

SMI society for musicology in ireland
aontas ceoleolaíochta na héireann

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SMI Newsletter

Issue 7

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President's Message

It is my great pleasure to write a message for this seventh issue of the *SMI Newsletter*, a publication that sets out to celebrate and support the musicological community in Ireland and further afield. This is wonderfully achieved in the current issue under the editorship of Hannah Millington who has been unstinting in her many contributions to the Society over several years now. Because the last newsletter appeared in October 2022, No. 7 embraces what can be considered as 'the long 2023', a term that was coined during the twentieth-anniversary year of SMI. As reported by no fewer than twenty-five contributors to this issue, the range of events, publications and other outputs/activities over this time has been extensive. But equally impressive is the considerable schedule of events planned for 2024, from three book launches planned for February alone to specially themed gatherings from March through to July, alongside the SMI Annual Plenary conference in June that for the first time will be hosted by the University of Galway.

Some highlights from 'the long 2023' that feature in this newsletter include reports on the awarding of the IRC-Harrison Medal to Dr Ita Beausang, the symposium 'Music for Stage and Screen' at the National Opera House, Wexford, and the launching of a special issue of the *Journal of the Society for Musicology in Ireland* that celebrated the Society's twentieth anniversary following its establishment in 2003. Of no less importance were two postgraduate and one annual plenary conference (the latter held for the first time at TU Dublin Conservatoire's new campus in Grangegorman), events in which substantial numbers of SMI members and international researchers participated, and that would not have been possible without the considerable commitment and voluntary input of the programming and organising committees involved.

On a sadder note, 2023 saw the passing of Seóirse Bodley, though as noted in Gareth Cox's appreciation and in the link to Lorraine Byrne Bodley's citation, it had earlier been a celebratory year with several events of note to mark the esteemed composer and scholar's ninetieth birthday.

It is wonderful to read about the extent and variety of many of our members' recent achievements, whether in terms of funding awards, publications, conferences attended, prizes and distinctions, or collaborations. Along with Hannah, I am very grateful for all of these contributions. Needless to say, for future issues of the newsletter we would love to hear from many more of you!

John O'Flynn

SMI Conferences: January 2023 – January 2024

Joint SMI and ICTM-IE Postgraduate Conference 2023

University College Dublin, 20–21 January 2023

The SMI's 16th annual postgraduate students' conference was held jointly with the Irish National Committee of the International Council for Traditional Music (ICTM-IE). The event took place on Friday 20 and Saturday 21 January and was hosted by the School of Music, University College Dublin. This was a special event, given it was the first SMI and ICTM-IE conference to take place in person since January 2020 and the collective gathering of researchers in a supportive environment was much appreciated after the pandemic. Close to forty papers were presented over the two-day event, attracting postgraduate students from across Ireland and abroad who shared key aspects of their research. The stimulating keynote address, 'Awkward Questions for Musicologists or: How I Learned to Stop Worrying and Love Video Game Music', was presented by Dr Tim Summers (Royal Holloway, University of London).

The conference was also the occasion of the presentation of the biennial Harry White Doctoral Prize, which was awarded to Bryan A. Whitelaw (Queen's University Belfast) for his thesis 'Franz Liszt's Sonata Narratives: Large-Scale Forms at the Weimar Court', addressed in more detail below.

A special awards session also took place featuring the three winners of the annual Council of Heads of Music in Higher Education (CHMHE) Undergraduate Dissertation Prize. In addition, the programme included an insightful Careers Forum with a panel comprising Aileen Dillane (University of Limerick), Jack Talty (University College Cork), Kayla Rush (Dundalk Institute of Technology), and Orla Shannon (Dublin City University).

Laura Sheils

Annual Plenary Conference of the SMI 2023

TU Dublin Conservatoire, 8–10 June 2023

The 21st Annual Plenary Conference of the Society for Musicology in Ireland, marking twenty years of the SMI, was hosted by TU Dublin Conservatoire from 8–10 June 2023. The conference featured fifty-five individual paper presentations (including eight lecture-recitals) across three days. The varied conference programme included speakers from Ireland, the UK, Europe and the USA.

Running alongside the symposium, on 8 June TU Dublin Conservatoire also partnered with the Irish Traditional Music Archive (ITMA) and the Princess Grace Irish Library, Monaco for the Irish-American Music Cultures Symposium. Exploring the rich

history of musical exchanges, collaborations and research between Ireland and the USA. Inspired by the Princess Grace Irish-American Song Sheet Collection, the symposium was convened by Helen Lawlor (TU Dublin Conservatoire) and funded by an IRC New Foundations Award. ITMA Director Liam O'Connor presented an overview of the ITMA's Irish-American holdings, including a selection of his favourite recordings. The symposium featured performances by Fintan Vallely, Tríona Ní Domhnaill, Maighread Ní Domhnaill, Dubh Linn, Una Hunt and Heather Sammon. The keynote address, delivered by Don Meade and Dan Neely, celebrated Irish music in America and the legacy of the late Mick Moloney.

In her keynote, entitled 'Musical Contact Zones of International Socialism: East Germany and the Post-Colonial World' Professor Elaine Kelly of the University of Edinburgh, a leading scholar of music and politics in nineteenth- and twentieth-century Germany, shared her insights on the musical interactions between socialist and postcolonial states and the wider ramifications of these sites for histories of twentieth-century music.

Friday afternoon featured a concert with a focus on artistic research with performances by TU Dublin Conservatoire DMus students Jimmy Goeijenbier and Duo Savigni. The Society's Annual General Meeting also took place on the Friday. A themed session on the Saturday chaired by Wolfgang Marx explored the impact of AI on the future of music research, industry and copyright.

Ella Fallon, Kevin Free, Sandra Oman, Marta Siermantowska and I assisted at the sign-in desk for the conference and symposium. Being involved with the meet-and-greets and helping was very valuable as an early-career researcher as it provided the opportunity to meet delegates and gain a better understanding of what happens behind the scenes at conferences and symposia.

Fiona Gryson

Joint SMI and ICTMD-IE Postgraduate Conference 2024

Maynooth University, 12–13 January 2024

The 17th annual postgraduate students' conference jointly organised by the Society for Musicology in Ireland (SMI) and the Irish National Committee for the International Council for Traditional Music and Dance (ICTMD-IE) was hosted in person by the Department of Music, Maynooth University from 12–13 January 2024. As a conference particularly concerned with the overall academic development of postgraduate scholars and early career researchers within the field of music, the two-day-long event offered incisive and insightful discussions on and around a theme that was (broadly) musical and musicological, from popular music studies, music pedagogy, music technology, music and gender, (eco)-ethnomusicology, historical musicology, music theory and analysis, psychology of music, ludo musicology to musical practice as research. All were treated to an intellectually engaging keynote lecture by Professor Ian

Biddle (University Newcastle) entitled '1947: Towards an Historiography of Musical and Sonic Devastation'. Complementing the enormous diversity of research presentations at the conference was a career forum session (chaired by Hannah Millington) where brilliant scholars and industry practitioners offered, among other things, insightful and highly sought-after information on how best to further develop as well as (re)shape one's career trajectory.

In addition to a support team of postgraduate students and professors from SMI and ICTMD-IE, the generous funding from the Maynooth University Research Development Office made the conference possible. Moreover, seventeen session chairs significantly contributed to the smooth running and success of the conference, in which a total of thirty-eight papers were presented. This year's conference coincided with the biennial presentation of the Alison Dunlop Prize of the Society for Musicology in Ireland, with Emma Arthur (University College Dublin) emerging as the winner. An honourable mention was awarded to Áine Cassidy (TU Dublin Conservatoire). Also included in the conference activities were: presidential addresses; the launch of a special twentieth-anniversary issue of the *Journal of the Society for Musicology in Ireland*; and a conference dinner.

Overall, attendees applauded the warm, collegial, and inclusive culture of the conference, which in my opinion remains the distinctive feature of SMI and ICTMD-IE postgraduate conferences. Undoubtedly, many look forward to participating in the conference again next year as it afforded them unique opportunities to learn, (re)connect and enlarge their network.

Obumneke Anyanwu

Awards

Irish Research Council – Harrison Medal 2022



Ita Beausang

In 2022, SMI Council awarded the [Irish Research Council \(IRC\) - Harrison Medal](#) 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.

The presentation of the award took place on Tuesday 22 November 2022 in the Recital Hall at TU Dublin Conservatoire. SMI President Professor John O'Flynn addressed the audience and presented the medal alongside Dr Gráinne Walshe from the IRC.

Beausang's inspiring talk, 'Twenty Years a-Growing: SMI, 2003–2023', demonstrated the extent to which the musicological landscape has changed and evolved since SMI's inception. The more formal proceedings were followed by a wine reception where family, friends, and colleagues joined together to celebrate Ita's hugely significant achievements.

→ [Read John O'Flynn's citation here.](#)

The Harry White Doctoral Prize 2022

The Harry White Doctoral Prize was inaugurated in 2020 as a tribute to Professor Harry White's (University College Dublin) work in founding the Society for Musicology in Ireland, his extraordinary service as its inaugural President (2003–2006), and as Council member in subsequent years to 2021. 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 runs in alternative years to the SMI's [Alison Dunlop Graduate Prize](#).

In January 2023, the prize was awarded to Bryan A. Whitelaw (Queen's University Belfast) for his thesis 'Franz Liszt's Sonata Narratives: Large-Scale Forms at the Weimar Court'. Adjudicators Rachel Cowgill (University of York) and Gareth Cox (University of Limerick) were present at the ceremony and their citation can be read below. In addition, the committee awarded 'Highly Commended' to Roslyn Steer (Maynooth University) for her thesis 'Beyond Boundaries: The Aesthetics of the Scream in the Music of the Second Viennese School'.



Bryan A. Whitelaw

Franz Liszt's Sonata Narratives: Large-Scale Forms at the Weimar Court

Submitted to the School of Arts, English and Languages, Queen's University Belfast

The thesis focuses on compositions written in large-scale instrumental forms by Liszt during his time as Hofkapellmeister at the Weimar Court Theatre, 1848–1861. Reflecting the composer's insistence that these works stood on their own terms as absolute music despite their programmatic inspiration, Whitelaw considers them according to the principles of formal theory, and in doing so, adopts a multidimensional approach bringing together literary, empirical and hermeneutic models from historical and contemporary theorists. The broader significance of the thesis, therefore, lies in its contribution to developing a conceptual framework for the analysis of large-scale sonata forms as narrative processes that permits the inclusion of materials otherwise referred to as 'extramusical', illuminating relationships between literature and music in instrumental genres — an issue considered at length with composers like Franz Schubert and Robert Schumann, but less so with Liszt — and showing how musical works can explicate narratives. The judges appreciated in particular: the wealth of culturally, historically and analytically rigorous research; the mastery of an exceptionally wide range of relevant literature; the excellent knowledge and thoughtful comprehension of the Lisztian repertoire and beyond; the engagement with the phenomenological experience of the various musical stakeholders; and the lucid and persuasive presentation of ideas within an engaged flow through the thesis.

Rachel Cowgill

→ **Read more about the Harry White Doctoral Prize and previous awardees [here](#).**

Ceanródaithe Bardic Award 2023



Daithí Kearney

Comhaltas Ceoltóirí Éireann awarded a Ceanródaithe Bardic Award to Dr Daithí Kearney, a lecturer at Dundalk Institute of Technology, at a ceremony during Fleadh Cheoil na hÉireann in August 2023. Every year, Comhaltas recognise individuals who have made a significant contribution to traditional Irish culture. Daithí is a well-known performer, composer and teacher of Irish traditional music and has published widely on various aspects of Irish music, theatre and tourism.

Daithí was to the fore when Drogheda hosted Fleadh Cheoil na hÉireann in 2018 and 2019, and continues to be involved with the

organisation. He was previously artistic director of Ceolta Sí based in east Cork and director of the Owenabue Valley Traditional Group in Carrigaline. He composed a number of tunes and songs inspired by local heritage for the pageant and CD project Oidhreacht Eochaille (2020), involving Craobh Eochaille CCÉ. He is a regular contributor to the Comhaltas magazine Treoir and regularly adjudicates at Fleadhanna Cheoil.

Daithí supervises research projects at DkIT that examine music, song and dance traditions, is a Musical Director of the Oriel Traditional Orchestra and former chair of the International Council for Traditional Music (Ireland). He facilitates workshops in Irish traditional music internationally, including at Scoil Éigse, and continues to perform regularly. He is an active member of the Drogheda branch of Comhaltas and was joined for performances on the night by members of several branches he has been involved with, as well as present and past students at DkIT, colleagues from academia, and his wife, Dr Adèle Commins.

Daithí received the Ceanródaithe award with five other Comhaltas veterans: Joe Connaire, Westmeath; Tom Doherty, Mayo; Grainne Hambly, Mayo; Pamela Schweblin, Argentina; and Martin Gaffney, Cavan/ Dublin. Daithí was also the recipient of the 2023 DkIT President's Prize for Established Researcher in the Arts, Humanities and Social Sciences.

The Alison Dunlop Graduate Prize 2023

In the two years since the last presentation of the Alison Dunlop Graduate Prize, the landscape of Musicology has continued to change at a rather alarming rate. While music studies and the Humanities more broadly are continually navigating evermore turbulent waters, there remains a steady flow of talented graduate students across the

island of Ireland, many of whom continue to find engaging and nuanced ways of cultivating a research-led education of a quality now found only rarely. For this year's prize, five institutions were represented by the entry of a musicological dissertation, submitted as part of a taught Master's programme during the last two academic years, on wide-ranging topics and research interests from choral music to pedagogical techniques, to educational studies of music examinations and competitions, to Queer readings of nineteenth-century opera.

The Society for Musicology in Ireland established the Alison Dunlop Graduate Prize in 2017 in memory of Dr Alison Dunlop, who passed away in July 2013. Alison is well-known to members and friends of the SMI as the society's student representative on Council between the years 2009–2011 and a familiar face at conferences and events throughout the course of her studies. A student of Queen's University Belfast, Alison first undertook a BA in Music and Modern Greek and then a Master's in Music, before completing her PhD research on the works of composer Gottlieb Muffat under the supervision of Professors Yo Tomita and Ian Woodfield. What began as a PhD project to catalogue the all but forgotten works of this neglected figure, later blossomed into a detailed, two-volume biography and catalogue of works — two academic satellites, skilfully orbiting the central locale of eighteenth-century Vienna. *The Life and Works of Gottlieb Muffat (1690–1770)* was posthumously published by Hollitzer Wissenschaftsverlag in 2013 and remains the foremost authoritative scholarly text on Muffat. The magisterial archival work undertaken for that publication is a thing of rarity (not least in our evermore digitally preserved world) and so it is fitting that this year's prize-winning dissertation is wonderfully aligned with Alison's own research process. The prize is made possible due to ongoing, generous donations from Alison's parents, Walter and Rowena Dunlop, who have remained in close contact with the SMI and attended each of the award presentations to date. The SMI Council, both current and past, remain so grateful to the Dunlop family for their kindness and for the support of this prize in honour of their beloved daughter.

For the jury panel of the 2023 prize, I was joined by fellow council member Dr Maria McHale, with whom I read five distinguished and thoughtful dissertations to be considered for this year's award — a selection process that we are thrilled to say was a close race between entries! The panel awarded this year's Alison Dunlop Graduate Prize to Emma Arthur for her MMus dissertation: 'Art Music and Music Education in Irish Convent Schools, 1830–1900: A Preliminary Survey and Interpretation of the Primary Sources,' supervised by Professor Harry White and submitted to the School of Music, University College Dublin. Emma's



Emma Arthur and Lorraine Byrne Bodley

dissertation presents a staggering amount of archival research for a one-year project, centred around the extensive archives of two Irish Convent Orders, and yet she handles the immensity of her research materials with impressive finesse. There is a nuanced and sophisticated range of scholarship on display, effortlessly handling the topics of Convent education and curricula, the exploration of art music traditions within Convent schools, and the wider role that music played as part of nineteenth-century Ireland's evolving Catholic culture. Equally impressive is Emma's ability to champion the role of female-led education during this time in Irish history — highlighting the importance of a 'female-dominated community' of musical educators, performers, and students. It should come as no great surprise to learn that Emma has already begun her doctoral studies at Merton College, University of Oxford, under the supervision of Professor Laura Tunbridge. On behalf of the SMI Council, we would like to again congratulate you on an admirable dissertation and wish you every success for your ongoing research in the coming years!

The prize was formally presented to Emma by former SMI President Professor Lorraine Byrne Bodley on 12 January 2024 at our annual joint SMI and ICTMD-IE Postgraduate Conference, this year hosted by Maynooth University. The jurors added a note of special commendation to one of the runners-up, Áine Cassidy (TU Dublin Conservatoire), for her thesis 'French Pageboys in Nineteenth-Century Opera as Lesbian Representation,' supervised by Dr Rachel Talbot.

Bryan A. Whitelaw

Seóirse Bodley (1933-2023): An Appreciation

It was with great sadness that the SMI learned of the passing of Professor Seóirse Bodley at the age of 90.

Following music studies in the 1950s at University College Dublin and in Stuttgart, Bodley's long and distinguished compositional career included important commissions as unofficial composer-laureate to write symphonies to commemorate the centenary of Pádraig Pearse in 1980 (Symphony no. 2: 'I have Loved the Lands of Ireland') and for the official state opening of the National Concert Hall in 1981 (Ceol: Symphony no. 3). He earned his doctorate at UCD in 1960 and taught there for nearly forty years retiring as emeritus professor in 1998. Since his passing, former students have recalled his dedication, encouragement, musical insights and wry sense of humour. He was also extremely active in Dublin's musical life as a conductor, notably of the Culwick Choral Society in the 1960s, an accompanist working with Veronica Dunne, Aylish Kerrigan and Sylvia O'Brien, and a regular adjudicator and broadcaster.

The impact of his visits to the *Internationale Ferienkurse für Neue Musik* in Darmstadt in the 1960s and his immersion in the European avant-garde is manifest in works such as *Configurations* (1967) and his String Quartet no.1 (1968). In the 1970s Bodley then explored the possibility of evolving a modernist idiom influenced by Irish folk music in *The Narrow Road to the Deep North* (1972), *A Small White Cloud Drifts over Ireland* (1975), one of his best-known works, and *Aislingí* (1977). His artistic collaboration with the poet Brendan Kennelly resulted in his important song cycle, *A Girl* (1978), a setting of 22 poems, performed and recorded by Bernadette Greevy and John O'Connor. Later significant song-cycles include *The Naked Flame* (1987) and *The Earlsfort Suite* (2000) to texts by Micheal O'Siadhail. Bodley's congregational masses have endured as a deeply familiar mainstay of everyday Catholic worship in Ireland with sections of his *Mass of Peace* (1976) being performed by 1.5 million people in the Phoenix Park during Pope John Paul II's visit to Dublin in 1979.

In the context of this appreciation, it should be noted that Seóirse was a long-standing member and firm supporter of the *Society for Musicology in Ireland* which reflected his own musicological background and activities. He contributed to *Comhar* and *Feasta* and his ethnomusicological research on technique and structure in sean-nós singing was published in *Éigse Ceol Tíre* in 1973. He also wrote an introduction to the 1970 reprint of Grattan Flood's *A History of Irish Music* as well as entries on Irish composers for the *New Grove* (1980 edition) and a chapter on Ó Riada's original compositions in Fryer & Harris's *Integrating Tradition: The Achievement of Seán Ó Riada* (1981). He was elected as the inaugural chair of the Folk Music Society of Ireland. In 2013 he discussed his compositional process at an NUI Maynooth/SMI seminar on the relationship between composer and musicologist and presented a paper on 'The Claims of Conformity' at a CHMHE conference on the role of composition in music education, *Teaching the Unteachable* held as part of Waterford New Music Week in 2005.

Having chaired both sessions I can attest to his deeply-felt and clearly articulated views on two topics very close to his heart.

Tributes flowed from many quarters after Seóirse's death with President Michael D. Higgins declaring that his 'unique legacy will endure for generations to come'. Earlier this year Seóirse's 90th birthday was marked by a perceptive piece in the *Journal of Music in Ireland* by Adrian Scahill. Last



Maurice Manning, Chancellor of the NUI, Lorraine Byrne Bodley, Seóirse Bodley, and Patrick O'Leary

October Bodley was conferred with an honorary doctorate by the National University of Ireland where the citation outlining his enormous contribution to music in Ireland was delivered by his wife and former SMI President, Lorraine Byrne Bodley. On a personal note, Seóirse's music has always played a central part for much of my career and I recall over the years the very many fruitful and always enjoyable visits to his house to discuss his music. In particular, I remember his

75th birthday seminar in Mary Immaculate College in Limerick when his Trio for Flute, Violin and Piano (1986) was performed by Concorde. He always followed up such events and meetings with a courteous letter of appreciation.

In my entry on Bodley for the *Encyclopaedia of Music in Ireland*, I wrote that his 'engagement with both Ireland's Gaelic cultural heritage and the European avant-garde has had a profound effect on his extensive compositional output, in particular his attempts to achieve a synthesis of Irish traditional music and modernism'. It was appropriate that he should be elected as a founder member of Aosdána in 1981 and receive that academy's highest artistic award of *Saoi* in 2008, prompting the then President of Ireland, Mary McAleese, to declare that Bodley 'has helped us to recast what it means to be an artist in Ireland'.

The SMI extends its sincere condolences to his wife Lorraine and Seóirse's family.

Gareth Cox

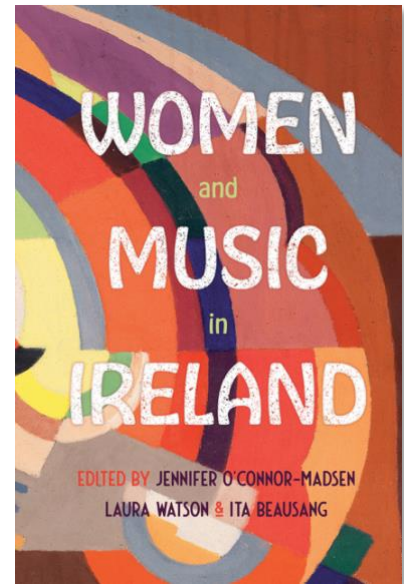
→ **Read Lorraine Byrne Bodley's citation from the Honorary Conferring of Seóirse Bodley at the National University of Ireland [here](#).**

Past Events

Book Launch: *Women and Music in Ireland* ed. by Jennifer O'Connor-Madsen, Laura Watson, and Ita Beausang (Boydell & Brewer, 2022)

Royal Irish Academy of Music, 24 February 2023

December 2022 saw the publication of the book *Women and Music in Ireland*, edited by Jennifer O'Connor-Madsen, Laura Watson, and Ita Beausang. To celebrate the book's release, a launch was held on 24 February 2023 in the Royal Irish Academy of Music (RIAM), Dublin and generously supported by SMI. There were many reasons to mark this occasion — not least of all the fact that this essay collection was years in the making, with much of the editing work done remotely while we were in the throes of the pandemic. Back then, it seemed impossible to imagine people gathering *en masse* in a room (rather than on Zoom!) for a social event. Such circumstances made the occasion of the launch very special to Jenny, Laura, and Ita. The RIAM was a very apt setting given that a few of the historic women mentioned in the book, such as Annie Patterson, had studied or worked in this institution.



Women and Music in Ireland explores the world of women's professional and amateur musical activity as it developed on and beyond the island of Ireland. In a story which spans several centuries, the book 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.

Several of the book's fifteen contributors attended the launch, along with a large crowd of SMI members, plus family, friends, and colleagues from across Ireland. Professor Denise Neary of the host institution RIAM welcomed everyone. Professor Harry White (UCD), one of the series editors of Irish Musical Studies, introduced *Women and Music in Ireland* as the inaugural publication in the series since its move to Boydell Press. Professor Lorraine Byrne Bodley (Maynooth University), also a series editor of IMS, proceeded to formally launch the book with a speech that linked the historic



Ita Beausang, Jennifer O'Connor-Madsen,
and Laura Watson

conditions described in the book with the status of women in the music profession in Ireland today. Jenny, one of the book's editors and the founder of the Women and Music in Ireland conference series that inspired the project, thanked people for their support. Following the speeches, attendees were treated to brilliant performances of music composed by some notable women discussed in the book. Helen Lawlor (who authored a chapter) performed a selection of pieces on Irish harp. Pianist Una Hunt played music by nineteenth-century composer Fanny Robinson. She also accompanied soprano Orla Shannon in her performance of songs by twentieth-century composer Ina Boyle.

Laura Watson

Finding a Voice Festival

Clonmel, Co. Tipperary, 8–12 March 2023

Finding a Voice was co-founded in 2017 by SMI member Róisín Maher (Munster Technological University) and her sister Clíona (Artistic Director of Clonmel Junction Arts Festival), with the aim of producing concerts of unforgettable music by remarkable women around the weekend of International Women's Day. The first concerts took place in their hometown of Clonmel, Co. Tipperary in March 2018, and since then the festival has programmed music by over one hundred and twenty composers from the Middle Ages to the present day, including a series of live-streamed online concerts in 2021.

The 2023 festival took place from 8–12 March and included performances by Musici Ireland, ConTempo Quartet, Spanish pianist Antonio Oyarzabal, and Irish Baroque Orchestra-leader Claire Duff. Viola player Nathan Sherman was the featured performer in the festival's Composition Competition for Emerging Composers, in association with the Contemporary Music Centre, Ireland. Mentor and adjudicator for the competition was Judith Ring, and the winning composer was Galway-based Jacqueline Fletcher, whose *Song of the weeping ice* for viola and electronics, was premièred by Sherman, alongside new works for viola and percussion by Siobhán Cleary and Áine Mallon.

A highlight of the festival was the world première of Gráinne Mulvey's '...until the women are free' (2022), for voice, piano, cello, flute and electronics, commissioned by Finding a Voice with funding from The Arts Council/An Chomhairle Ealaíon. The piece was written for Irish-American mezzo-soprano Aylish Kerrigan, who performed alongside David Bremner, Adrian Mantu and Joe O'Farrell in a concert that also included music by Rhona Clarke, Nadia Boulanger, and the Irish première of Johanna Beyer's *Dissonant Counterpoint*.

Guitarist Eleanor Kelly was this year's Musician-in-Residence, giving pop-up concerts in local nursing homes, libraries, shopping centres and radio stations, alongside a series of workshops for secondary school students, in association with Music Generation Tipperary. Kelly gave a solo recital of guitar music by Latin American composers, and teamed up with ConTempo Quartet for the Irish première of the late Argentinian composer Claudia Montero's Latin Grammy-winning *Luces y Sombras*. The festival also included a live recording of the Contemporary Music Centre's *Amplify* podcast, a screening of *Do Chuala Ceol* with the film's composer Fiona Kelleher, a free family concert featuring the flute quartet Hifilutin funded by MTU CREATE Le Chéile, and a digital collaboration with the Irish Baroque Orchestra on composer Elizabeth Jacquet de la Guerre. Almost half (48%) of the composers whose music featured in 2023 were living composers, from Tipperary teen Patsy Jo Culleton to Australian nonagenarian May Howlett, and a quarter were Irish, reflecting the festival's strong support of living Irish composers.

Finding a Voice has been funded by the Arts Council/An Chomhairle Ealaíon since its inception, and in recent years has also received financial support from the Arts Offices of Tipperary County Council and Munster Technological University. The 2024 festival takes place from 7–10 March in Cork and Clonmel, and includes performances by Musici Ireland, Evlana, Duo Anima, and Amerghín, and the premières of newly commissioned works by Judith Ring and Adèle O'Dwyer. There will also be composer talks, a film screening, a workshop on Berber music, and the composition competition. Other planned projects for next year are a collaboration with Women in Global Music at UC Irvine in April with Aisling Kenny and Yonit Kossovski (University of Limerick), and a series of events in Germany as part of Zeitgeist Irland 24, with funding from Culture Ireland/Embassy of Ireland in Germany, including a collaboration with the Archiv Frau und Musik in Frankfurt, and a performance of Jane O'Leary's *Clara* at the Schumann Haus in Leipzig.

For further information about Finding a Voice visit findingavoice.ie or get in touch via [email](mailto:info@findingavoice.ie).

Róisín Maher

Music for Stage and Screen: Celebrating the SMI at 20

National Opera House, Wexford, 10-11 March 2023

In March 2023 SMI hosted a symposium at the National Opera House (NOH), Wexford titled 'Music for Stage and Screen'. This was a special gathering to celebrate the twentieth anniversary of our Society, and to advance its mission of raising public awareness of music research and the broader activities of SMI across the island. We really needed a special location for our twentieth anniversary, and the NOH and the town of Wexford did not disappoint us in that regard.

Over the two days of the symposium, delegates engaged with a diverse programme of over twenty presentations on various aspects of music for theatre, opera and screen media. Topics included the 'Irish' operas of Charles Villiers Stanford, the national folk theatre of Siamsa Tíre in Kerry, and soundtracks to contemporary TV series such as *Succession* and *The Good Fight*. Those in attendance included music and media scholars from the four corners of Ireland, keynote speaker, Professor Peter Franklin of Oxford University, and the presidents of SMI's associated societies in Britain and Netherlands who travelled to join us for the weekend celebrations, respectively, Professor Barbara Kelly (RMA) and Dr Désirée Staverman (KVNMM). The symposium proceedings also included reflections by past SMI presidents Professor Harry White (2003–2006), Professor Jan Smaczny (2006–2012), Dr Kerry Houston (2012–2015), Professor Lorraine Byrne Bodley (2015–2021), and by myself as current president.

SMI delegates and guests were warmly welcomed by NOH staff, by Wexford Festival Opera, and by the Chair of Wexford Festival Trust, Paul Cleary. Attendees further experienced the support of local volunteers whose contributions have been critical to the success of the town's award-winning festival since its establishment in 1950. Those who had not been to the NOH before remarked on the 'Tardis-like' experience of walking up the modest yet elegant High Street, only to find a world-class modern opera house open up behind the street façade. The symposium itself took place in the beautifully proportioned and expertly equipped Jerome Hynes Theatre. Delegates also enjoyed views of the town and Slaney estuary from the NOH's rooftop restaurant, and a tour of the mainstage O'Reilly Theatre.

The weekend was also a wonderful opportunity to establish a collaboration between the Festival and SMI, and a highlight in this regard was a session in which Karina Daly, author of *The History of Wexford Festival Opera* and Board Member of Wexford Festival Trust was interviewed by Wolfgang Mark on behalf of SMI. Other highlights were the special Friday evening recital given by Aisling Kenny (soprano) and Una Hunt (piano), and Peter Franklin's stimulating keynote. During his address he invited us to use 'our inner eye' and think cinematically when listening to symphonic music by Gustav Mahler, Richard Strauss and others who were composing in the same era that silent, and later sound film emerged in the twentieth century.

On a personal note, I was particularly excited that the SMI could celebrate its twentieth anniversary in a town that has been dear to me since childhood, and especially that the symposium could be associated with its unique festival that I have attended for some decades now. In 2001 I was privileged to be artistic director and conductor for *The Raven King* — a community opera for professionals and children staged both at Mary Immaculate College Limerick and at Clonard Community Centre, Wexford, to mark the Festival's 50th anniversary.

I would also venture to say that for the SMI, the weekend in Wexford was a highlight of our twentieth-anniversary celebrations. It was an occasion that stimulated new research themes and musicological conversations, while at the same time acknowledging the vision and commitment of those who established and advanced our Society, along with the myriad interests and activities of our members over the past two decades.

John O'Flynn

Echoes of Erasmus

Dundalk Institute of Technology, 2–4 May 2023



'Echoes of Erasmus' participants

Dundalk Institute of Technology facilitated a creative collaborative project with partners across Europe entitled 'Echoes of Erasmus' from 2–4 May 2023. For the project, DkIT invited musician-educators from Erasmus partner institutions across Europe to facilitate workshops and perform a concert with students. The three visiting lecturers are bass guitarist Frode Hammersland from the University of Western Norway (Stord-Haugesund), Brendan Hemsworth who is the director of percussion at the

Curso de Música Silva Monteiro in Porto and Ragnhild Knudson who is a hardanger fiddle player based in the University College Southeast Norway, Rauland, Norway.

The project culminated in a performance of music, comprised primarily of compositions by Dr Daithí Kearney, involving the visiting musicians and students on the BA (Hons) Music at DkIT. Italian student, Leandro Pessina, an Irish Research Scholar in the Department of Creative Arts, Media and Music at DkIT, visiting Erasmus student David Kappermeier from the University of Hildesheim, as well as undergraduate and postgraduate students in the Department of Creative Arts, Media and Music at DkIT. The choir of Scoil Bhríde Dunleer also participated and the concert was opened by Mr

Peter Burke TD, Minister for European Affairs and Defence. The project was funded by the Department of Foreign Affairs and the Department of An Taoiseach as part of the Communicating Europe Initiative 2023 and built on projects involving DkIT funded by Erasmus+.

Daithí Kearney

5th 'Doctors in Performance' Festival Conference of Music Performance and Artistic Research

Royal Academy of Music, London, 30 August – 1 September 2023

The 5th 'Doctors in Performance' Festival Conference of Music Performance and Artistic Research took place at the Royal Academy of Music, London on 30 August – 1 September 2023. This is a collaboration between the Royal Irish Academy of Music, Sibelius Academy, Lithuanian Academy of Music and Theatre, Royal Academy of Music, London and Estonian Academy of Music and Theatre. There was strong representation from Irish institutions with the following presentations:

- Matthew Mazanek (RIAM), 'Adapting Schema Analysis for Instrumental Pedagogy: A Preliminary Study in 19th-Century Guitar Preludes'
- Billy O'Brien (RIAM), 'Connecting abstract values to artistic choices: scholarship and performance in Ravel's *Miroirs*'
- Didzis Kalniņš (RIAM), 'The Sostenuto Pedal: Perspectives on an Artistic Realisation of a Device'
- Patrick Burke (TU Dublin Conservatoire), 'Sprezzatura: A Study in Nonchalance'
- Gabriela Mayer (MTU Cork School of Music), 'The Art of the Unspoken: Rhetorical Devices, Linguistic Parallels and the Influence of the Singing Voice in Classical and Romantic Piano Literature'

The next event will take place in the Sibelius Academy, Helsinki, on 3–5 September 2025.

Denise Neary

Book Launch: *Ina Boyle. Selected Songs* ed. by Orla Shannon (IBSL, 2023)

St Marylebone Church, London, 11 October 2023

As part of an Anglo-Irish cultural partnership with the Ina Boyle Society Limited (UK), Dr Orla Shannon curated and edited the first book of songs by the twentieth-century Irish composer Ina Boyle (1889–1967). The publication also contains select editions by David Scott of TU Dublin and was supported by Dr Kerry Houston and Dr Ita Beausang who both served on the editorial committee in bringing the project to fruition.

The songbook was launched by the Irish Heritage Centre London in partnership with the Ina Boyle Society Limited on 11 October 2023 at St. Marylebone Church, London. Dr Shannon spoke at the event in her role as principal editor and author of the songbook's introductory essays, preceding performances by Laura Aherne (soprano), Conor Campbell (baritone), Frasier Hickland (piano), and Georgina Cassidy (piano).



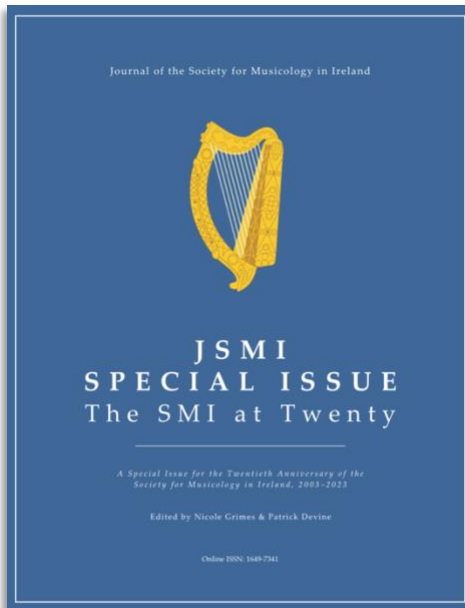
Angela Brady OBE, His Excellency, Martin Frasier, Orla Shannon, and Michael Alen-Buckley

The songbook responds to a timely demand for Boyle's music. With compositional dates ranging from 1909 to 1966, it offers twenty-six songs which were previously only available in manuscript form, preserved at the Manuscripts and Archives Library of Trinity College Dublin. It has been funded by the Ambache Charitable Fund and the Ralph Vaughan Williams Foundation, with assistance from the Contemporary Music Centre of Ireland and the Library of Trinity College Dublin (with special thanks to TCD librarian Roy Stanley).

The release of the songbook marks a new milestone in the composer's revival in producing a selection of her vocal music in print form. It is available for purchase from the [Contemporary Music Centre](#) of Ireland and [Chimes Music Limited](#), London.

Orla Shannon

Journal of the Society for Musicology in Ireland **Special Issue: The SMI at Twenty**



Read the JSMI Special Issue [here](#)

When John O'Flynn, President of the Society for Musicology in Ireland (SMI), approached us with an invitation to edit this issue of its journal (*JSMI*), we felt honoured to be considered for the task and accepted immediately.

The issue commemorates the twentieth anniversary of the foundation of the SMI in 2003. At an online meeting in February 2023 between John O'Flynn, Maria McHale (both members of the editorial board of *JSMI*) and us both, a discussion of the potential contents identified a thematic approach as the best way forward, and a strategy and timetable for the entire process were agreed. In the following weeks, we drew up a list of scholars, each of whom had been either a keynote speaker at the annual SMI plenary or postgraduate conferences or a recipient of

the IRC/Harrison Medal, and invited them to submit an article which might relate in some way to their involvement with the society. We feel that the contributions which occupy the pages of the special issue represent a varied range of topics and disciplines.

In addition, we contacted all the former presidents of the SMI with an invitation to offer personal reflections on their tenures. The response, here again, was characteristically positive and generous. Their pieces frame the longer articles to form a broadly symmetrical structure overall.

We sincerely thank all the contributors who collaborated with us in the venture, and we hope that readers will find the special issue of *JSMI* both informative and interesting.

Nicole Grimes and Patrick Devine

The special issue was launched on Friday 12 January 2024 at the Joint SMI and ICTMD-IE Postgraduate Conference, which was held at Maynooth University. SMI President John O'Flynn and Helen Lawlor, Executive Editor of the *JSMI* addressed the audience and congratulated the guest editors for the special issue's innovative layout and for engaging with a broad range of research interests across the SMI community. Speaking on behalf of the editors, Nicole Grimes thanked the contributors — many of whom were in attendance — and reflected on the process of producing the twentieth-anniversary issue. This collegial and uplifting launch was followed by a wine reception and dinner for conference delegates.

Forthcoming Events

Book Launches

***The Beatles and Vocal Expression* by Bláithín Duggan (Routledge, 2024)**

20 February, Oratory Board Room, Drumcondra House, Dublin City University, 6:30pm

As part of Dublin City University's Music Research Seminar Series, Dr Bláithín Duggan (Dublin City University) will present a talk entitled 'Then and Now: The Beatles and popular music studies' with Prof. Walter Everett (University of Michigan). This talk, which takes place between 5pm and 6:15pm will be followed by the launch of Dr Duggan's monograph, *The Beatles and Vocal Expression* at 6:30pm. Please indicate your intention to attend [here](#).

***The Choral Foundation of the Chapel Royal, Dublin Castle: Constitution, Liturgy, Music, 1814–1922* by David O'Shea (Boydell & Brewer, 2023)**

27 February, Lady Chapel of St Patrick's Cathedral, Dublin, 6:15pm

SMI members are invited to the launch of *The Choral Foundation of the Chapel Royal, Dublin Castle*, on Tuesday 27 February at 6:15pm. The launch will take place in the Lady Chapel of St Patrick's Cathedral, by kind permission of the Dean, Dr William Morton. The guest speaker will be Professor Harry White (University College Dublin).

Attendees are invited to come to evensong in the cathedral at 5:30pm, just before the launch, at which members of the cathedral choir will sing works of composers associated with the Chapel Royal. Please indicate your intention to attend [here](#).

***Harp Studies II: World Harp Traditions* ed. by Helen Lawlor & Sandra Joyce (Four Courts Press, 2024)**

29 February, the Irish Traditional Music Archive, 73 Merrion Square, 6:30pm

SMI members are invited to the launch of *Harp Studies II: World Harp Traditions* on Thursday 29 February. The volume will officially be launched by Professor John O'Flynn (Dublin City University) and the evening will also feature music by Fiona Gryson and Rachel Duffy (TU Dublin Conservatoire). Please RSVP to [Four Courts Press](#).

Conferences and Symposia

SMI Symposium: Funding Opportunities for Musicology in Ireland

8 March 2024, Dublin City University

SMI presents this special event that will explore the funding landscape for musicology and related music studies in Ireland. With the primary aim of promoting individual and collaborative research across the island and beyond, the symposium will include panel discussions led by national contact points for Irish and European funding calls, and feature successful recipients of a range of Irish, EU and UK awards. Full details of the day will be circulated to SMI members in early February. For inquiries contact [John O'Flynn](#).

Annual Plenary Conference of the SMI 2024

University of Galway, 28–30 June 2024

The Annual Plenary Conference of the Society for Musicology in Ireland/Aontas Ceoleolaíochta na hÉireann will be hosted by the Discipline of Music, School of English, Media and Creative Arts, University of Galway/Ollscoil na Gaillimhe, on 28–30 June 2024.

We are delighted to announce that Professor Barbara Kelly (University of Leeds) will deliver the keynote lecture.

Proposals from all areas of musicology and related music studies are invited for the following:

- Individual papers
- Themed panel sessions (comprising 3 individual papers)
- Round-table sessions (up to 6 people, each presenting a position paper, followed by a discussion)
- Lecture recitals

Individual papers and papers in themed panel sessions will be 20 minutes in length, followed by 10 minutes of discussion. Round-table sessions should not exceed 90 minutes, including time for discussion. Lecture recitals should be 30 minutes in length, including time for discussion.

Abstracts for all individual papers should not exceed 300 words. In the case of themed panel sessions and round-table sessions, there should be an abstract for the whole session (maximum 300 words) plus an abstract for each individual speaker (maximum 300 words each), and should be submitted as a single document.

Abstracts should include:

- Title for the paper and/or session
- Name, contact details and affiliation of the speaker(s) (and, in the case of themed panel sessions and round-table sessions, the panel convener)
- Brief biography of the speaker(s) (maximum 100 words per speaker)
- Indication of equipment that is required.

These should be sent, as a Word file, to smigalway2024@gmail.com

Deadline for receipt of abstracts: Monday 26 February 2024.

Programme Committee:

Aidan Thomson (University of Galway, chair)

Nicole Grimes (University of California, Irvine)

Ann-Marie Hanlon (University of Galway)

James Denis Mc Glynn (Trinity College Dublin)

Méabh Ní Fhuartháin (University of Galway)

Any queries regarding the submission process should be addressed to the chair of the Programme Committee, Aidan Thomson, at aidan.thomson@universityofgalway.ie

Music, Musicology and Academic Responsibilities in the 21st Century

1–3 July 2024, University College Dublin

From 1–3 July 2024 UCD's School of Music will host the international conference 'Music, Musicology and Academic Responsibilities in the 21st Century'. In our polarised world, arts and humanities find themselves at a crossroads. The moral turn of the last decade, the increased focus on sustainability, equity, diversity and inclusion as underpinning all academic work regardless of the discipline, the increasing polarisation of our society, the relativisation of truth as represented by the post-truth mentality, and neoliberal pressures leave the arts and humanities between a rock and a hard place. Thus, we all must continuously explore realignments of our duties as academics and citizens. Like every generation before us, we have to find new ways to understand and answer the challenge posed by Karl Marx's (slightly adjusted) eleventh Feuerbach thesis, that our work should not merely describe and interpret the musical world in various ways but also help change it.

This conference shall try to find common ground between representatives of the various music-related areas and different roles of this debate. Our aim is to provide a platform for productive discussions while exploring strategic options to address the disparate forces that threaten the foundations of both academic discourse and societal cohesion.

→ [Find out more](#)

Dame Ethel Smyth: Connections, Culture, and Context

12–13 July 2024, Dublin City University

Writing in her 1936 autobiography *As Time Went On*, Dame Ethel Smyth remarked that she had ‘never yet succeeded in becoming even a tiny wheel in the English music machine’. Smyth’s observation encapsulates the frustration that she often felt during her career as she strove to penetrate the male-dominated world of music. However, since the 1980s, a wealth of research has highlighted Smyth’s significance as a composer, writer, and social activist of the late-nineteenth and early-twentieth centuries.

To mark the 80th anniversary of Ethel Smyth’s death in May 2024, this interdisciplinary symposium seeks to broaden our understanding of Smyth’s life and music. It explores the culture and context from which her music emerged and aims to deepen our awareness of the social connections that she made over the course of her career.

We are delighted that Dr Christopher Wiley (University of Surrey) will give the keynote address at the symposium. Wiley is an internationally acknowledged expert on musical biography and has published extensively on Ethel Smyth. We anticipate that the symposium will be of interest not only to those looking to engage with Smyth but also to those curious about her wider world. Further details will be announced in due course and queries can be directed to [Hannah Millington](#).

Funding Awards & Postdoctoral Research

Ailbhe Kenny

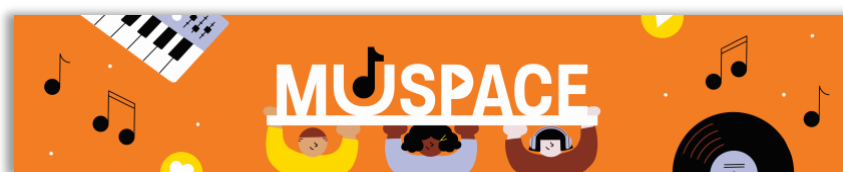
Mary Immaculate College | IRC Laureate 2022–2026

‘Music in the Intercultural School: Uncovering Spaces for Agency and Belonging’ (MUSPACE) is a 4-year Irish Research Council (IRC) Laureate project led by Dr Ailbhe Kenny at Mary Immaculate College. The project examines both learner and teacher experiences of music within diverse primary and post-primary classrooms in Ireland. In particular, the project explores the role music plays within intercultural school encounters for children and young people from an asylum-seeking or refugee background. It also provides critical insights into teacher perspectives and practices of teaching music in diverse classrooms. Through creative and interdisciplinary approaches, the project is highly participatory to offer fresh alternatives on how data is gathered and analysed. The need for nuanced understandings in this field has never been more urgent.



MUSPACE takes an ethnographic multiple case study approach. The research investigates school, whole class and individual experiences of music in school. These three distinct sets of data are collected and analysed across four schools including two primary and two post-primary schools in Dublin and Limerick respectively. The research findings will allow for focused discussions rooted in a national context where children and teachers’ direct localised experiences address macro themes of inclusion, identity, learning and interculturalism.

Dr Ailbhe Kenny is the principal investigator on the MUSPACE project and will work alongside two postdoctoral researchers, Dr Hala Jaber and Dr Olha Lukianchenko (through the Ukrainian Researcher Scheme). Dr Kenny has previously been awarded research funding from agencies such as HERA (Humanities in European Research Area), the Irish Research Council and Creative Ireland. She is also a Fulbright Scholar and EURIAS fellow. Her research is widely published internationally across books, articles, chapters, handbooks, reports and multi-media platforms.



Sarah Raine

University College Dublin | SFI-IRC Pathway Fellow 2023–27

Dr Sarah Raine is an SFI-IRC Pathway Fellow based in the School of Music at University College Dublin. She is the author of *Authenticity and Belonging in the Northern Soul Scene* (Palgrave Macmillan, 2020), and a co-editor of *Popular Music Ethnographies: Practices, Politics and Identities* (Intellect Books, forthcoming 2024), *Towards Gender Equality in the Music Industries* (Bloomsbury Academic, 2019), and *The Northern Soul Scene* (Equinox Publishing, 2019). She is also a Book Series Editor for Equinox, the co-Managing Editor of *Riffs*, and an Editor for *Jazz Research Journal*.



Sarah's four-year SFI-IRC funded project, *Improvising Across Boundaries* (2023–2027), explores the experiences of women and gender diverse improvising musicians active on the island of Ireland.

I spent much of my pandemic period talking to musicians over Zoom, writing reflective pieces on the gendered nature of jazz scenes in Europe from my desk in Birmingham (UK), and joining increasingly global audiences of festival goers as we watched bands play to empty rooms. In March 2021, I became a postdoctoral researcher as part of the HERA *FestiVersities* team, working under the kind mentorship of Dr Aileen Dillane (University of Limerick). Beyond Zoom and livestreaming, my first experiences of music in Ireland were mediated through chats with Aileen, my increasingly Ireland-biased social media accounts, and my tentative communications through the cousin network of Irish diaspora Brummies. Once finally there in person in September 2021, I was immersed in the pandemic festival world of industry partners TradFest, Cork International Choral Festival, and Body & Soul as they negotiated fluctuating restrictions.

Beginning my research into the Irish music industries during a time of shared crisis, I have continued to follow musical responses to many key moments: from the trialling of basic artist income to the visceral community response to the murder of teacher and musician Ashling Murphy. Due to my own positionality and professional expertise, these analytical engagements are framed through issues of gender identity and gendered experience. In some cases, one cannot get away from gender — violence against women and misogyny, for example, being the very issue — but for others, it was through my eight years of conversations, research, and participation in gender-focused debates that I considered momentous occasions and decisions.

As my postdoctoral role at the University of Limerick ended, I moved back to the UK and to lecturing in Glasgow and later Leeds, vicariously maintaining my Irish connections through social media, research contacts, and new friends until an email arrived, congratulating me on my fellowship success. I'm excited to be back in Dublin again and to be working with a stellar team of academics (Dr Jaime Jones and Dr Nic

Pillai from UCD and Judit Csobod as the project PhD researcher), industry (Improved Music Centre (IMC) based in Dublin), and musician contributors to explore the experiences of women-identifying and gender minority improvisers on the island of Ireland.

This project aims to examine the gendered barriers experienced by women and gender diverse musicians when learning and professionally performing improvised music. It will also theorise gender identity and gendered experience through a particular focus on improvisation as a musical and everyday practice. In developing Open Access industry resources, a co-authored book with the musicians, and a 40-minute documentary in addition to academic publications, we hope to speak to industry professionals, policy makers, public funders, music educators, students, and researchers. And in experimenting with queer, feminist, and collaborative methods of gathering data, analysing, writing up, and sharing our findings, we hope to offer a useful template for other industry partnership research. And in looking with hope and determination towards the next four years, we warmly welcome you to be a part of this community as we share events, information, and resources.

Adam Behan

Maynooth University | IRC Postdoctoral Fellow 2023–25

I've been awarded a two-year postdoctoral fellowship from the IRC, during which I'll be writing a book on the history of Irish popular music in the later twentieth century. My intention with this book, in a nutshell, is to take an approach to Irish popular music which works more from the basis of social history and reception studies than cultural studies (or 'Irish studies'). It is almost twenty years since Diarmaid Ferriter published *The Transformation of Ireland 1900–2000*, and since then an enormous amount of work has been done by historians such as Rosemary Cullen Owens, Lindsey Earner-Byrne, Diane Urquhart and Laura Kelly, and sociologists including Linda Connolly and Tom Inglis, that has redeveloped our understanding of twentieth-century life in Ireland. Much of this remains musicologically untapped, and (I believe) can significantly advance our understanding of this music in the context of what can only be described (following Ferriter) as the country's social transformation in the twentieth century. To confront this transformation is inevitably to confront gender, and so I use several key contributions from gender theorists as further points of departure.

I am interested, broadly, in the years 1968–2000, and my focus is on those musicians who popularly voiced questions and values of identity, subjectivity and gender, and how these were received and mediated in Ireland. My primary material,



then, includes studio albums, live performances and music videos, but also extends deeply into newspaper archives and television broadcasts.

Beginning with the likes of Van Morrison, Rory Gallagher, Phil Lynott, Bob Geldof and Bono, I position the first couple of decades of the period in question within a framework of hegemonic masculinity and connect this to the conservative social conditions of contemporary Ireland. From there, chapters overwhelmingly focus on the period between the late 80s and the end of the century: planned case studies include Enya, the notion of privacy, and the history of the Irish family; Sinéad O'Connor, protest, and the Catholic Church in Ireland; Dolores O'Riordan, leadership, and Irish women in power; Eurovision and the popularly-voiced nation-state; and Boyzone's Stephen Gately, alternative masculinities, and homosexuality in Ireland.

I'm very interested in connecting with the musicological community here and in potential collaborations. Please [get in touch](#) with me if you'd like to talk.

Chrysi Kyratsou

University College Dublin | IRC Postdoctoral Fellow 2023–24

'I'm not a musician, I just sing. Songs are for the memories of the past, and about what you hope for the future... Everything [the meaning] is there, in the lyrics... Everybody can write songs... Humans do not need just eat and sleep... A plant needs the sun and water to grow; so does a human. I also need to go to school...' These words, coming from an asylum seeker from Sierra Leone gave me the confidence I needed to make my first steps into exploring forms of musicking among refugees and asylum-seekers sheltering in reception centres in Greece. They served as the best answer to anybody who would sceptically ask me 'is there music in the camps?', reasonably hinting at the priorities of people living in legal and existential limbo, uncertain about their future and where it would unfold, and at that moment, waiting stuck in camps, living with the basics. My interlocutor's words suggested the essential role that music had for someone living in extreme precarity, as well as the universality of engaging with music. My year-long PhD fieldwork research with asylum-seekers, refugees, and people working with them in musicking contexts, explored in-depth expressions of musicking in dialogue with the sonic aspects of their everyday life and situating them amidst the broader socio-political circumstances.

I'm currently working on a 1-year IRC Research Fellowship, titled 'Musicking encounters and pathways to inclusion: uses of music among asylum-seekers in Greek reception centres,' which is orientated primarily towards developing a range of publications that will advance and disseminate the findings of my PhD research. The publications comprise a monograph, peer-reviewed articles, as well as editorial work for thematic issues, conference presentations, and blogs. They discuss primarily the potentials for multiple inclusions, traced largely on (non-)belongings, expressed and/or emergent through musicking in diverse settings. They consequently foreground the value of musicking for participants, as it interlaces with the meaningfulness entailed in

each musicking instance. They further address methodological aspects, and particularly ethical considerations with regards to working with vulnerable groups, with a special focus on the inherent asymmetries that the citizenship/non-citizenship divide involves, as the latter is exemplified in the positionalities of the researcher and the research participants.

Francesco Milella

University College Dublin | IRC Postdoctoral Fellow 2023–25

What can a genre like opera tell us about the history of Western empires? Can we look at something traditionally considered a tiny, inaccessible niche in the history of our cultures in order to grasp a little more about the history of the complex political, social and cultural machines underpinning European hegemonies? I started asking these questions a long time ago when my passion for opera started overlapping with that for history. And it was not long before I realised that the Atlantic Ocean was the place to find some of the answers. In part, the choice was



partly related to my personal background: being half-Italian half-Mexican, I thought it could be easier to work on the two sides of the ocean from a more circular perspective. But, most importantly, that was the place where Europe's imperial history officially kicked-off through ways and discourses that would soon find in arts and culture a powerful outlet. And so I landed in postcolonial Mexico. I was interested in how Italian opera — one of the most globally successful genres of the time — intersected with Latin American nation-building projects in the aftermath of its independence from Spain in the 1820s. Operas by Rossini, Bellini and Donizetti were performed everywhere in the region. But is it possible that their role went far beyond their being a mere form of entertainment? This was the question that took me to Cambridge as a PhD student: year after year, archive after archive, I realised that their operas became a powerful — and in some cases irreplaceable — symbol of liberal modernity, playing a pivotal role in questioning Latin America's Spanish colonial heritage while shaping new creole identities at the beginning of modernity.

But as is often the case, research projects sometimes leave more questions than answers; most of the documents I found during my PhD referred to operatic events of the final years of the colony. Events about which almost nothing had ever been written. On the contrary, it is still debated today whether Latin America's true operatic season only began with its independence. If it is true that opera was already known, what role did it play in colonial society? How was it listened to? Above all, how was it connected to the Spanish imperial power in a period when its authority was already declining? These questions convinced me to work on a new research project and submit it for the

Irish Research Council Postdoctoral Fellowship at the School of Music at the University College Dublin where Dr Tomás McAuley had generously accepted to be my potential mentor. My hypothesis was that the circulation, production and representation of Italian opera across the Atlantic basin had a profound impact on the crisis and decay of the Spanish empire between 1770 and 1820 from two different sides: Mexico and continental Europe, namely England, France and Italy. As one of the main cultural hubs of the Spanish empire, Mexico was touched by the cultural changes of the time quantitatively and qualitatively more than other colonies in the region. This interaction resulted in a significant number of premieres of operas by some of the most popular composers of the time, causing a disruptive change in the local cultural life; Mexicans started replacing the authority of Madrid with that of Paris, London or Milan, the new cradles of the Western modernity. At the same time, however, Mexico and its pre-Columbian history were becoming a huge topic of debate among Europe's Enlightenment intelligentsia. This interest translated into a rise of Italian librettos inspired by the encounter between Cortés and Moctezuma, eventually set to music between 1765 and 1823 by more than ten Italian (or Italianate) composers. My contention was that these operas provided Europe with new vocabularies and spaces to fictionalise the history of the Mexican Conquista in order to represent the Iberian world as a weak, underdeveloped, fanatically Catholic and conservative empire — an image supported by Montesquieu and other thinkers — in opposition to the Mexican 'other', often portrayed under the light of the idea of the 'bon sauvage' (Rousseau, Voltaire).

What I love about opera is that it is much more than just singers telling a story on stage. Opera widens global imaginations, crates new cosmopolitan fantasies and outlets to the problems of the real world; opera is as a medium — often a problematic and questionable one — to convey political messages worldwide; it is as a transnational discourse to create new narratives, destabilise social orders, strengthen new imperial authorities and challenge declining ones. I just started my project, but I hope it will offer new historical references to read opera history not just as a space for academic debates but also, and more importantly, as a perspective to understand our present and its global relationship between media, power and society. I am honoured to be able to do this as a new member of the School of Music at UCD.

Activity Reports

SMI Grant Awardees

Anika Babel

University College Dublin

Thanks to the support of the Society for Musicology in Ireland's Grant initiative and the UCD College of Arts and Humanity Research Enhancement Fund, I was afforded the opportunity to present my doctoral research at the preeminent conference for music, sound and screen studies, 'Music and the Moving Image' (MaMI). These bursaries enabled me to travel from Dublin to New York for the nineteenth iteration of MaMI in May 2023. The return to in-person proceedings fostered an additional layer of excitement to the occasion, as did the fine company of fellow SMI member Conor Power, SMI Honorary Membership Secretary Dr James McGlynn, and colleagues Dr Jessica Shine and Dr Aimee Mollaghan, who formed the Irish contingent at this international event.

My paper, 'Sounding Adaptations: The audio-visualisation of Jane Austen's literary pianos in *EMMA*. (dir. Autumn de Wilde, 2020)' was well attended and received by the delegates and organisers. Their feedback has helped me refine the arguments of my doctoral thesis. Moreover, the congenial environment expanded horizons in terms of my knowledge-base, critical perspectives, and professional opportunities. I was also delighted to share this paper at the Plenary Conference held at TU Dublin Conservatoire soon after.

As a self-funded student, the SMI Grant diminished the financial barriers that would have otherwise prevented my attendance at and immersion into MaMI. Indeed, I am grateful for the support of *Music & Letters*, the International Musicology Society, and the Women in Global Music Network — who have not only defrayed the expenses of participating at conferences but have likewise invested in my development as a researcher. I wish to extend special thanks to Dr Barbara Dignam for her gracious and straightforward coordination of the application and reimbursement process.

I was glad to contribute to the rich discourse for which MaMI is renowned and to make deeper connections with the global community of audio-visual researchers. I remain grateful to the Society for this wonderful experience.

Kevin Boushel

Dublin City University

With the generous support of the SMI Grant, I travelled to Cincinnati in February to give a presentation entitled 'Approaching Contemporary Irish Choral Repertoire' at the Biennial National Conference of the American Choral Directors' Association. The ACDA hosts one of the largest conferences in the world for choral scholars and practitioners,

with a total of nine thousand participants travelling to the conference, including delegates, singers, musicians and presenters. In keeping with the theme of 'Belonging,' my presentation focused on the needs of the diverse choral classroom in the United States for approaches to repertoire that were culturally relevant. I presented Irish choral literature through the lens of Culturally Relevant and Culturally Sustaining Pedagogies, approaches that celebrate the cultures of students from diverse backgrounds and highlight the common struggles of marginalised communities against white, Western, cishetpatriarchal hegemony. Drawing attention to the rich history of Irish resistance to settler colonialism and the cross-cultural links between Ireland and other post-colonial and marginalised communities, I demonstrated a pedagogical framing of Irish choral repertoire as a disruptive, subversive form of cultural expression with which students from all backgrounds can find common ground. This was followed with a sing-through of some contemporary repertoire by Rhona Clarke, Seán Doherty and Eoin Conway from the catalogue of Cailíno Music Publishers.

The opportunity to present at this conference has had a significant impact on my professional development as a scholar of choral music. After the presentation, I was approached by many scholars seeking to collaborate on future projects. I was invited to give a speech on the topic of my presentation at a concert by Cantigas Women's Choir from Hoboken, New Jersey by their conductor, Dr Hannah Carr. Dr Emily Burch of Savannah College, Georgia, invited me to speak on my research on her podcast, *Music (ed) Matters*. I was also approached by a member of a journal editorial board who asked me to write an article for their publication. Alongside these tangible results from my presentation, I had the opportunity to connect with leading scholars and conductors in the United States, building my professional network as a researcher of American and Irish choral music. I am incredibly grateful to the SMI Grants Committee for supporting my travel to Cincinnati, alongside the support of the Irish Research Council and Dublin City University.

Hannah Millington

Dublin City University

The Song of Love, Op. 8 was Ethel Smyth's first attempt at a large-scale choral work, scored for soli, chorus, and orchestra. The eight-movement cantata was composed during 1888 and predates the piece that is typically regarded as her first foray into large-scale composition: the Mass in D (1891). This misconception likely arises from Smyth's description of the Mass as her 'first big choral work' (Smyth, 1936) and the obscurity into which *The Song of Love* has fallen since it was written. Despite her best efforts, Smyth was unable to secure a performance of the work during her lifetime and the score went unpublished, waiting in the wings of the British Library to be revived. As a result of this limited accessibility, existing literature on *The Song of Love* is scarce and the work is typically given only a fleeting mention in Smyth scholarship.

In the Spring of 2023, the fate of *The Song of Love* looked set to change as a group of determined individuals worked to bring this long-forgotten cantata to twenty-first-century audiences. Part of the Music Society at Somerville College, University of Oxford, the Alternative Canon Project aims to bring the music of historically underrepresented composers to the fore and broaden the repertoire available to college musicians. Fuelled by this vision, members of the Alternative Canon Project typeset the score and created parts for *The Song of Love* so that the work could receive its premiere performance.

On 8 May 2023 — 135 years after it was composed — Smyth's cantata was finally heard in Christ Church Cathedral, Oxford. Thanks to the generosity of the Society for Musicology in Ireland, I was able to attend this landmark event, which would otherwise have proven too costly. As the third chapter of my PhD thesis presents the first detailed study of *The Song of Love*, being able to hear this music was deeply enriching and helped me to hone my reading of the cantata over the following months. I would like to congratulate the Alternative Canon Project for tackling this ambitious work and bringing it to life; I offer particular thanks to Angie Wyatt (editor), Alice Knight (conductor), Steph Garret (soprano), and Archie Inns (tenor). A recording of *The Song of Love* is currently available [here](#). I would like to express my heartfelt thanks to the SMI for making this trip possible and for allowing me to see and hear what Smyth had to imagine.

Conor Power

Maynooth University

In December 2022, I was fortunate to attend the 'John Williams, *dernier des symphonistes?*' conference, hosted by University d'Évry, and to present my paper "The American Process": Williams and Hymnody'. Given the commencement of my PhD research in 2019, this paper happened to be the first in-person presentation of my doctoral research. The three-day bilingual event was also the first academic conference entirely devoted to film composer John Williams and included thirty papers on the composer and two concerts of his music for screen and stage. The extent and range of papers indicated the diversity of the composer's long career: many discussed the famous scores to the Star Wars and Harry Potter series, others overviewed his career as a conductor with the Boston Pops and his recent concerts in Berlin and Vienna, innovative research assessed fan engagement with his music, and his influence and influences were explored by many. My own paper filled in a noticeable gap in scholarly research regarding the composer's use of an American, Copland-inspired sound (evident in films like *Saving Private Ryan* and *Born on the Fourth of July*). Focusing on *Lincoln* (2012) specifically, my paper addressed how Williams adopted a nineteenth-century hymnal sound to encourage a sense of reverence towards the eponymous icon of American exceptionalism. I problematized the nature of this relationship between film score and history, examined the film's tendency to deify the martyred present, and presented examples of Williams's other potentially propagandistic scores. This thirty-

minute paper involved adapting the central case study of a thesis chapter and thus allowed me to share my research and findings with esteemed experts of Williams's music, including keynote speakers Emilio Audissino and Frank Lehman. The instructive feedback I received from my fellow presenters — both formally and informally — helped shape certain arguments and ideas as I finalised my thesis, which I submitted in September 2023. The conference was undoubtedly the high point of my doctoral studies and I am indebted to the SMI grants committee for facilitating my travel.

In addition to being a unique event in film musicology, certain opportunities were presented to me following my attendance and presentation. Firstly, I was invited by the organizers to review the conference for the *Journal of Film Music*. Secondly, an article of mine will feature in a Williams-dedicated issue of the new French journal *Émergence·s* (which is a part of the Siméa association). This first issue of the journal is scheduled for publication in Spring 2024.

Clare Wilson

Dublin City University

The International Conference on the occasion of the 25th Anniversary of the Croatian Association of Music Theorists was held in the University of Zagreb Academy of Music, Croatia on Saturday 19 and Sunday 20 November 2022. This conference, 'Teaching Music Theory Today', brought together an international gathering of delegates from the UK, Europe, and the US to exchange and discuss ideas related to the core activity of teaching music theory to mark the 25th anniversary of the Croatian Association of Music Theorists.

Since its founding in 1997, the Croatian Association of Music Theorists boasts more than 300 members actively teaching and engaging with broad aspects of music theory and music history across a variety of educational levels. At its core, the Association promotes, supports, and advocates for scholarly activities relating to music theory, and these rich themes and championing of pedagogical innovation across theoretical and analytical domains were celebrated during the conference.

The conference featured two dynamic keynote speakers: Thomas Christensen (University of Chicago) and Steven G. Laitz (Juilliard School, New York). In his presentation, *Music Theory Pedagogy: Building Trust with Today's Music Students*, Steven G. Laitz highlighted the vitalness of an integrated theoretical approach, underpinning musical learning with core theoretical concepts to create a meaningful and fully rounded musical practice for our students. Laitz advocated for sparking curiosity and wonder in our students, while illustrating his discussion with analytical and deeply musical examples. Thomas Christensen spoke of the historical position of music theory, illuminating the point that theory has been a pillar of historical study across many traditions and his presentation, *Music Theory Today: Tomorrow and Yesterday*, mapped the cross-cultural migration of theoretical ideas and structures across the historical studies of music from multiple perspectives. These keynote

speakers complemented each other; while Chirstensen plotted the interconnectedness of history and theory across global musicology, Laitz charted the interconnectedness of theory and analysis with historical and musical study within the twenty-first-century classroom.

This conference experience was thoroughly enriching. The sessions were full and stimulating, sparking much discussion and provoking thoughts for new and different musical ideas, as well as considering approaches to the positioning of music theory in today's educational systems. In the 'Tone Systems' session, Nataša Crnjanski (Academy of Arts, University of Novi Sad) presented a fascinating exploration the Balkan scale that highlighted the various theoretical interpretations of this scale across its harmonious interpretation and artistic transposition in her paper *Whose scale is ours? Balkan scale and Passus Balcanicus*. In the 'From Neo-Riemannian to Musical Meaning' session, Bozhidar Chapkanov (City University of London) offered an innovative paper, *Making Teaching of Harmony More Accessible Through Neo-Riemannian Theory*, that deftly handled suggestions for ways that we can integrate neo-Riemannian theoretical concepts into curricula at academic institutions. Chapkanov asserted that the analytical tools of transformation theory can support the development of useful and engaging pedagogical methods for enabling music students, at a variety of developmental stages, to make theoretical connections and understand tonal patterns. The Tonnetz became a tremendous topic of discussion, leading this session to conclude with scholars spiritedly sharing ideas on strategies for developing student engagement through creative actions that use visual resources to explore theoretical mapping, pathways to increased engagement, and a kaleidoscope of other modalities.

My contribution was placed in the 'Rethinking Canon' session. My presentation, 'Pedagogical Approaches to Marginalised Art Song: A Caplet Case Study', stood alongside others that explored necessary diversifications of our curriculum including Vladimir Popov (Universität Mozarteum) on 'Expanding the canon: The music of Vesselin Stoyanov' (1902–1969), and Nico Schüller (Texas State University) on 'Integrating Under-Represented and Forgotten Composers in Academic Music History and Music Theory Courses'. During my paper, I drew upon my discoveries in André Caplet's rich song repertoire to demonstrate the ways we can creatively establish dynamic avenues for innovative and valuable theoretical and analytical engagement while simultaneously enriching our curricula culturally with the voices of hitherto overlooked composers. I demonstrated live examples showing holistic pedagogies that offer useful and practical analytical approaches to equip students with techniques and tactics for engaging — on both analytical and contextual levels — with this often challenging and ambiguous repertoire. The discussion that followed elicited interest not just in Caplet's fascinating output as a compositional figure, but in the wealth of pedagogical value that lies within the technical analysis of significantly ambiguous musical language. Musical languages of this genre can function as an excellent avenue towards instilling deep musicianship, as well as formation of cultural

awareness of composers adjacent to the core ‘famous-name’ canon, in our students through careful pedagogical positioning. This session was chaired by keynote speaker Steven G. Laitz, and some of the conversations that followed my paper organically reverted to, and aligned with, themes presented in his keynote speech: sparking curiosity and wonder in our students while developing their historically informed musicianship in a well-rounded theoretical and analytical way.

There was a wealth of knowledge shared across multiple sessions during both days of the conference. Some further highlights included the session ‘Learning the Trade’, focusing on an illumination of the position of music theory and analysis in performance practice pedagogy. In his paper, Musical Analysis Informed Performance Practice in the Music Theory Classroom, Philipp Sobecki (Hochschule für Musik und Tanz Köln, Köln) drew attention to the intertwining of theory and performance and demonstrated the crucial and inherent nature of musical analysis in generating ideas on performance practice via a discussion of analytical examples covering a range of categories of across music instruction. This speaker showed the imperativeness of positioning analysis-informed performance practice in today’s pedagogies. Following this session, and brimming with thoughts of analytically informed performance, delegates were treated to a stellar concert featuring a piano and saxophone duo with Mihael Györek on saxophone and Petar Ćulibrk on piano.

This was a wonderfully fruitful conference that wholly celebrated the convergence of pedagogy and music theory and analysis and created space for new connections and conversations. I am very grateful to the Society for Musicology in Ireland for assisting my participation in the conference by supporting my attendance with the SMI Travel Grant. It was a pleasure to share knowledge and innovation with the other international delegates. I would like to further extend my thanks to the organising committee of the Croatian Association of Music Theorists for their warm welcome to the University of Zagreb Academy of Music and for such a profoundly musical and very enjoyable conference event.

→ [Find out more about SMI Grants here.](#)

SMI Research Fellowship

Anne Stanyon

University of Leeds

On 12 December 2022, I was notified that I’d been awarded the Society for Musicology in Ireland’s Inaugural Research Fellowship. To be honest, since I’ve never won anything, not even a raffle prize, I was totally and utterly gobsmacked! I’d applied, enthusiastically, but without much hope — after all, researching a dead, white, European male, whose career flourished at the height of the British Empire and whose music could almost stand as representative of that colonial age, isn’t exactly a popular subject to engage

with. He also wrote comic operas, which for over a century pushed him beyond any academic pale: Arthur Sullivan, *Bad Boy of British Nineteenth-Century Music*.

Researching his career while working on my PhD, had convinced me that there was far more to Sullivan's career than existed in print. Early skirmishes with his correspondence in the Morgan Library, Manhattan, led me tentatively, to believe that there was an untapped mine of information, much of which had not seen the light of day since the last quarter of the Nineteenth Century, and that there was an alternative biography of Sullivan to be written that did not concentrate on his oeuvre with W.S. Gilbert, but on his working career. Thanks to SMI's award, which took me back to the Morgan, I have been able to develop in depth.

Where do I begin with a career that is so well-known, yet unknown? The star boy soprano who shared the stage with Jennie Lind and John Sims Reeves, who was the first recipient of the Mendelssohn Scholarship, whose incidental music to Shakespeare's *Tempest*, propelled him to instant fame. While reading a bit like a fairy story, reality, revealed in correspondence, shows a boy determining his own future, networking, taking chances, using anyone who could forward his career — a career that he envisaged as European — and working incredibly hard for success.

I think I can now explain what happened to his abortive 1862/63 opera, *The Sapphire Necklace*, which should have been followed by another opera in 1866, as well as what happened to a projected work with Christine Nilsson during the following decade. I can certainly trace the pathway which, by 1873 and the oratorio, *The Light of the World*, he became the dominant figure in British Music during the final quarter of the nineteenth century.

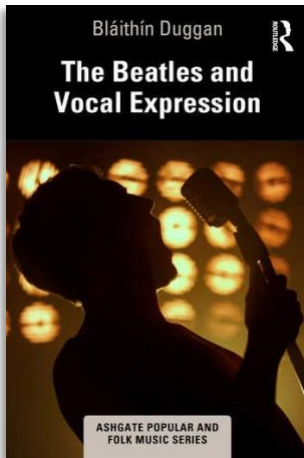
What has emerged as I began using my research, was not only the chronological divisions in Sullivan's career, but how that subdivided: the randomness of the 1860s, the Conductor, the National Musician and of course, of expectations, by the time his career entered the 1890s and the composition of *Ivanhoe*. There were issues which emerged that ran parallel to and influenced his professional career: the fragility of his health is well known but what has escaped earlier biographers' attention, are the periods of depression that at times, from his twenties onwards, engulfed him.

Being SMI Research Fellow plunged my life into total chaos but in a good way, since it has enabled me to engage in the research at the Morgan Library necessary to produce a picture of Arthur Sullivan that is in many respects unrecognisable from earlier work and which I hope will contribute to his continuing rehabilitation within the spectrum of Victorian Music. He was certainly rather more than Mr Gilbert's other half; and as for the SMI's generosity, my gratitude doesn't even begin to cover it.

→ [Learn more about the SMI Research Fellowship here.](#)

Recent Publications

***The Beatles and Vocal Expression* by Bláithín Duggan (Routledge, 2023)**



The Beatles and Vocal Expression examines popular song through the topic of paralanguage — a sub-category of nonverbal communication that addresses characteristics of speech that modify meaning and convey emotion. It responds to the general consensus regarding the limitations of Western art music notation to analyse popular song, assesses paralinguistic voice qualities giving rise to expressive tropes within and across songs, and lastly addresses gaps in existing Beatles scholarship.

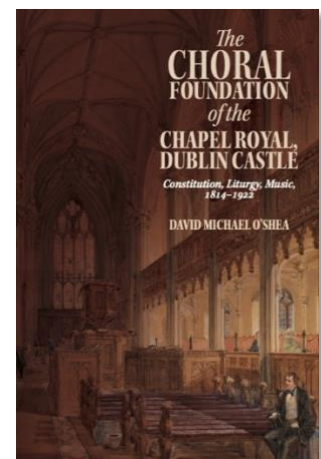
Taking The Beatles' UK studio albums (1963–1970), paralinguistic voice qualities are examined in relation to concepts, characteristics, metaphors, and functions of paralanguage in vocal performance. Tropes, such as rising and falling intonation on words of woe, have historical connections to performative and conversational techniques. This interdisciplinary analysis is achieved through musicology, sound studies, applied linguistics, and cultural history. The new methodology locates paralinguistic voice qualities in recordings, identifies features, shows functions, and draws aural threads within and across popular songs.

***The Choral Foundation of the Chapel Royal, Dublin Castle: Constitution, Liturgy, Music, 1814–1922* by David O'Shea (Boydell & Brewer, 2023)**

This volume is the latest instalment in the long-running Irish Musical Studies series; it is the second (after Laura Watson, Ita Beausang and Jennifer O'Connor-Madsen's *Women and Music in Ireland*) to be published by Boydell and Brewer, and the first monograph.

The Chapel Royal in Dublin Castle was the personal chapel of the Lord Lieutenant of Ireland, and so represented an important physical meeting-place of church and state in the period in which Ireland was part of the United Kingdom. It was established following the Union in imitation of the Chapel Royal of St James's Palace, London, as part of an effort to increase the prestige of the Lord Lieutenancy in the hope of a concomitant increase the popularity of the Dublin Castle government.

During the period in which it the Chapel functioned (1814–1922), it developed a distinctive repertoire, which included music from the English cathedral tradition, as well as works written by Irish musicians associated directly with the Chapel. Unlike its

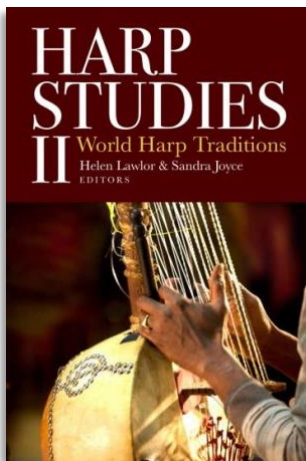


longer-established and better-known London counterpart, the musical tradition of the Dublin Chapel Royal has until now received very little attention from scholars. The book shows that far from being a mere sideshow to the Dublin cathedrals, the Chapel was an independent formal entity, with its own dedicated staff of musicians and its own unique musical tradition.

The book investigates the Chapel's constitution, liturgy and music through an examination of a large amount of primary material, which was pieced together from disparate sources during the course of my PhD research. As well as discussing the Chapel's musical tradition, its organists, boy choristers and gentleman singers, the book places the Chapel in a wider aesthetic and liturgical tradition by a discussion of its architecture, clergy and churchmanship. The contents of the surviving music collection are for the first time enumerated and examined, and a detailed biographical index of musicians associated with the Chapel is also included.

The Chapel's function was primarily a political one, and thus the Chapel's music served not only as an expression of Christian worship, but as a central part of the image-making of the Dublin Castle government. The book places particular emphasis on the Chapel's political function, and also examines its demise and afterlife in the context of Irish independence.

***Harp Studies II: World Harp Traditions* ed. by Helen Lawlor and Sandra Joyce (Four Courts Press, 2024)**

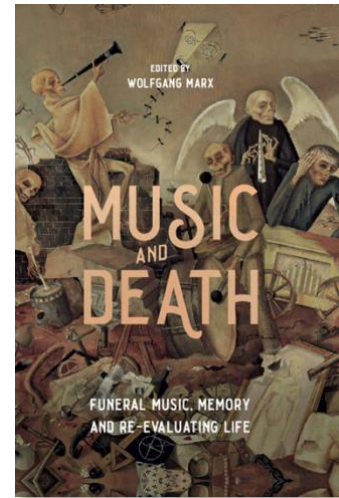


Harp Studies II: World Harp Traditions situates harping activity as a vital aspect of music making in traditions around the world. Containing essays on harping in Ireland, Europe, Africa and Asia this volume chronicles harp practices across diverse geographical areas. The broad scope of this book illuminates the imaginative and myriad ways that music is experienced around the world, highlighting cultural convergences across global boundaries. The harp as sound, image and artefact is explored as reflecting, challenging and broadening its diverse cultural contexts. Each essay takes the harp as its central focus, presenting new insights into artistic practices, organology, history and culture to create multi-locale and intersectional

approach to harp research. Drawing on approaches including ethnomusicology, musical ethnography, musicology and organology studies, the essays in this volume contribute to musical studies across disciplinary boundaries. The many ways that music is an essential component of societies, cultures, politics and human expression emerges as a fascinating interpretation of the extraordinary importance of music and musical instruments throughout the world.

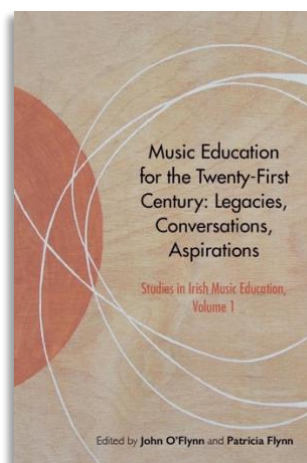
***Music and Death* ed. by Wolfgang Marx (Boydell & Brewer, 2023)**

Music gives specific meanings to our lives, but also to how we experience death; it forms a central part of death rituals, consoles survivors, and celebrates the deceased. *Music and Death* investigates different musical engagements with death. Its eleven essays examine a broad range of genres, styles and periods of Western music from the Middle Ages until the present day. This volume brings a variety of methodological approaches to bear on a broad, but non-exhaustive, range of music. These include musical rituals and intercessions on behalf of the departed. Chapters also focus on musicians' reactions to death, their ways of engaging with grief, anger and acceptance, and the public's reaction to the death of musicians.



The genres covered include requiem settings, operas and ballets, arts songs, songs by Leonard Cohen and the B-52s, and instrumental music. There are also broader reflections regarding the psychological links between creative musical practice and the overcoming of grief, music's central role in shaping a specific lifestyle (of psychobillies) and the supposed universalism of Western art music (as exemplified by Brahms). The volume adds many new facets to the area of death studies, highlighting different aspects of 'musical thanatology'. It will appeal to those interested in the intersections between Western music and theology, as well as scholars of anthropology and cultural studies.

***Music Education for the Twenty-First Century: Legacies, Conversations, Aspirations* ed. by John O'Flynn and Patricia Flynn (Cork University Press, 2023)**



This inaugural volume of the *Studies in Irish Music Education* series is the first publication to bring together a unique collection of papers by leading national and international authors with wide expertise and extensive experience in the field. Under the themes of *Legacies, Conversations* and *Aspirations*, it provides an overview on the considerable expansion and development of music education in Ireland from the mid-1990s through to the early decades of the twenty-first century. Collectively, the book embraces a diverse range of perspectives, reflecting on the debates, and the responses and resistances to the many seismic changes that occurred over that time, whether in school music

curricula, in higher education, or across community and independent music school sectors.

The series and inaugural volume uniquely celebrate what is by now a substantial corpus of academic work on a field of practice that has been thriving for several decades — despite the many challenges that music educators in Ireland continue to face. Its various chapters engage with arts and education policies, with international developments and comparative educational systems, and crucially, with the concerns of teachers, students, musicians, schools, higher education institutions, music development agencies and broader communities of practice.

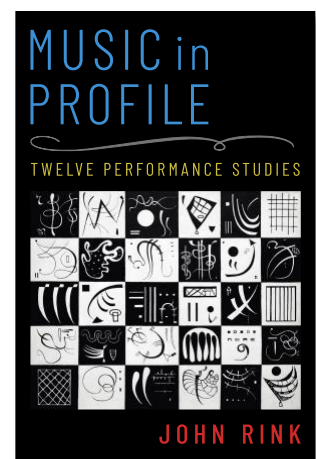
The line-up of authors includes international music educationalists Randall Everett Alsup, David Elliot, Marie McCarthy and Keith Swanwick; the late Míchéal Ó Súilleabháin; and Ireland-based scholars Patricia Flynn, Mary Lennon, Gwen Moore, John O'Flynn, Helen Phelan and Harry White.

***Music in Profile: Twelve Performance Studies* by John Rink (Oxford University Press, 2024)**

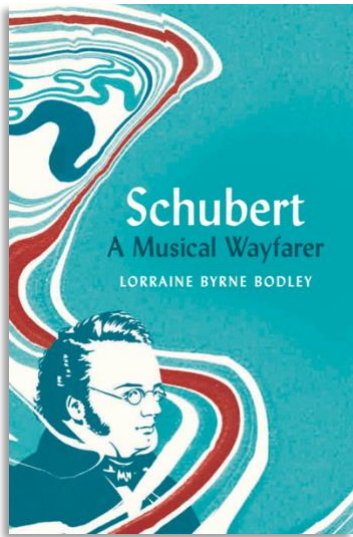
Underpinned by author John Rink's internationally acclaimed scholarship and experience as a musician, this book addresses fascinating topics in the field of musical performance studies concerning the history, analysis and psychology of music, as well as artistic research. It offers manifold practical insights into musical performance, ranging from detailed technical features to overall shape.

The volume has four main parts, focusing on performance and performance studies, historical performance, analysis and performance, and artistic research. Case studies of romantic piano pieces appear throughout, including Liszt's 'Vallée d'Obermann', Brahms's *Fantasien* Op. 116, and select preludes and concertos by Rachmaninoff and Chopin. The book also includes discussions of recordings by such artists as Alfred Brendel, Artur Schnabel and Nikita Magaloff along with some outstanding performances in the International Fryderyk Chopin Piano Competition in 2015, for which Rink was a member of the jury.

Rink explores issues surrounding the identity and artistic voice of the performer by elucidating the sense-making and decision-making process underlying musical performance of all kinds. He also offers broad insights into musical ontology, epistemology and semantics, in addition to demonstrating some of the methodologies now used to study performance. As a whole, the book highlights the powerful effects that experiencing music in performance can have on those who take part in it, in any capacity.



***Schubert. A Musical Wayfarer* by Lorraine Byrne Bodley (Yale University Press, 2023)**



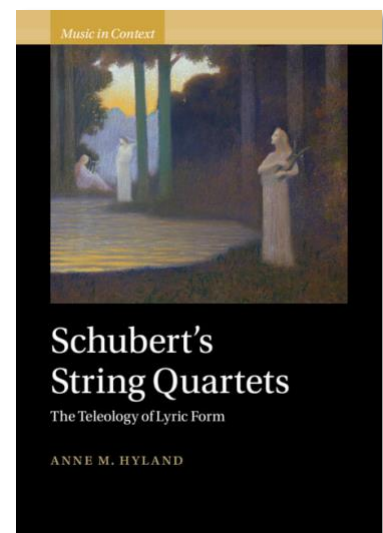
In this major new biography, Lorraine Byrne Bodley takes a detailed look into Schubert's life, from his early years at the Stadtkonvikt to the harrowing battle with syphilis that led to his death at the age of thirty-one. Drawing on extensive archival research in Vienna and the Czech Republic, and reconsidering the meaning of some of his best-known works, Bodley provides a fuller account than ever before of Schubert's extraordinary achievement and incredible courage. This is a compelling new portrait of one of the most beloved composers of the nineteenth century. The biography is available in hardback and as an [audiobook](#).

In January 2024, Lorraine Byrne Bodley was awarded the Jean-Pierre Barricelli Prize of the International Conference on Romanticism for *Schubert. A Musical Wayfarer*. This prize is awarded for the year's best book in Romanticism studies in recognition of exceptional work in the discipline.

***Schubert's String Quartets: the Teleology of Lyric Form* by Anne M. Hyland (Cambridge University Press, 2023)**

In *Schubert's String Quartets: the Teleology of Lyric Form*, Hyland presents a compellingly rich historicist-analytical account of Schubert's complete set of string quartets, focusing especially on his eleven early works (1810–16) which have been marginalised in the secondary literature. Her book challenges the widely held claim that Schubert was unable to incorporate the lyric style successfully into his sonata-form structures, replacing that narrative with a novel perspective on 'lyric form' in this music which embraces historical musicology, idealist philosophy, literary criticism and music theory and analysis.

Hyland's approach is both historiographical and analytical, appealing to readers with a broad interest in this period of music history. The central analytical studies (spread across three chapters in the book's Part II) bring the quartets into fruitful dialogue with two leading theories of musical form (the theory of formal functions and Sonata Theory) providing a necessary rapprochement of these approaches. In so doing, Hyland employs the quartets as a means of confronting the calcification that has surrounded some of the most fashionable concepts in music-analytical scholarship, among them the championing of



tonal closure, synthesis and unidirectionality. Thus, the text ventures beyond a reassessment of the quartets' place within the composer's oeuvre; it also offers a genuine inquiry into the limitations that have begun to surround such scholarly values and how the lyricism of Schubert's music can lay bare and transcend those limitations.

These complex analytical motivations are beautifully complemented by Hyland's historicist approach. Coupling each early quartet with a later one, she reinforces the point that the juvenilia share a compositional affinity with the more widely celebrated quartets of the last years and are key to understanding Schubert's quartet writing *in toto*. The historicist perspective is again foregrounded in Hyland's Chapter 2, which takes us beyond the score to assess how the novel practices of some long-neglected early nineteenth-century Vienna-based composers — such as Joseph Mayseder — impacted upon Schubert's formal and harmonic practices. This provides a wealth of new information regarding performance and publication trends in Vienna in the first decades of the nineteenth century. Ultimately, *Schubert's String Quartets* represents an engrossing engagement with this eternal repertoire, sparking enthusiasm for future research in this area and contributing vitally to the field of nineteenth-century studies, broadly conceived.

Journal Articles

Daithí Kearney and Adèle Commins, 'Much More Than 'Danny Boy': Bringing Irish Traditional Music to the USA', *Ethnomusicology Forum*, 2022.

DOI: 10.1080/17411912.2023.2236135

Daithí Kearney, 'Music in Ireland as Religious and Social Practice: The Experience of Pat Ahern', *Musicultures*, 49 (2022), 187-212.

Daithí Kearney, "'They must know me": Embodied Intertextuality and the Reworking of Local Irish Dance Traditions by Siamsa Tíre', *International Journal for Traditional Arts*, 3 (2022), 1-20

Book Chapters

Daithí Kearney, 'No Longer Second Fiddle: Josephine Keegan' in *Women and Music in Ireland* ed. by Jennifer O'Connor Madson, Laura Watson and Ita Beausang. (Boydell and Brewer, 2023), pp. 86-100.

Daithí Kearney, 'Tourism, Touring and Staged Folklore' in *Staged Folklore, The National Folk Theatre of Ireland 1968-1998* ed. by Susan Motherway and John O'Connell. (Cork University Press, 2022), pp. 27-45.

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