

SMI Newsletter: Issue 6, Autumn-Winter, 2022

[President's Message](#)

Dear Fellow SMI Members,

It is my pleasure once again to write a welcome note for our newsletter, the sixth issue thus far, and the second under the excellent editorship of Bláithín Duggan. It is difficult to believe that six months have already passed since the last instalment of SMI news, but wonderful to reflect on how that period has witnessed a gradual return to numerous in-person activities, while many of us continue to find dynamic ways of connecting online. Our primary event over this period was of course the annual plenary conference in 2022, that was hosted by UCC and chaired by Emily Gale. Emily's report in this issue sums up some of the core highlights, including Professor Shana Redmond's thought-provoking address that considered how individuals' lived soundtracks can provide powerful counter-narratives to discourses of mortality statistics and victimhood in the wake of racialised state violence. Another stand out moment between the many fine sessions and panels was the reception marking the inaugural Fleischmann and Kulezic-Wilson prizes. These were generously hosted by UCC Music

Department, and are reported on respectively by Wolfgang Marx and Maria McHale. There have of course been numerous other activities and achievements of note over the past six months, including newly awarded PhDs, many recent publications, various seminar and lecture series, media presentations and other activities organised by and/or undertaken by our members.

2023 will be a milestone year for SMI, marking the 20th year since its establishment in 2003. The first major event will be the joint annual postgraduate conference of SMI/ICTM-IE, taking place from 20-21 January. Given Harry White's central role in establishing the Society, it is fitting that the 2023 postgraduate conference will be hosted by UCD. The Harry White Doctoral prize — named in honour of SMI's inaugural President and Chair of Music at UCD— will be awarded during the conference. I'm also delighted to report that preparations are underway for a special symposium to celebrate SMI at 20 in March 2023 (see upcoming events below), with other activities also planned for later in the year. Before all of that, we can look forward to the presentation of the 2022 IRC-Harrison medal to Dr Ita Beausang at a special event hosted by TU Dublin on 22 November.

I would like to end this note by thanking all contributors for giving of their time and updating us on many of the diverse activities carried out by SMI members over the past six months, and to note especially the work undertaken by Bláithín in producing yet another engaging and beautifully presented newsletter issue.

- John O'Flynn



1 - SMI Council Meeting, UCC, June 2022

Awards: Aloys Fleischmann Prize

The biennial Aloys Fleischmann Prize, named after the composer, musicologist, and performer Aloys Fleischmann (Professor of Music at University College Cork, 1934-1980), was established by SMI and the Department of Music at University College Cork. The award was inaugurated to recognise outstanding practice-based scholarship. The prize of €500 (co-funded by SMI and UCC's Department of Music) is awarded to 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.

We warmly thank the inaugural jury that comprised:

- Mieko Kanno (Sibelius Academy, Helsinki)
- Mel Mercier (Irish World Academy of Music and Dance, University of Limerick)

- Gráinne Mulvey (TU Dublin Conservatory of Music and Drama)
- Neal Peres da Costa (Sydney Conservatorium of Music, University of Sydney).

The inaugural Prize was awarded to Diane Daly for her PhD dissertation 'Unearthing the artist: An arts practice research investigation into the impact of Dalcroze Eurhythmics on the practice of a classically trained professional violinist'. Daly's thesis was supervised by Helen Phelan, Jane Southcott and Mícheál Ó Súilleabháin at the Irish World Academy of Music and Dance.

The Prize was awarded on 25 July in the presence of two of Aloys Fleischmann's daughters, Anne and Maeve, and his son, Alan. This took place in the Fleischmann Room at UCC's Department of Music during the SMI Annual Plenary Conference, and was introduced by Head of Department Dr Jeffrey Weeter.

- Wolfgang Marx



2 - *Painting of Aloys Fleischmann, UCC*



3 - John O'Flynn, Alan Fleischmann, Anne Fleischmann, Diane Daly, Maeve Fleischmann, Jeffrey Weeter



4 - Jeffrey Weeter, Wolfgang Marx, Diane Daly, John O'Flynn

Danijela Kulezic-Wilson Book Prize

It was wonderful to gather in the Fleischmann room of the Music Department, University College Cork at the Society's plenary conference to award two inaugural prizes: the Aloys Fleischmann Prize and the Danijela Kulezic-Wilson Book Prize.

The panel of judges for the Danijela Kulezic-Wilson Book Prize, Méabh Ní Fhuartháin, Sarah McCleave and Eric Saylor, awarded the prize to Joanna K. Love for *Soda Goes Pop: Pepsi-Cola Advertising and Popular Music* (University of Michigan Press, 2019), describing it as 'an excellent book which adds significantly to the established body of work on music and advertising'. The panel also awarded an Honorary Mention to Nicole Grimes for *Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture* (Cambridge University Press, 2019) noting that it is 'a disciplined and imaginative piece of scholarship'.

The awards were introduced by SMI President, John O'Flynn, who described Danijela Kulezic-Wilson as an 'inspiring and wonderful scholar'. He observed that both books resonated with Danijela's scholarship: *Soda Goes Pop* for its 'intersection of music, culture, media and politics' and *Brahms's Elegies* for its 'deep reflections on aesthetics and humanity'. Joanna and Nicole joined the event remotely and committee chair, Maria McHale, gave the citations and presented the certificates to them virtually. In her acceptance speech, Joanna said she felt 'deeply humbled' to receive the prize, not least for the fact that Danijela had offered to read the manuscript and encouraged its publication. She added that the book could be regarded 'in some small way, as a testament to Danijela's legacy'. Present at the awards ceremony, in addition to SMI Council members, students and staff of UCC and invited guests, was Danijela's son, Adam Kulezic-Wilson. The awardees were toasted at a wine reception generously sponsored by CIPHER, a UCC-based ERC project led by J. Griffith Rollefson.

The committee and SMI Council are grateful to UCC, and to conference chair, Emily Gale, for hosting the ceremony—a celebration of scholarship and the life of a distinguished UCC colleague and SMI member that was both moving and inspiring.

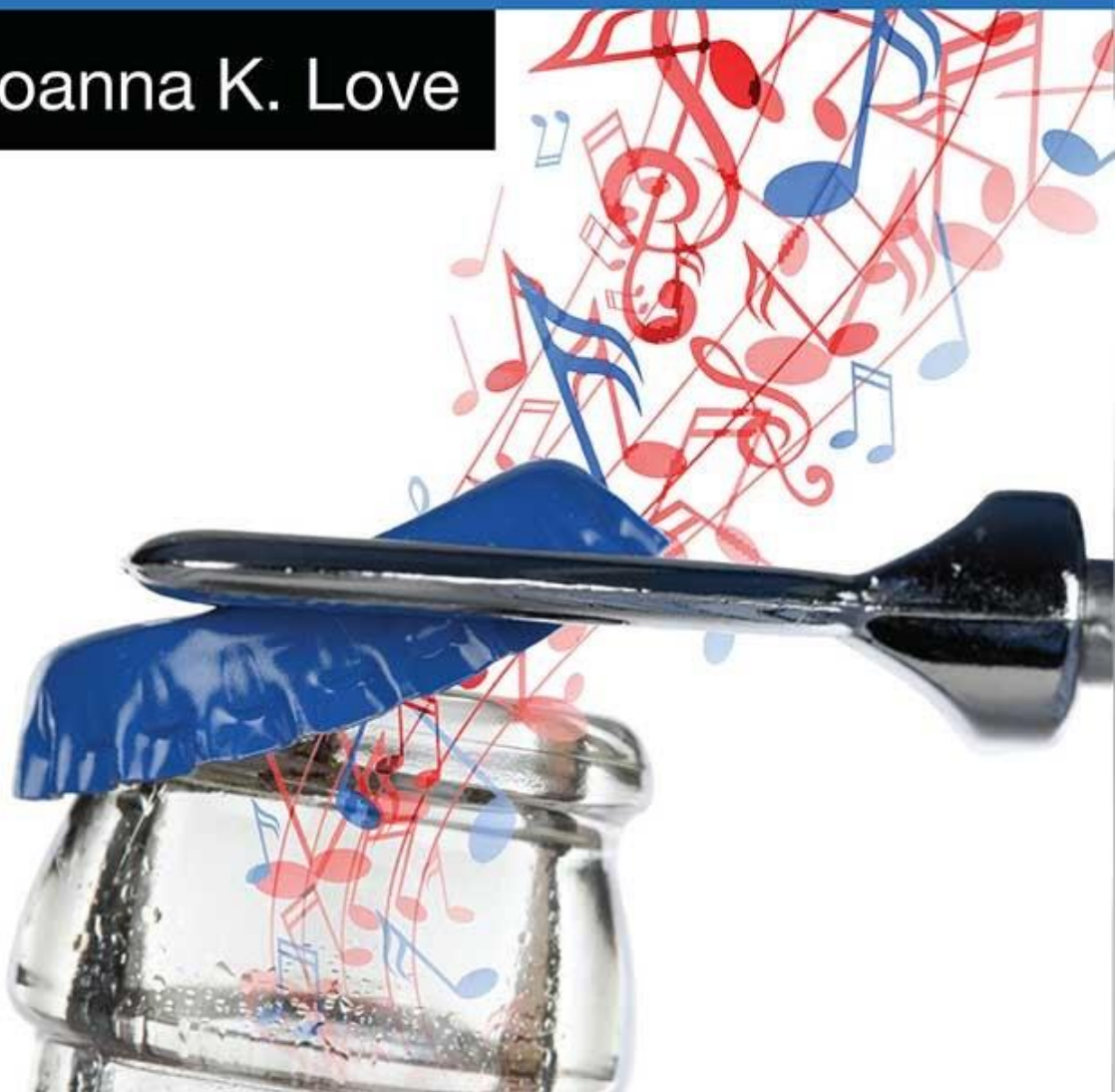
- Maria McHale



Soda Goes Pop

Pepsi-Cola
Advertising
and
Popular Music

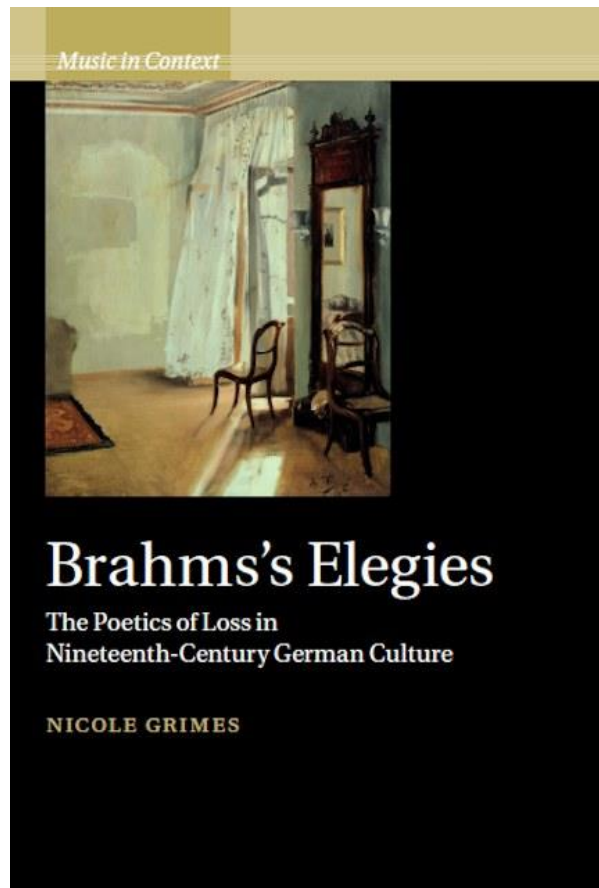
Joanna K. Love



6 - Joanna K. Love, *Soda Goes Pop: Pepsi-Cola Advertising and Popular Music* (University of Michigan Press, 2019).



7 - John O'Flynn and Adam Kulezic-Wilson



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

Harry White Doctoral Prize

The Harry White Doctoral Prize was inaugurated in 2020 as a tribute to Professor Harry White's work in founding the Society for Musicology in Ireland (SMI), his extraordinary service as its inaugural President (2003–2006), and as council member in subsequent years to 2021. Harry White is Professor of Music at University College Dublin and a Fellow of the Royal Irish Academy of Music. He is General Editor (with Gerard Gillen) of *Irish Musical Studies* and recent publications include *The Encyclopaedia of Music in Ireland* (UCD Press, 2013; edited with Barra Boydell), *A Musical Offering: Essays in Honour of Gerard Gillen* (Four Courts Press, 2018; edited with Kerry Houston) and *The Musical Discourse of Servitude* (Oxford University Press, 2020). Professor White was elected to the Royal Irish Academy in 2006, the Academy of Europe in 2015 and the Croatian Academy of Sciences and Arts in 2018.

The prize is 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 is selected by a prize committee and submitted to SMI Council for award at the annual SMI 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 SMI Alison Dunlop Graduate Prize. The 2022 winner will be announced at the forthcoming SMI/ICTM Postgraduate conference hosted by UCD in January 2023.

Awardees to date:

- 2020 Bláithín Duggan for her thesis 'Paralanguage and The Beatles' (Trinity College Dublin, supervisor Dr Simon Trezise). Honorable Mention: Nicol ás Puyane 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 Prof. Lorraine Byrne Bodley).



9 - Harry White, Professor of Music, University College Dublin

Harrison Medal

SMI Council recently awarded the Irish Research Council Harrison Medal 2022 to Dr Ita Beausang in recognition of her outstanding contribution to contextual studies of music in Ireland, from the late-eighteenth to the mid-twentieth century.

SMI members are warmly invited to the presentation of the IRC-Harrison medal and Dr Beausang's Harrison lecture, 'Twenty Years a-Growing: SMI, 2003-2023', which will take place in the Recital Hall, TU Dublin Conservatoire, Tuesday 22 November, 6.30pm. The presentation and lecture will be followed by a wine reception. If you wish to attend, please RSVP by Tuesday 15 November to SMI Honorary Secretary, Wolfgang Marx at smihonsec@gmail.com.

In 2004 the Harrison Medal was inaugurated by the Society for Musicology in Ireland in honour of Frank Llewellyn Harrison (1905–1987), the Irish musicologist who made a seminal contribution to the study of medieval music (especially music in medieval Britain) and to the study of ethnomusicology. Harrison held positions in Canada and the United States before being appointed to a Lectureship in Music at Oxford in 1952; he was appointed Reader in the History of Music there in 1962. Harrison subsequently became Professor of Ethnomusicology at the University of Amsterdam in 1970. A detailed account of his career and publications by Robin Elliott is available in *The Encyclopedia of Music in Ireland*, Vol. 1, pp. 469–471.

In 2018 the award was renamed the Irish Research Council -Harrison Medal in recognition of the ongoing contribution towards the funding of the award that is now made by the Irish Research

Council, which the SMI gratefully acknowledges. The most recent award was made in 2020 to Professor Michael Beckerman for his outstanding contribution to the study of Czech and Eastern European music.

Other laureates to date are:

- 2018: Professor Jim Samson, for his excellent scholarship in nineteenth-century music and the music of southeastern Europe;
- 2016: Professor Susan Youens, for her outstanding contribution to Schubert studies and Lieder studies;
- 2013: Professors Barra Boydell and Harry White to mark the publication of *The Encyclopaedia of Music in Ireland*;
- 2011: Dr Christopher Hogwood, for his exemplary combination of musical scholarship and the performance of early music;
- 2009: Professor Kofi Agawu, for his contribution to historical musicology, analysis and the study of African music;
- 2007: Professor Margaret Bent, in recognition of her contribution to the study of music in the Middle Ages;
- 2004: Professor Christoph Wolff, for his contribution to Bach scholarship.



10 - Frank Harrison

(1905-1987)

Other awards

In 2022, Anja Bunzel was awarded the [Otto Wichterlého](#) (Award for young scientific employees for outstanding results of scientific work) from the Czech Academy of Sciences.

PAST EVENTS

Book Launch: John O'Flynn, *Music, the Moving Image and Ireland, 1897-2017* (Routledge: 2022).

On Thursday 31 March 2022, Christopher Morris, Professor of Music at Maynooth University, launched John O'Flynn's *Music, the Moving Image and Ireland, 1897-2017* (Routledge, 2022) at Dublin City University. This book is the first comprehensive study of music for screen productions

from or relating to the island of Ireland. It identifies and interprets tendencies over the first 120 years of a field comprising the relatively distinct, but often overlapping areas of Irish-themed and Irish-produced film.

The in-person book launch, chaired by Patricia Flynn, was hosted in the DCU Seamus Heaney lecture theatre. Patricia spoke of the time and acute attention to detail, which is realised in the sheer breadth and depth of material covered. This was developed by Christopher Morris who shared his experience of some of the films and highlighted the importance of titling the publication *Music, the Moving Image and Ireland* and not *Music, the Moving Image in Ireland*. Both commented on the rich musical examples, timeliness of the publication, and complex array of topics discussed.

The speeches were followed by an exciting audio-visual montage of films and music analysed in the book. The montage was divided into three sections: 'Irish Themes on Screen and in Sound', 'Perception and Production from Within' and 'Cinematic and Musical Directions'. These sections reflect the book's three-part structure: the first part explores accompaniments and scores for 20th century Irish-themed narrative features. The second part is framed by a consideration of various cultural, political, and economic developments in both the Republic of Ireland and Northern Ireland from the 1920s (including the Troubles of 1968–1998). The final part outlines approaches to, and parallel developments in, music and sound design over various waves of Irish cinema from the 1970s into the early decades of the 21st century.

The immersive presentation beautifully annotated the book's structure, key themes, insight into the vast array of topics and films discussed, and provided interesting discussion points for the lively reception that followed. The dynamic event was well attended by members of the SMI, DCU arts and humanities, and the wider music community in Ireland.



MUSIC, THE MOVING IMAGE AND IRELAND, 1897–2017

John O'Flynn







11 - Book on display.



12 - John O'Flynn, Patricia Flynn, and Christopher Morris



13 - Barbara Dignam, Róisín Blunnie, and Clare Wilson



14 - Wolfgang Marx and Hannah Millington

**Annual Plenary Conference
Cork**

**University College
24-26 June 2022**

The Department of Music, University College Cork, hosted the SMI Annual Plenary Conference from 24-26 June 2022. Because of the uncertainty around the ongoing Covid-19 global pandemic, as well

as the critical issues of accessibility, precarity, care, and climate justice, the organising committee settled on a hybrid conference format. This year the conference featured online presentations on three consecutive Zoom streams across the three days. In addition to almost sixty individual paper presentations across eight different time zones, the conference included three pre-recorded lecture recitals, its first ever Zoom Critical Karaoke, and themed panels on composer Turlough Carolan and The Women's Musical Leadership Online Network. Our team of undergraduate, postgraduate, and postdoctorate technical assistants offered invaluable support to keep all of the Zoom rooms running seamlessly. Thank you to Tianhao Fang, Steve Gamble, Hanke Kelber, Yinyi Lu, Michael McLoughlin, Kaylie Streit, Bryan Whitelaw, and the organising and programme committees.

On the Saturday, some of us were able to gather in the iconic St. Vincent's on Sunday's Well for in-person events: the SMI Council met in Cork for the Society's Annual General Meeting and were joined by UCC staff and students, friends and family of Danijela Kulezic-Wilson, and members of the Fleischmann family for an awards ceremony in the Aloys Fleischmann Room. CIPHER: The International Council for Hip Hop Studies provided a lovely and lively wine and cheese reception afterwards.

Professor Shana Redmond of Columbia University's Department of English and Comparative Literature and the Centre for the Study of Ethnicity & Race delivered a moving keynote titled 'Dark Prelude: Listening to Minoritized Life' that spoke to injustice and the imperative to tune our ears differently. In an effort to create an inclusive and supportive community for everyone involved, we introduced a code of conduct for this year's conference. With this, we hoped to acknowledge the realities that our spaces are historically—and still—structured by inequality and exclusion and that permanent posts and institutional support are no longer the norm in academia. I hope this leads to continued discussions about the kinds of musicological futures we would like to build.

- Emily Gale



15 - Music Campus, University College Cork.

Symposium: Music-Cultural Transfer and the Nineteenth-Century Salon

Two-day symposium and concerts: 'Music-Cultural Transfer and the Nineteenth-Century Salon' (18-19 July 2022), Musicological Library, Institute of Art History, Czech Academy of Sciences; co-organised with Nancy November (The University of Auckland, New Zealand) and Markéta Kratochvílová (Institute of Art History, Czech Academy of Sciences).

Symposium: Civil War Cantata Dublin

University College

On 30 September 2022, UCD Archives and the UCD School of Music premiered a new cantata commemorating the Irish Civil War entitled *Who'd Ever Think it Would Come to This?* for orchestra, chorus, and soloists. The cantata, composed by Anne-Marie O'Farrell, is based on a libretto by the

acclaimed war correspondent Ed Vulliamy and was adapted for performance by director Kellie Hughes. The cantata was performed by the RTÉ Concert Orchestra, Resurgam, Colette Delahunty (soprano), Sharon Carty (mezzo-soprano), Dean Power (tenor), Rory Musgrave (baritone), and Ciarán Crilly (conductor). This was preceded by a symposium organised by Wolfgang Marx in the UCD School of Music. At the symposium, Diarmaid Ferriter (UCD), Annegret Fauser (University of North Carolina, Chapel Hill) and others reflected on the piece's sources, context, and the challenges of commemoration from historical, musicological and literary angles. For further details of the event, see www.civilwarcantata.ie and an article in [The Guardian](https://www.theguardian.com).

- Ciarán Crilly and Wolfgang Marx
- Photo credit: Ros Cosgrove





16 - Symposium Audience



17 - Cécile Chemin



18 - Kate Manning, Kellie Hughes, Ed Vulliamy, Anne-Marie O'Farrell, Ciarán Crilly

Photo credit: Ros Cosgrove



19 - Resurgam

Photo credit: Ros Cosgrove



20 - Ciarán Crilly

Photo credit: Ros Cosgrove



21 - RTÉ Concert Orchestra, Resurgam, Colette Delahunty, Sharon Carty, Dean Power, Rory Musgrave, Ciarán Crilly

Photo credit: Ros Cosgrove



22 - Dean Power

Photo credit: Ros Cosgrove



23 - Rory Musgrave

Photo credit: Ros Cosgrove



24 - Colette Delahunt and Sharon Carty

Photo credit: Ros Cosgrove

**Launch Event:
Connacht by Herbert Hughes
(2022)**

Songs from
Edited by Áine Mulvey

Reunion was in the air as friends, family, and colleagues gathered for the launch of 'Songs from Connacht' by Herbert Hughes, edited by Áine Mulvey. This new edition is the result of a project carried out by Áine in collaboration with the Contemporary Music Centre (CMC) and the Arts Council of Ireland.

Since its initial publication in 1913, Hughes's 'Songs from Connacht' has become increasingly hard to find, but this project brings these nine art songs back into circulation. The new open-access edition is accompanied by a set of recordings performed by Áine (mezzo-soprano) and Elizabeth Hilliard (piano), which are available for free download via the CMC website.

In 'Songs from Connacht', Hughes set poetry by Padraic Colum, and members of the poet's family were in attendance at the launch. Tony Moore accepted the first printed edition of the new collection on behalf of the family, who generously granted permission to include Colum's texts in the 2022 edition.

Guests had the pleasure of hearing Áine and Elizabeth perform four of the songs at the launch, including one of Hughes's most well-known pieces, 'O Men From The Fields'.

CMC's director, Evonne Ferguson, highlighted the importance of Áine's research in raising awareness of Hughes and his songs. Guest speaker at the launch, John O'Flynn, spoke of how the project would benefit both performers and listeners alike.

- Hannah Millington
- Photo credit: J. Grimes.



25 - Tony Moore, member of the Colum family; Áine Mulvey; Elizabeth Hilliard, collaborative pianist for the new recordings; Evonne Ferguson, CMC Director.

Upcoming Events

UCD School of Music (in-person) Series

Research Seminar

The UCD School of Music are thrilled to announce details of our new Music Research Seminar Series — a relaunch of the long-running Seminar in Musicology Series. We look forward to welcoming the broader music research community and all interested parties to attend an exciting array of talks in room J305 of the Newman Building, from 5pm on Thursdays. The receptions following each seminar

promise to provide a congenial space for minds to meet and glasses to clink after years spent prudently apart. This year's programme is convened by Anika Babel and Tomos Watkins, with support from Laura Anderson and Tomás McAuley. The Autumn Trimester programme is as follows:

6 October Byron Dueck (The Open University)

'Tone, tune, and textual comprehensibility in central Cameroonian liturgical music'

20 October Thomas Irvine (University of Southampton)

'Jazz as Social Machine'

17 November Catherine Haworth (University of Huddersfield)

'Queer quality? Value, reception, and creative agency in the soundtracks of Ryan Murphy's horror television'

1 December Harry White (University College Dublin)

'The Sovereign Ghost: Antonio Caldara (1670-1736) and the Eclipses of Cultural History'

Abstracts and speaker biographies will be available on the [UCD music website](#) and inquiries may be sent to music@ucd.ie. UCD is committed to continually improving [campus accessibility](#), [equality](#), [diversity, and inclusion](#). All are warmly welcome to attend these in-person seminars and ensuing drinks receptions!



**Maynooth University (in-person)
Series 2022**

Research Seminar

Coordinator: Dr Laura Watson

Wednesday, 4pm Irish time

Bewerunge Room, Logic House, South Campus, Maynooth University

5 October Dr Conor Caldwell (Queen's University, Belfast)

'*Against Christianity, learning and the spirit of nationality*: Jazz and Irish Traditional Music'

12 October Dr Adrian Smith (Technological University Dublin)

'*In Piter we drink*': The popularity and populism of Grupperovka Leningrad in Putin's Russia'

19 October Dr Enda Bates (Trinity College, Dublin)

'Spatial Music and the Trinity360 Project'

***26 October Dr Anna Bull (University of York) *On Zoom**

'Is classical music education a 'conducive context' for sexual harassment and misconduct?'

9 November Prof. Fiona M. Palmer (Maynooth University)

'Unpacking the 'Maestro Myth': Bugs Bunny, Clerical Garb, and a Walrus Moustache...'

16 November Prof. Christopher Morris (Maynooth University)

'You Are Here: Live Opera at the Cinema'

23 November Dr Karaikudi S. Subramanian (Brhaddhvani: Research & Training Centre for Musics of the World)

'Beyond Genres: Creative Principles of South Indian Music – the COMET Way'



Dublin City University (online)

Music Research Seminar Series Autumn-Winter 2022

DUBLIN CITY UNIVERSITY

TUESDAY EVENINGS (ONLINE), 6.00-7.30pm

To register and for Zoom access to the series or individual seminars contact mary.hayes@dcu.ie

18 October DCU Doctoral Students Seminar

- **Rodrigo Almonte Zegarra**, 'A Case Study of Rhythmic Development in Andean Peruvian Music'.
- **Solomon Gwerevende**, 'From the local to the festival: Engaging and collaborating with the Ndau people in piloting the adaptive use of muchongoyo heritage for sustainability in Zimbabwe'

1 November Dr Barbara Dignam (Dublin City University)

'More than Artefacts in an Archive: Brian Boydell as Cultural Archetype'

8 November Dr Bláithín Duggan (Dublin City University)

'Paralinguistic Personae in The Beatles' Late Style'

15 November Dr Mark Fitzgerald (Technological University Dublin)

'Exploring the Ideology of the Symphony in Ireland in the 20th Century'

29 November Professor John Street (University of East Anglia)

'Our Subversive Voice? The History and Politics of the English Protest Song'

Presented by the School of Theology, Philosophy, and Music, DCU.



SYMPOSIUM

Music for Stage and

Screen: Celebrating SMI at 20 (10-11 March 2023)

Celebrating twenty years of the Society for Musicology in Ireland since its establishment in 2003, the symposium 'Music for Stage and Screen: Celebrating SMI at 20' will take place at the Jerome Hynes Theatre, National Opera House, Wexford on Friday-Saturday, 10-11 March 2023. The symposium will include a keynote address by Professor Peter Franklin, Emeritus Fellow at Oxford University; invited themed panels on various aspects of opera, music for theatre and film, and other dramaturgical productions; a roundtable discussion involving past SMI presidents and international guests; a vocal recital with Sharon Carty (mezzo-soprano) and Úna Hunt (piano); a talk on the history of Wexford Festival Opera by Dr Karina Daly; and optional tours of the National Opera House. Full details will follow in an SMI circular later this month.



Post-doctoral Research

Matthew Thompson Dublin

University College

My project, based at University College Dublin and funded by a Government of Ireland Postdoctoral Fellowship from the Irish Research Council, began in September 2021 and runs until August 2023. It considers the links between music, sexuality, and literary culture in thirteenth-century France, associating music with the wide-ranging reform of marriage practices in the thirteenth century. In Latin texts from music theory to confessional literature, I argue, song is often described as having problematic connections to desire in ways that closely recall the moralistic accounts of sexuality in texts discussing and enacting marriage reform: both music and sex are vital but morally dangerous social tools, which clerical writers attempt to control through a characteristic mix of guilt and encouragement. This ethical homomorphology of music and sex, I show, influences the use of music within contemporary vernacular literature. These impacts are felt not only in texts which explicitly discuss marriage, such as songs employing the *mal mariée* (unhappily married woman) trope, but also in the treatment of music and sex in central thirteenth-century literary texts, such as *Guillaume de Dole* by Jean Renart and *Le Roman de la Rose* by Guillaume de Lorris and Jean de Meun. Characters in these texts use song to provoke and control desire in a series of moral and immoral ways that recall contemporaneous discussions of the morality of marital sex. In addition to the

publications that will result from the project, I am planning a series of public performances of the literary and musical texts at the centre of my project in Dublin, later in 2023.

- Matthew Thompson

Kayla Rush
Technology

Dundalk Institute of



New Research on Private Rock Music Schools in Ireland

In September 2019, I moved to Dublin to begin a Marie Skłodowska-Curie Individual Fellowship, titled ‘Rocking in the Midwest: Transmitting and Performing Social Class in Rock Music Education’, at Dublin City University. My interest was in the changing relationship between music and social class as evidenced by the rise of fees-based rock music education, particularly within my home region of the United States Midwest (hence the project title). When the Covid-19 pandemic prevented me from beginning fieldwork in April 2020, I switched my regional focus to Ireland, and began an ongoing research partnership with [Rock Jam](#), an organisation based in Dublin. Rock Jam specialise in providing small group popular music training to children and teenagers aged 7-17, primarily through music summer camps and through weekly band rehearsals during the academic year. Theirs is a performance-based education, with each summer camp group working toward performing and recording a music video, and each term-time band toward a live performance in a Dublin music venue.

This research combined ethnographic research methods from my own background in social anthropology and ethnomusicology with theoretical perspectives from the sociology of music and pedagogical insights from the growing field of popular music education. It also shed light on the current absence of English-language academic research into private, extracurricular, fees-based rock and popular music education institutions. Despite having exploded in popularity in the past decade or so (owing in no small part to the popularity of the 2003 film *School of Rock*), these organisations appear to have received almost no academic attention to date.

One of the key findings from this project, and the aspect of the research on which I am currently working to analyse my data and craft outputs, has to do with the primacy of riffs in social interactions. Students spend significant amounts of their downtime at Rock Jam playing riffs – that is, short, repeating segments of music. Riffs also served as vital pedagogical tools for the instructors, and thus they formed a significant part of teaching, in addition to the students’ free-time activities. I have spent much of the last year thinking and writing about the roles and functions of these riffs within popular music education, and I am developing this thinking in a series of articles (which are

currently in various stages of the writing and publishing process). As part of this, I am working to develop a new theory of 'riff capital', as a subset of cultural capital specific to popular music environments. The notion of riff capital provides a new language for understanding musical aspects of peer-to-peer sociality and hierarchy within popular music education spaces, including the ways in which these social interactions are gendered and racialised.

So far, published outputs from this project include an (open access) article in the [Journal of Popular Music Education](#) and a chapter in the very recently published book [Places and Purposes of Popular Music Education](#); both of these publications examine gender and gender equality in popular music teaching and learning. Another article, which examines the role of YouTube and the internet in young people's popular music learning today, is currently in press with *IASPM Journal*. In addition to more 'traditional' academic outputs currently in the works (particularly the riff articles), I am now collaborating with Rock Jam to record an album of student-authored songs. The recording will take place over school midterms this semester, so expect to hear more about it in the near future!

This project has received funding from the European Union's Horizon 2020 research and innovation programme under the Marie Skłodowska-Curie grant agreement No. 844238, and from the Department of Further and Higher Education, Research, Innovation and Science (DFHERIS), via the Higher Education Authority (Cost Extensions for Research Disrupted by COVID-19).

- Kayla Rush



26 - Kayla Rush, Dundalk Institute of Technology

Music Literacy Ireland - Majella Boland

In 2019, Music Literacy Ireland was founded by Majella Boland. Music Literacy Ireland has three main aims: to support music educators in private practice; to collaborate and connect with music education sectors; and to further increase awareness about music education and music as a profession in the general public. Consequently, collaboration is integral to Music Literacy Ireland (MLI). In the past year, MLI has worked closely with ADHD Ireland and Dyspraxia Ireland in delivering talks to raise awareness about neurodiverse conditions in general and in context of education. Subsequently, MLI set up a committee that is currently working on creating resources for

neurodiverse music students and teachers. As they become available, these resources will be widely accessible and free of charge.

Other collaborations this year included working with composer and cellist Ailbhe McDonagh and guitar and music software teacher Francis Long, creating the following workshops: 'Compose to Teach, Compose to Learn', a workshop that encouraged music teachers to explore composition and to incorporate composition into music lessons, providing teachers with various tools and steps to get started; 'MuseScore: Music Notation Software', was aimed at music teachers, aficionados, students, & musicians who were new to music notation software. On behalf of Wexford Education Support Centre, MLI delivered the webinar 'A Holistic Approach to Music Education in Primary School', to primary school teachers with little to no experience in music. In context of the primary school music curriculum, the webinar focused on different approaches to teaching key aspects of music literacy as well as ways to integrate music into other disciplines on the curriculum.

At post primary level, MLI has contributed different services as prizes to the Post Primary Music Teachers Association conferences for the past three years. In autumn, events moved from online to in-person. MLI teamed up with Rockwell Music Academy in County Tipperary as part of the first of a series of music appreciation events across Ireland. The aim is to work with 3rd-level institutions to bring various expertise across the country and into communities. In this first music appreciation event, there were two live in-person workshops and two lectures delivered by both Wolfgang Marx, UCD School of Music and Deirdre Masterson, American College Dublin & The Irish College of Musical Theatre. The theme for the day was 'Storytelling through Music'; this event also received funding from Tipperary Arts Office. MLI also collaborated with violinist Lynda O'Connor to create a professional development workshop for violin teachers. In order to increase access to teachers throughout Ireland, the workshop was held in the heart of the midlands, Moate, Co. Westmeath. It focused first and foremost on the violin as opposed to a specific genre of music, with emphasis on teaching technique and developing tone, from beginners through to advanced students. The workshop was also customised to take on board participants' challenges regarding teaching technique, which were sought in advance of the workshop.

For further information about MLI events visit musicliteracy.ie or get in touch via email: info@musicliteracy.ie

- Majella Boland





27 - Suzanne Buttimer (Director of Rockwell Music Academy), Wolfgang Marx, Majella Boland, Deirdre Masterson (soprano & Performing Arts Dean for Irish American University & Director of The Irish College of Music Theatre).



28 - Lynda O'Connor leading the Teaching Violin Technique workshop, Moate, September.



29 - Wolfgang Marx

Postgraduate News

Joint SMI and ICTM-IE Postgraduate Conference

University College Dublin

20-21 January

2023

Plans are underway for the next jointly held annual postgraduate conference of the Society for Musicology in Ireland and the Irish National Committee of the International Council for Traditional Music, which will take place at University College Dublin on 20–21 January 2023.

Postgraduate students working in all areas of musical research are warmly invited to submit their proposals by Monday 14 November 2022.

This will be the first campus-based SMI and ICTM-IE postgraduate conference since January 2020. The committee look forward to welcoming delegates to UCD. The 2023 keynote address will be delivered by Dr Timothy Summers (Royal Holloway, University of London). The title of Tim's address is 'Awkward Questions for Musicologists or: How I Learned to Stop Worrying and Love Video Game Music'.

The conference will feature the presentation of the biennial Harry White Doctoral Prize, which is awarded 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.

As with previous SMI and ICTM-IE postgraduate conferences, the programme will also include a Careers Forum and a dedicated session featuring prize-winners of the annual CHMHE competition for undergraduate dissertations.

It will be a pleasure to gather in-person for this conference and we hope that you will join us in celebrating the wealth of music research being carried out by postgraduate students in Ireland and beyond.

- Hannah Millington, SMI Student Representative

Dublin Musicology Collective

The Dublin Musicology Collective for Graduate Welfare ([DMC](#)) are pleased to announce the launch of our mailing list. Alongside event reminders and links, this service will share our new periodical, *The Quaverly*. This newsletter promises to keep its subscribers abreast of all forthcoming events and offer a space for the broader DMC community to share their own research and news. Issue two, coming this September, will give details of our virtual coffee mornings and information about the next *101* event, which follows on from the success of [Conferencing 101](#). We also, as ever, invite suggestions for both virtual and in-person events from the wider postgraduate and ECR community (not just those based in Dublin!)

To receive future editions of *The Quaverly*, subscribe to our mailing list by emailing dublinmusicologyco@gmail.com with the subject "Mailing List", or follow and message @DubMusCo on Twitter and Instagram.

- Conor Power



Recently Awarded PhDs

- Adam Behan (University of Cambridge). Thesis title: 'Life, Work and the Individual Classical Performer: Maria Yudina's Artistic Practice and Imagination, 1947–70', Supervisor: Professor John Rink. Adam has recently taken up a one-year post as Assistant Professor of Music at Maynooth University.
- Orla Shannon (Dublin City University). Thesis Title: 'The Forgotten Female: Twentieth Century Irish Art Music and the Cultural Politics of Revival', Supervisor: Dr Seán Doherty.

New SMI Fellowship

The President and Council of the SMI are delighted to announce the new Society for Musicology in Ireland Research Fellowship. The Fellowship totalling €1,000 will be awarded in support of musicological research to a doctoral graduate without recourse to institutional funds who also

meets the other eligibility criteria. The Fellowship is intended to subsidise costs directly or indirectly associated with any form of musicological research carried out by the recipient.

The 2022 deadline has been extended to 2 December. For enquires about the Fellowship, please contact: fellowship@musicologyireland.com

Recent Publications

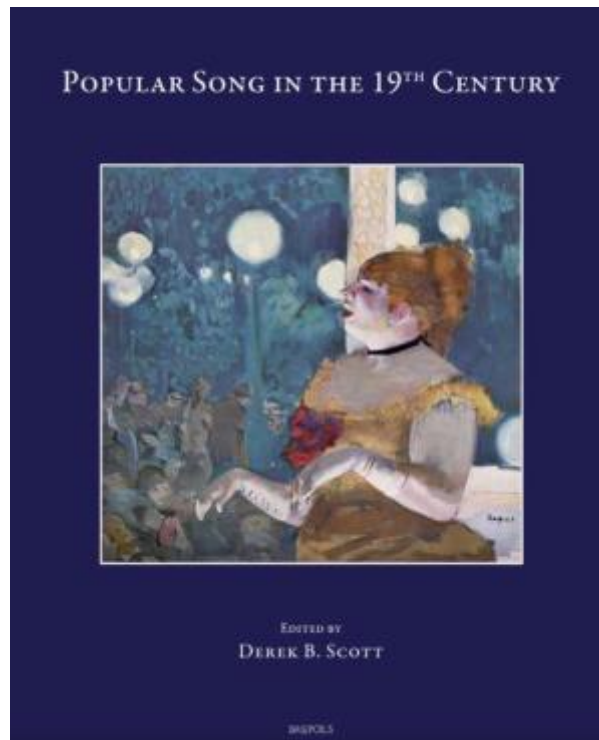


- Bunzel, Anja, *Rethinking Salon Music: Case-Studies in Analysis* (Introduction to Special-themed issue of *Nineteenth-Century Music Review*, co-edited with Susan Wollenberg, Appeared in FirstView in April 2022, awaiting print version).
- — — —, '...which, like his latest songs, might extend his name also within the wider circles of the artistic world': Zdeněk Fibich's *Meluzína* (op. 55 Hud. 187), *Musicologica Olomucensia* 33/2 (2021/2022), 321–335.
- — — —, 'Exploring Women's Contributions to Nineteenth-Century Musical Culture in the Czech Lands', *Journal of the Kapralova Society* (Summer 2022), 7–12.
- Lee, Michael, 'Quel trouble me saisit?: the arrested gaze of Armide in Poussin, Quinault and Lully' in *Experiencing Music and Visual Cultures: Threshold, Intermediality and Synchresis*, ed. Denis Condon and Antonio Cascelli (London: Routledge, 2021), pp.120-130.
- Brepols have published '*I Don't Belong Anywhere: György Ligeti at 100*', edited by Wolfgang Marx. 2023 marks the centenary of Ligeti's birth, an appropriate moment to take stock of the relevance this composer has in the contemporary world, to assess where he "belongs" today and how our views of his oeuvre and our understanding of his position in musical and cultural history have evolved. This book offers new readings of core compositions, reassesses the context and reception of Ligeti's works, yet also the surprisingly widespread use of his music in film and TV. Finally it presents new sources discovered or made available only recently: letters exchanged between Ligeti and Aliute Mecys in 1972, the

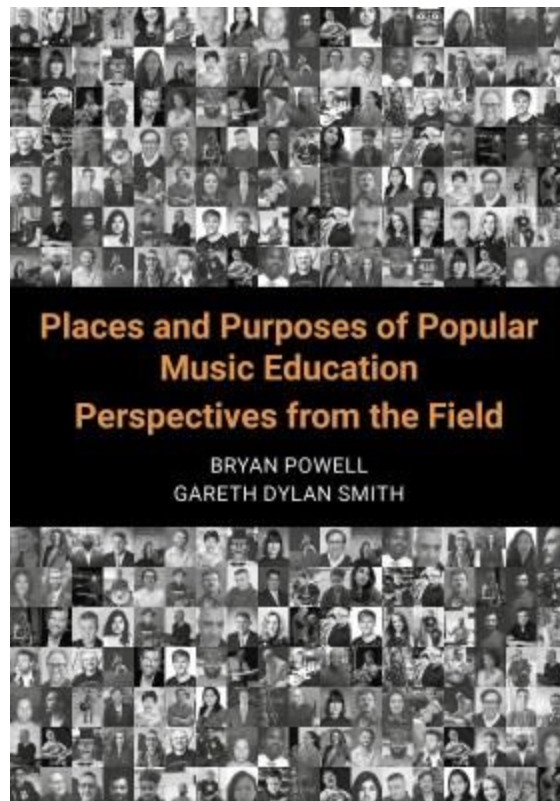
correspondence between the composer and his publisher Schott, and an extended BBC interview from 1997. Chapter outlines can be read [here](#).



- Brepols publishers have recently released *Popular Song in the 19th Century*, edited by Derek B. Scott, Professor Emeritus, University of Leeds, as part of their Speculum Musicae book series. The volume focuses on historical and cultural environments of 19th-century popular song, and includes chapters by Anja Bunzel on Popular Song and the Nineteenth-Century Salon, and Áine Mulvey on Dialect Verse and Songwriting during the Irish Cultural Revival (1891-1922).



- *Women and Music in Ireland*, edited by Jennifer O'Connor-Madsen, Laura Watson, and Ita Beausang will be published in December 2022 and is available for pre-order. In a story which spans several centuries, this essay collection highlights representative composers and performers in classical music, Irish traditional music, and contemporary art music whose contributions have been marginalised in music narratives. As well as investigating the careers of public figures, this edited collection brings attention to women who engaged with and taught music in a variety of domestic settings. It also shines a spotlight on women who worked behind the scenes to build infrastructures such as festivals and educational institutions which remain at the heart of the country's musical life today. The book addresses and reconsiders ideas about the intersections of music, gender, and Irish society, including how the national emblem of the harp became recast as a symbol of Irish womanhood in the twentieth century. It is divided into four parts. Part 1 surveys women musicians in Irish society of the eighteenth and nineteenth centuries. Part 2 discusses women and practice in Irish traditional music. Part 3 studies gaps and gender politics in the history of twentieth-century women composers and performers. Part 4 situates discourses of women, gender, and music in the twenty-first century. The book's contributors encompass musicologists, cultural historians, composers, and performers.
 - Laura Watson
- Rush, Kayla, 'How Do We Get Girls and Non-Binary Students to Play Guitar Solos?' in *Places and Purposes of Popular Music Education: Perspectives from the Field*, Bryan Powell and Gareth Dylan Smith eds. (Bristol: Intellect Books, 2022), pp 79-84.



Research Activities

Broadcasts and Reviews

BBC Broadcast

Orla Shannon (DCU and RIAM) was recently featured as part of a BBC Radio 3 broadcast entitled, 'An Unconventional Teacher: Ralph Vaughan Williams and the Women Composers he Taught'. The programme is presented by Leah Broad and produced by Caroline Donne, and includes commentary by Orla on the composer Ina Boyle, alongside Nicola Le Fanu, Rhiannon Mathias, Eric Saylor, Victoria Rowe, Martin Hassle and Odeline de la Martine. You can listen back on BBC Sounds in the Sunday Feature Series.

- Orla Shannon

BBC Proms Review

SML member Karishmeh Felfeli-Crawford has been commissioned to write for the world's largest classical music festival: the BBC Proms (2022), for the all-Mozart prom featuring acclaimed Norwegian pianist Leif Ove Andsnes and members of the Mahler Chamber Orchestra. Offering a glimpse of a composer at the top of his game, Felfeli-Crawford's bespoke written introductions shed light on Mozart's works from 1786, notably the chamber music featuring piano, including the Piano Trio in B Flat K.502 and the Piano Quartet in E Flat K.493. Felfeli-Crawford is an invited contributing author for BBC Proms publications since 2021: her areas of expertise is 18th and 19th century piano music including and especially the music of Mozart. A keen pianist and award-winning music analyst originally from Pune, India, and now based in Co. Mayo, Ireland, Felfeli-Crawford is the author of academic publications on Brahms, Mozart, Erasure and Indian Ocean.

- Karishmeh Felfeli-Crawford

RTE Lyric FM Broadcast

Lee, Michael, 'Tenducci in Ireland', The Lyric Feature, RTE Lyric FM (including interviews with Peter Whelan, Tara Erraught, Dr Susan O'Regan and Dr Alison Fitzgerald) - broadcast 10 October 2021.

The Irish Soundtrack

John O'Flynn was a featured interviewee for the four-part RTÉ Radio 1 documentary series *The Irish Soundtrack*, broadcast by RTÉ Radio 1 in September-October.

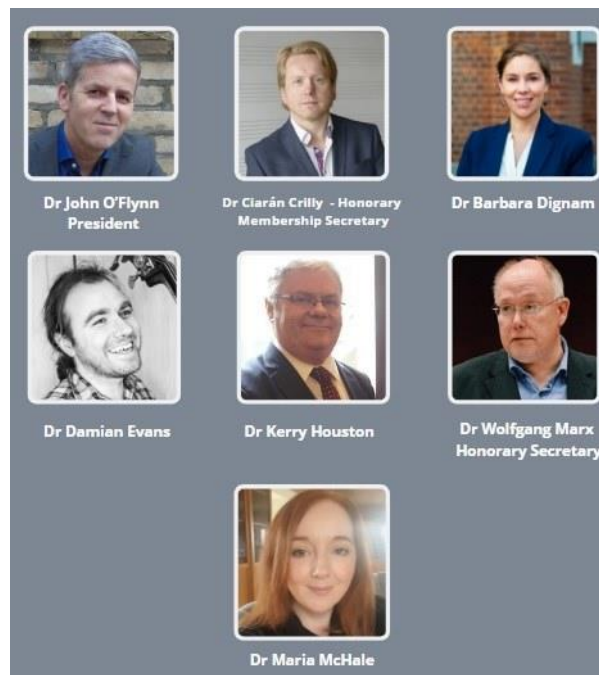
RTÉ BRAINSTORM

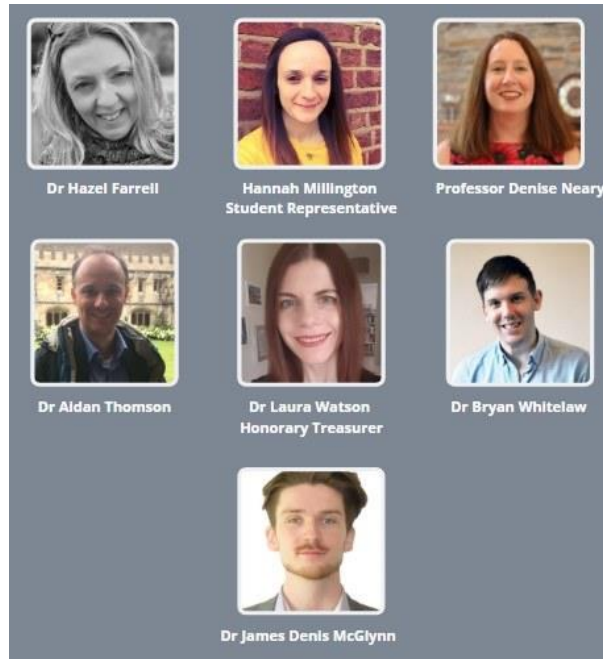
Featured SMI contributors include Anika Babel, Seán Doherty, Kevin Boushel, and others. Please see [this page](#) for articles, podcasts, and Brainstorm TV.

RTÉ Lyric FM

Una Hunt presents and performs a new radio series devoted to lost and neglected piano music from Ireland. The series is broadcast weekly from Saturday 8th October until the end of November, 6pm on the Weekend Drive programme on RTÉ Lyric FM.

SMI Council 2021-2024





Thank you kindly to all of our contributors

More information can be found on the SMI twitter ([SMI News](#), [SMI Musicology](#)) and [Facebook](#) pages.

With special thanks to the President, Dr Barbara Dignam, and Dr Wolfgang Marx for their advice and assistance in preparing this issue of the newsletter.

The Society for Musicology in Ireland now seeks expressions of interest for the 2023 Newsletter Editor (Spring-Summer and Autumn-Winter issues).

For further information and to register interest, please contact SMI President John O'Flynn at john.oflynn@dcu.ie.



SMI society for musicology in ireland
aontas ceoleolaíochta na héireann

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