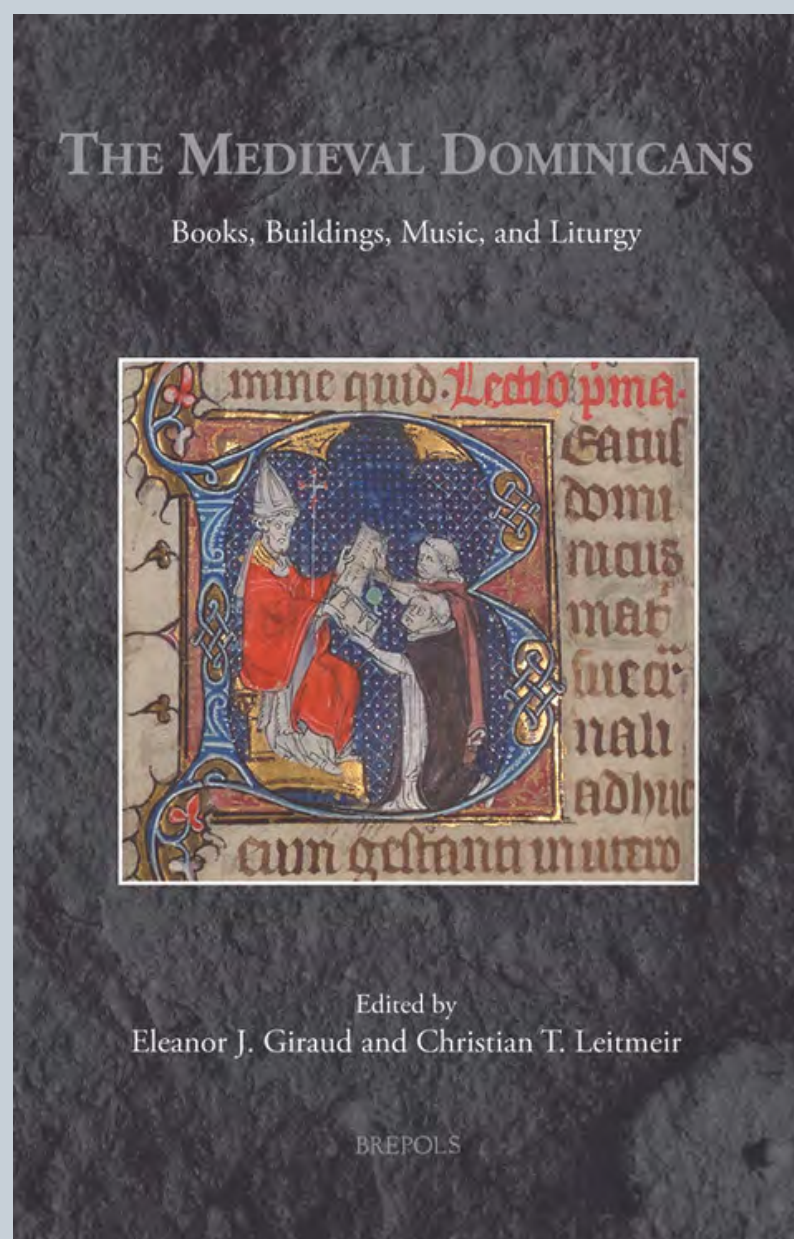
Alongside readings of music and cultural artefacts, and digital ethnography and interviews, I have applied big data analysis tools to social media texts concerning hip hop and its mediation online. At conferences such as *Information Overload? Music Studies in the Age of Abundance* (held at the University of Birmingham last September), I've aimed to open a discussion on the ethics of using internet data – people's Tweets, YouTube comments, and other online commentary — as sources of musical discourse. There is more to consider here than many scholars initially realise, from issues of consent to principles of data security. However, such analysis can be a useful addition to the music scholar's methodological toolkit, and I see it as part of a broader expansion of approaches to studying music beyond the strictly textual and anthropological.

My project here is funded by the European Commission Marie Skłodowska-Curie Actions, recognising international excellence in research to complete the fellowship in residence at University College Cork. Moving (not far!) from the UK to Ireland has involved little transcultural adjustment, of course. Still, it has been interesting to encounter a more traditional research culture based on independent investigation. It is exciting to see SMI open to more collaborative projects, such as this newsletter and the forthcoming plenary conference. Along with my co-organisers Raquel Campos Valverde and Jason Ng, I am hoping to facilitate a similarly communal environment at our free online conference on 20th–21st May, [Internet Musicking: Popular Music and Online Cultures](#). We won't be gathering in Cork as originally planned, but hope to see you online!



When I'm not working on Digital Flows and related research, I can be found online as the webmaster of the [Equality, Diversity and Inclusion in Music Studies Network](#) and the [International Society for Metal Music Studies](#). I'd be delighted to make more links between these initiatives and music scholars in Ireland, or to hear from anyone interested in my work. For the best connection, let's follow Denise Chaila's wisdom to leave the dial-up behind – and meet using wi-fi.





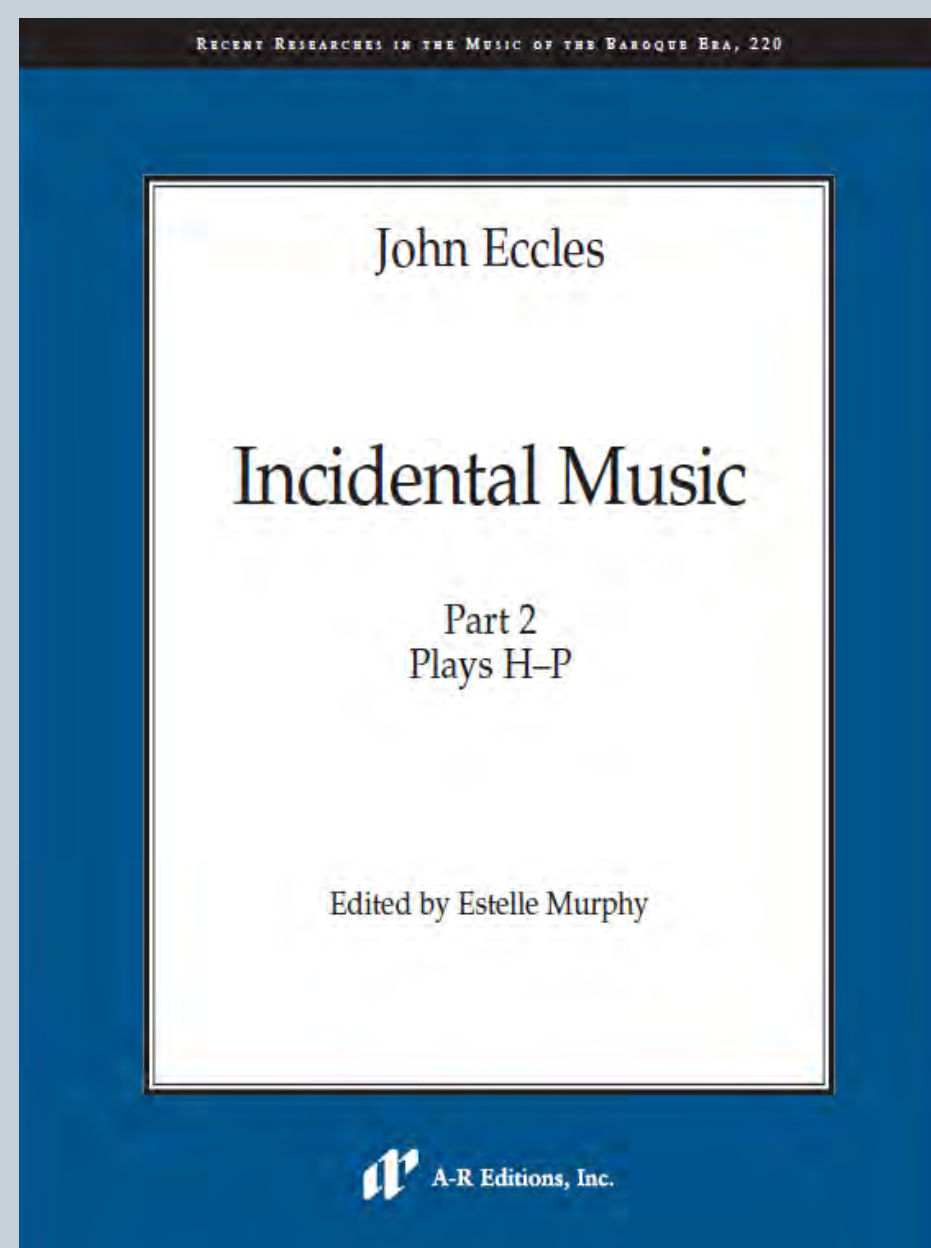
[The Medieval Dominicans: Buildings, Music, and Liturgy](#), edited by Dr Eleanor Giraud (University of Limerick) and Prof Christian Leitmeir (University of Oxford) was published by Brepols in December 2021 as part of their Medieval Monastic Series.

This international and interdisciplinary collection discusses a wide range of aspects relating to the material and devotional culture of the Dominican Order across medieval Europe.

Dr Estelle Murphy's critical edition of John Eccles's incidental music has been published by A-R Editions (2021). It has been nominated for the American Musicological Society Claude V. Palisca Award.

John Eccles's active theatrical career spanned a period of about sixteen years, though he continued to compose occasionally for the theater after his semi-retirement in 1707. During his career he wrote incidental music for more than seventy plays, writing songs that fit perfectly within their dramatic contexts and that offered carefully tailored vehicles for his singers' talents while remaining highly accessible in tone.

This edition includes music composed by Eccles for plays beginning with the letters H-P. These plays were fundamentally collaborative ventures, and multiple composers often supplied the music; thus, this edition includes all the known songs and instrumental items for each play. Plot summaries of the plays are given along with relevant dialogue cues, and the songs are given in the order in which they appear in the drama (when known).



Dr Laura Watson, Associate Professor of Music, Maynooth University has published a new article. 'Born to Run: The Transmedia Evolution of the Bruce Springsteen Memoir from Book to Stage and Screen' is now available in the peer-reviewed journal *Popular Music and Society*.

This article explores how the genre of rock memoir took a new cultural and commercial turn with the publication of Springsteen's book *Born to Run* (2016). It traces how the book became the foundation for a transmedia project that unfolded across several platforms (including the Broadway stage and Netflix) over the course of two years (2016–2018). This transmedia project worked to construct the twenty-first-century Springsteen as an artist and commentator whose work lies at the intersections of rock, popular literature, scripted theatre, and the screen.

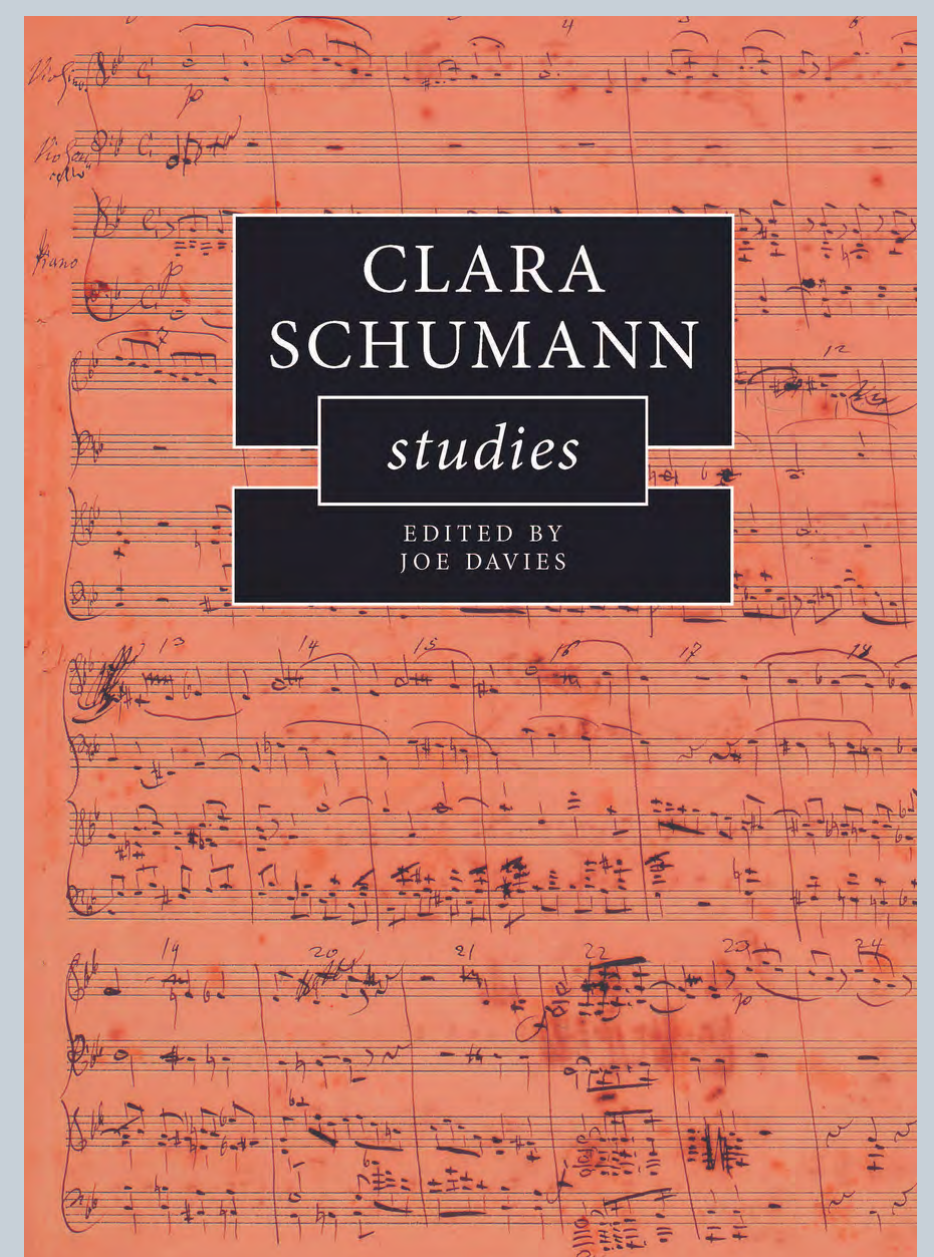
Since the 1980s, when she re-emerged from the peripheries into a more central position in music studies, Clara Schumann (1819–1896) has exerted an enduring fascination over the scholarly and popular imagination. Revisionist biographies, the uncovering of primary sources (diaries, letters, memorabilia), and filmic and literary depictions of Schumann have all brought into sharper focus the details and reception of her life while simultaneously drawing attention to how much there is still to learn about her creativity.

Clara Schumann Studies, edited by Joe Davies (Cambridge: Cambridge University Press, 2021), is the first in the Cambridge Composer Studies series to address a woman composer. This book brings

together a team of leading scholars to reappraise Clara Schumann in three particular respects: first, by delving deeper into her social and musical contexts; secondly, by offering fresh analytical perspectives on her songs and instrumental music; and thirdly, by reconsidering her legacy as a pianist and teacher. In doing so, the book contributes to a holistic and gender-aware understanding of Clara Schumann's creativity vis-à-vis the cultural climate of her time.

Joe Davies writes that 'it has been an honour to work on this book with scholars from across Europe, Canada, the UK, and the USA. I look forward to continuing the conversations about Clara Schumann's life and art that the essays have set in motion and hope that the material will offer new ways of thinking about women in music more generally.'

The book was launched on 1 March 2022 by guest speakers Sarah Fritz, Valerie Woodring Goertzen, and Nina Scolnik, together with a performance by Lorna Griffitt. [Further information here.](#)





Cambridge University Press have recently published the much anticipated Liszt volume of their 'In Context' series, edited by Dr Joanne Cormac with a chapter written by Dr Bryan A. Whitelaw.

- Doherty, Seán, '[Melodic Structures in the Double Jigs of O'Neill's The Dance Music of Ireland: 1001 Gems \(1907\)](#)', *Journal for the Society for Musicology in Ireland* 17 (2022).
- Klein, Axel, 'Swan Hennessy: Eine Suche nach der verlorenen Zeit', *Piano News* 26/1 (2022): 24–28.
- Klein, Axel, 'Ireland' and 'Stanford, Charles Villiers', in *Lexikon des Orchesters*, ed. by Frank Heidlberger, Gesine Schröder, and Christoph Wunsch (Lilienthal: Laaber-Verlag, 2021).
- Klein, Axel, "'L'indépendance n'est pas le meilleur chemin vers la gloire". Une rétrospective de Swan Hennessy', *Euterpe* 36 (2021): 8–16.
- Sexton, Ian, '[Archaism, Antiphony and the Music of the Book of Common Prayer: A Mythical Amalgam](#)', *Journal for the Society for Musicology in Ireland* 17 (2022).

New critical edition of works by J.S. Bach for lever harp: [The O'Farrell Collection Vol. 4 - Music by J.S. Bach](#) is Anne-Marie O'Farrell's latest publication of groundbreaking transcriptions for lever harp issued by UK publisher, 80 Days Publishing. It contains repertoire drawn from Book 1 of *Das Wohltemperirte Clavier*, the Italian Concerto, keyboard Partita no. 1 and Cello Suites nos. 1 and 4. This book sets a new benchmark for lever harp transcriptions, and features lever charts on each page for ease of rehearsal, groundbreaking notational detail of damping and lever changes, background and performance notes for each piece, guides on ornamentation, and a list of further sources.

The O'Farrell Collection
Vol. 4
music by J.S. Bach



transcribed for lever harp
by Anne-Marie O'Farrell



JSMI

Journal of the
Society for Musicology in Ireland

JSMI are delighted to announce that Helen Lawlor (TU Dublin) will be taking over the position of Executive Editor of the JSMI.

the
**MUSICOLOGY
REVIEW**

issue ten

Issue ten of [The Musicology Review](#) is freely available to view and download from the University College Dublin School of Music website. A hard copy can also be purchased at that link. Inaugurated in 2004, *The Musicology Review* seeks to promote the research of undergraduate and postgraduate students. This edition features a foreword by Professor Harry White — the journal's avuncular founder and the dedicatee of issue ten. The editors, doctoral candidates Anika Babel, Fiona Baldwin, and Eoghan Corrigan, oversaw the journal's reprise after five tacet years. Supporting their endeavours was Dr Ciarán Crilly, whose generosity helped sustain the rich legacy of *The Musicology Review*.

Professor Lorraine Byrne Bodley launched the journal; celebrating the achievements of each contributor with her renowned eloquence and solicitous kindness. The launch, though restricted to the virtual realm, was well attended by the broader musicological community on 25 November 2021. To stay abreast of future editions and calls for papers, follow *The Musicology Review* on [Facebook](#) and [Twitter](#).

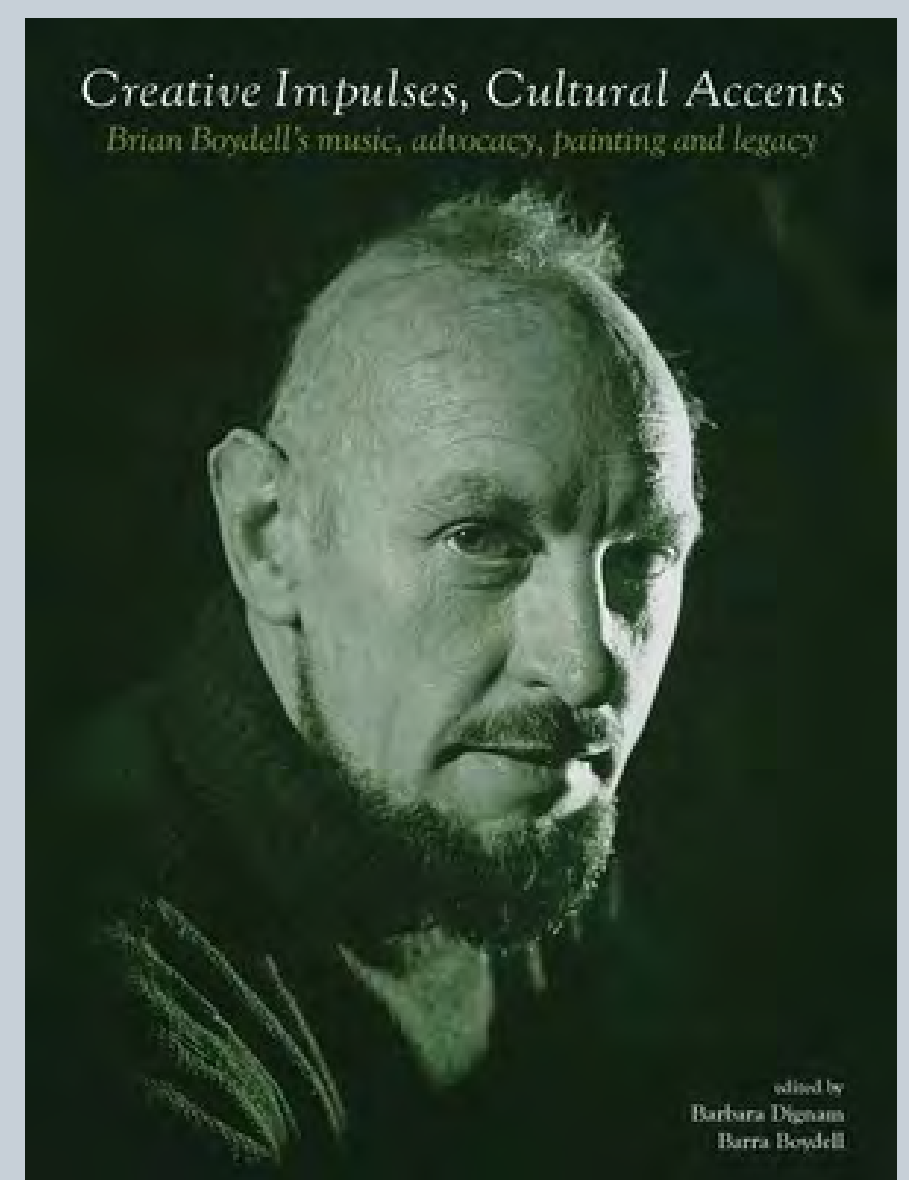
 Anika Babel

A towering figure in the musical and cultural fabric of modern Ireland, Brian Boydell (1917–2000) was one of the country's leading twentieth-century composers. He was also an outspoken agitator and positive disruptor for the enrichment and expansion of music and cultural identity in Ireland. *Creative Impulses, Cultural Accents: Brian Boydell's Music, Advocacy, Painting and Legacy*, edited by Dr Barbara Dignam and Professor Barra Boydell is a collection of 15 essays that provides fresh perspectives on his diverse contributions and is a welcome addition to the growing body of scholarship on Boydell's legacy.

The wide range of contributors to the book parallels the breath of connection that Boydell continues to engender in generations of scholars and fellow enthusiasts. Essays consider his music, from his earliest works to his orchestral music and his pioneering compositions for Irish and concert harp; others focus on his dynamic contributions including his musicology, his decisive involvement as a founding member of the Music Association of Ireland, his transformational professorship at Trinity College Dublin, and his illuminating

radio broadcasting. Boydell's lesser known early career as a painter who exhibited in the 1940s and his extensive collection of private papers now in Trinity College Library are also explored. Above all else, this volume celebrates an entirely fascinating figure who contributed immensely to the cultural evolution of a modern nation.

The book was launched by Professor Harry White on 3rd March 2022 at the Irish Georgian Society (see launch overleaf) and featured a performance of Boydell's harp music by Professor Clíona Doris. Please see [the contents page](#) for a list of contributors and chapter titles.



Brian Boydell, 1960. TCD MS 11128/5/1/6.
Courtesy of The Board of Trinity College Dublin.

[UCD Press Page](#)



L-R: Harry White, Barbara Dignam, & Barra Boydell

BOOK LAUNCH REVIEW - 3 March 2022

Creative Impulses, Cultural Accents: Brian Boydell's Music, Advocacy, Painting and Legacy

Edited by Barbara Dignam and Barra Boydell
(Dublin: UCD Press, 2021)

It seems fitting that *Creative Impulses, Cultural Accents: Brian Boydell's Music, Advocacy, Painting and Legacy*, edited by Dr Barbara Dignam and Professor Barra Boydell, was officially launched on World Book Day. Colleagues and friends came together in the sumptuous City Assembly House — once home to the Dublin Municipal School of Music — where the launch was generously hosted by UCD Press in the Knight of Glynn Room at the Irish Georgian Society.

The evening began with a rendition of Brian Boydell's 'A Dream of Ballyfarnon' from *A Pack of Fancies for a Travelling Harper* (1970) for solo harp, wonderfully performed by Professor Clíona Doris. Editors Barra Boydell, who tuned in from Australia, and Barbara Dignam offered words of welcome and thanks to all those gathered. The volume was then officially launched by Professor Harry White, who spoke about the book and the contributions of the individual authors in greater detail.

Essays were contributed by many members of the SMI and others working directly in the arts and cultural sector: Joseph J. Ryan (CEO, Technological Higher Education Association (THEA)), Axel Klein, Shauna Louise Caffrey, Laura Anderson, Aylish E. Kerrigan, Philip Graydon, Clíona Doris, Mary Louise O'Donnell, Kerry Houston, Ita Beausang, Teresa O'Donnell, Barbara Dignam, Peter Murray (former Director of the Crawford Art Gallery), Ellen O'Flaherty (Manuscripts & Archives Research Library, TCD), and Niall Doyle (Head of Music & Opera, The Arts Council).

The event was well attended by members of the musicological community, as well as family and friends of those involved with the volume, including members of the Boydell family. As this was the first in-person book launch since the outbreak of the pandemic, the atmosphere was one of especial warmth and celebration. It was heartening to see reunions unfold, imbuing the event with a sense of renewal and the promise of more good things to come.

PICTURES FROM THE BOYDELL BOOK LAUNCH - 3 March 2022



Cliona Doris & Aylish E. Kerrigan



Ita Beausang & Shauna Louise Caffrey



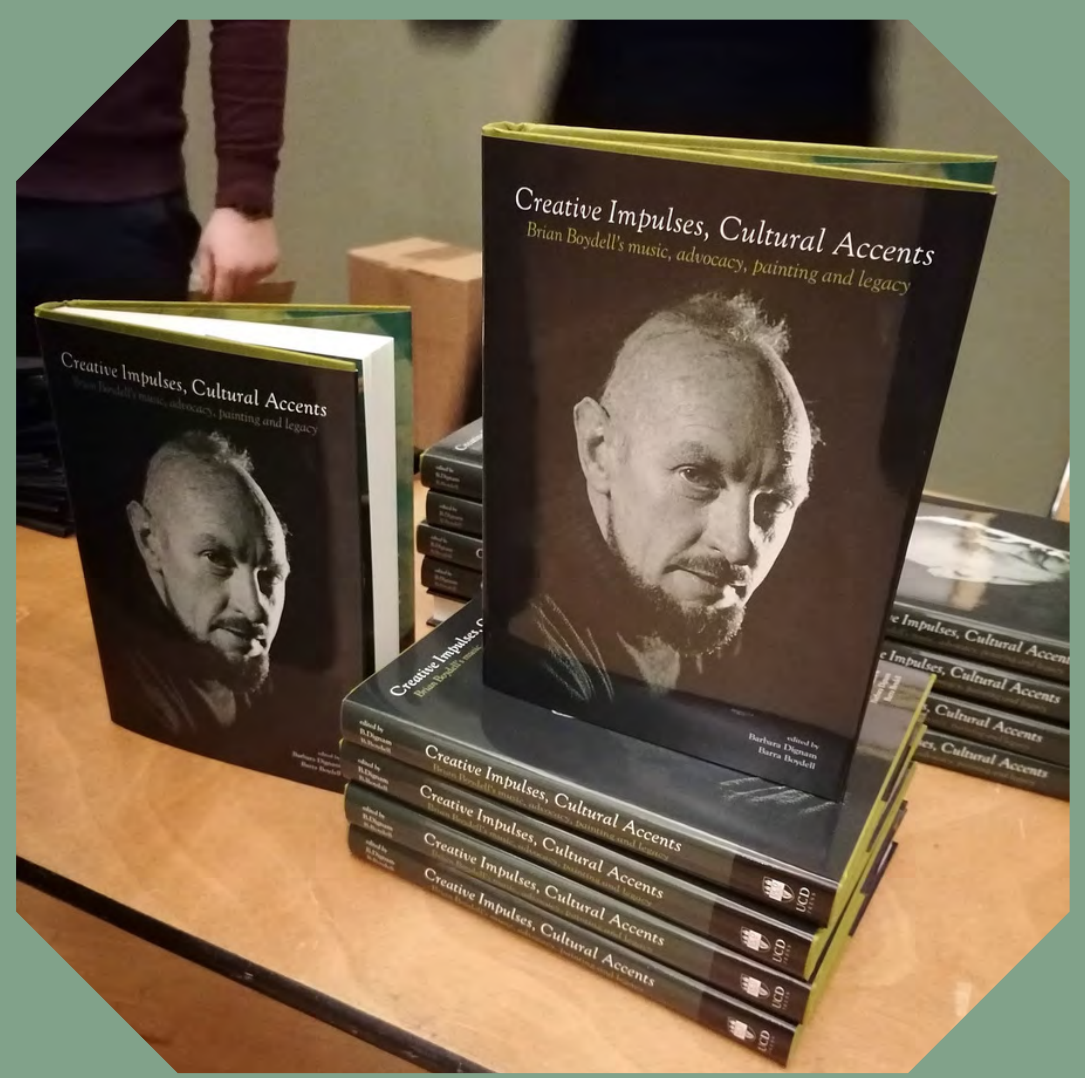
Clare Wilson, Róisín Blunnie & Denise Neary



Philip Graydon & Kerry Houston



Cliona Doris performing 'A Dream of Ballyfarnon' from Boydell, *A Pack of Fancies for a Travelling Harper*, 1970.





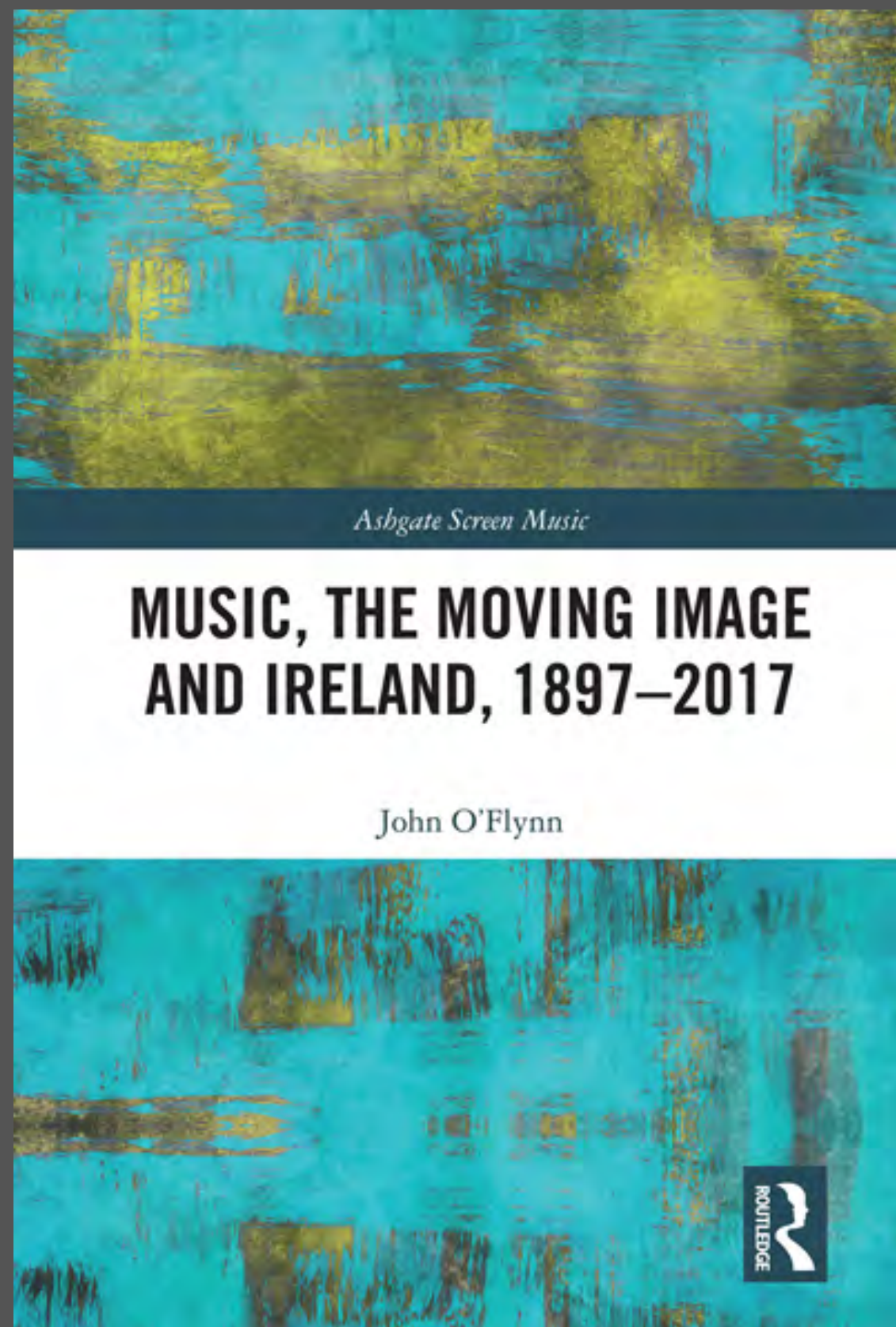
THE SCHOOL OF THEOLOGY, PHILOSOPHY, AND MUSIC
DUBLIN CITY UNIVERSITY
CORDIALLY INVITES YOU TO THE LAUNCH OF

Music, the Moving Image and Ireland, 1897-2017
(Routledge, 2022)
by John O'Flynn

Thursday 31st March 2022
6.15 - 8.00 PM

Seamus Heaney Lecture Theatre
Cregan Library
Dublin City University
St. Patrick's Campus
Drumcondra Road
Dublin 9

Guest Speaker
Professor Christopher Morris
Maynooth University



**The launch will be followed by a screening of selected film/music clips
and a wine reception**

*** Please note, in line with University guidelines, *
face coverings are required on all DCU premises**

**Parking available on DCU St Patrick's Campus
(free parking on spaces marked for staff and students after 5pm)
Buses to DCU St Patrick's Campus (Cregan Library stop) 1, 11, 13, 16, 33, 41, 41B, 41C, 44**

The selection of Kurt Weill Songs on this CD is divided into songs from German Theater Works in collaboration with Bertolt Brecht and songs from the Broadway Stage during Kurt Weill's time in New York. The program follows the order of a concert recital.

Kurt Weill is one of the most unusual composers in the history of German and American theatre music. Born in 1900 in Dessau, he was the son of a Jewish Cantor and possessed a multitude of talents to include composer, organist, tutor in music theory, critic, and promoter of dramatic works and concerts. He studied composition with Humperdinck and Busoni, and was recognized as an established composer by the age of 25. His collaboration with Bertolt Brecht created a new form of music theatre, full of provocative ambiguities and biting social commentary.



AYLISH KERRIGAN SINGS KURT WEILL

Prof. Dr. Aylish E. Kerrigan, mezzo-soprano, was born in San Francisco of Irish parents and studied with the renowned vocal pedagogue, Professor John de Merchant, receiving a Bachelor of Arts in Music and a Master's Degree in Vocal Performance from the University of Oregon. She continued studies at the Hochschule für Musik and darstellende Kunst in Stuttgart, receiving a soloist diploma in Opera and German Lieder. She is recognized as one of the foremost interpreters of Irish vocal music, documented in her first performances, recordings and extensive collection of Irish traditional songs, arranged for her by acclaimed Irish composers. She has toured with concerts of the vocal music of Charles Ives and Henry Cowell in Germany, Ireland, Spain and China.



Performance
Research
Ireland

PERFORM LIVE was the first festival-conference of Music Performance Research, presented in association with the National Concert Hall, and with support from the SMI and other partners.

Performances took place in the Kevin Barry Room, National Concert Hall, 24-27 March 2022.

Each day featured Irish and international artists performing and discussing their work in a wide range of genres.

Guest keynotes were delivered and performed by Dr Anu Vehviläinen, Sibelius Academy, Helsinki, Finland and Professor David Horne, director of the HARP Hub, Royal Northern College of Music, Manchester, UK.

PERFORM LIVE was directed by pianist and performance researcher, Professor Una Hunt, and supported by Performance Research Ireland and Research at TU Dublin with funding from the Irish Research Council's New Foundations scheme.

More information can be found on this [Facebook page](#).

Music
Library

20
22



Dublin Central Library, in association with the SMI, will present a series of public music talks and lecture-recitals at the Music Library, ILAC Centre, Dublin 1. The series will begin in April 2022.

More information
[HERE](#)



Comhairle Cathrach
Bhaile Átha Cliath
Dublin City Council

Leabharlanna
Libraries



Hormoz Farhat (1928-2021)

A Personal Remembrance by Harry White



Professor Hormoz Farhat, who died on the 16 August 2021 at the great age of 93, was a well-beloved and distinguished member of the Irish community of musicians, composers and scholars. He was also an erstwhile member of the SMI, and an exceptionally benign, considerate and thoughtful presence at recitals, concerts, scholarly meetings and book launches from his appointment to the Chair of Music at Trinity College Dublin in 1982 until late in 2019, when serious illness forced him to withdraw from the musical environment he had graced for almost forty years. Indeed, prior to his arrival in Dublin, he had occupied a senior research fellowship at Queen's University Belfast, where he came in 1979 at the invitation of the late Professor John Blacking, following the turbulence and mortal danger in which he found himself during the Iranian Revolution. He had occupied the Chair of Music at the University of Tehran from 1970-78, and was Vice-Chancellor of Farabi University from 1975-77. As a composer, university professor and administrator, Farhat spent his formative years in the United States, where he received his BA in Music from the University of California at Los Angeles (UCLA), his MA in Composition from Mills College, and his PhD in Ethnomusicology, also from UCLA. His teachers in composition included Darius Milhaud, Lukas Foss and Roy Harris. Farhat spent almost ten years as a university teacher in the US, including five years (1964-69) as an Associate Professor of Music at UCLA, after which he returned to his native country.

His remarkable career thus spanned three continents and over seventy years as a student, professor and professor emeritus of music. This astonishing achievement was perhaps belied by Farhat's innate modesty (not to say reticence): he was the least self-advertising of men. But those of us fortunate enough to enjoy his friendship gradually became aware of an immense trove of experience, intellectual acumen and sheer depth of musical thought which lay beneath the smooth and urbane surface of his outward demeanour. Although many will recall his exceptional courtesy and considerateness - these qualities were, in his case, a genial force of nature - such features of his personality should not be allowed to eclipse the passionate and supremely intelligent condition of his lifelong engagement with music, both as an artist and as a scholar. And even if some of his later recollections seemed rueful and tinged with a degree of melancholy (given that he was abruptly forced into exile in his mid-fifties), his animated and deeply-informed opinions concerning Europe, Persia (his preferred name for the country of his birth) and the history of the Middle East left one in no doubt as to where his convictions lay.

I first met Hormoz Farhat in 1984, when I became his doctoral student at TCD. While a graduate student at the University of Toronto a little over two years earlier, I had been told that an 'Iranian ethnomusicologist' had been appointed to the Chair at Trinity. For a number of reasons I found this somewhat surprising, but in any case my initial encounter with Hormoz immediately dispelled the images summoned by that description. This strikingly handsome and elegantly groomed man seemed to me more like an old-world (and thoroughly westernised) Persian diplomat than an Iranian musicologist, an impression gently underlined by his formal demeanour in conversation. But I also remember that after we shook hands and he asked me to sit down, he filled a pipe with tobacco from a leather-bound jar, and having lit it, sent large, blue clouds of smoke into the air as we talked. I was also an ardent pipe-smoker, and thus encouraged, placed my own pipe on the desk between us. 'You too?', he said, his wonderful eyebrows lifting in mild surprise (a characteristic gesture which I came to love), as he pushed the tobacco jar gently towards me. I filled my pipe in turn, and we both sat there, puffing away in perfect contentment as the interview proceeded. This was to be the characteristic mode in which our subsequent meetings began. (Bear in mind that this was almost forty years ago).

Hormoz was the mildest, most unruffled and most persuasively attentive supervisor I could have wished for. After the frenetic pace of my Toronto years, the deliberated, leisurely tempo of our meetings (*andante tranquillo*) was a balm. And despite our formal beginnings ('Professor Farhat' and 'Mr White' were the order of the day), we very rapidly became friends. Not long after I became his student, I met his wife Maria Baghramian (she was then a PhD candidate in Trinity, and for many years since has been a distinguished Professor of Philosophy at UCD), and this, too, deepened our friendship.

Following the completion of my studies in 1986, Hormoz not only remained a dear friend, but also a cherished mentor. He encouraged me at every turn in the enterprise of consolidating musicology as an academic discipline in Ireland, and with characteristic generosity contributed a chapter to the first volume of *Irish Musical Studies* (1990). When Patrick Devine and I organized the first international musicological conference in Ireland (1995), with Joseph Kerman as keynote speaker, Hormoz was there to greet Kerman as an old friend and former colleague. And when the SMI itself came into being (2003), it was not without my having consulted Hormoz on the ambitious prospect of forming a learned society devoted to the discipline of musicology across the island. On all such occasions, his counsel was as valuable as it was modestly and perceptively formulated. I can also clearly recall his sudden smile and the lustrous merriment in his pool-dark eyes as he steered me past difficulties I would otherwise have foundered upon. Had he not been a composer and university professor, he would indeed have made a wonderful career as a diplomat.

I have already alluded to a certain, solitary tristesse in Hormoz, despite the serene happiness of his family life in Ireland. He was deeply grieved by John Blacking's untimely death, and I always felt that despite the kindness with which he was received in this country, the impact of so many upheavals in his professional and personal life weighed more heavily upon him as the years advanced. Nevertheless, my abiding memory of this wonderfully wise and compassionate man shall always be of his gentle composure, ineffable kindness and wistfully shrewd sense of humour. May he rest in peace.



Dr John O'Flynn
President



Dr Ciarán Crilly - Honorary
Membership Secretary



Dr Barbara Dignam



Dr Damian Evans



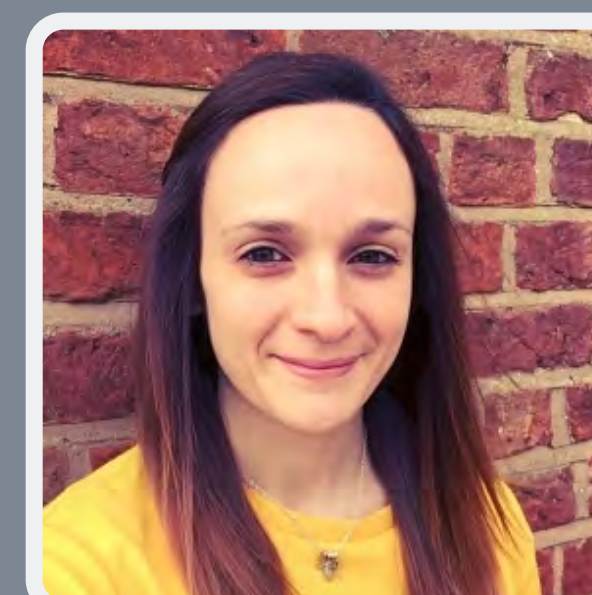
Dr Kerry Houston



Dr Wolfgang Marx
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Dr Maria McHale



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Professor Denise Neary



Dr Aidan Thomson



Dr Laura Watson
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Dr Bryan Whitelaw

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SMI

society for musicology in ireland
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Thank you kindly to all our contributors.

With special thanks to the President, Past President, Dr Barbara Dignam, Dr Paul Everett, Dr Wolfgang Marx, Ms Hannah Millington, Dr Simon Trezise, and Professor Harry White for their advice and assistance in preparing this issue of the newsletter.

The editor now warmly welcomes contributions for the Autumn issue. The biannual Newsletter intends to capture the activity of SMI members by providing information and reviews of recent and upcoming events. Items include, but are not limited to, the following:

- **Recent/forthcoming events (conferences, book launches, etc.)**
- **Practice-based research (lecture recitals, performances, podcasts, etc.)**
- **Recent publications**
- **Recent/active postdoctoral research projects**
- **Reviews/previews (publications, seminar series, conferences, etc.)**
- **Other (remembrances, awards, public engagement projects etc.)**

We wish to have as many members as possible represented in the Newsletter. If there is an area of potential interest for SMI members that you would like to see included, please get in touch, and we will try to accommodate it.

Please submit items for consideration in the Autumn newsletter to this [Google form](#) or email newsletter@musicologyireland.com before 1 August 2022.

Many thanks in advance

Blaithin Duggan

Editor

SMI Newsletter 2022

SMI society for musicology in ireland
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