

SMI Annual Plenary Conference Schedule

CIT Cork School of Music

15-17 June 2018

FRIDAY, 15 JUNE 2018

2.30–3.00 WELCOME (Room 213)

3.00–4.00 PARALLEL SESSIONS

Session 1a: Schubert (Room 312)

- Katie Cattell (Royal Holloway, University of London): 'Temporality and Repetition in Schubert's A-minor String Quartet: A Heideggerian Perspective'
- Alison Shorten (Maynooth University): 'Franz Schubert's Sacred and Liturgical Works: A Journey of Religious Belief?'

Session 1b: Popular Music (Room 213)

- Ann-Marie Hanlon (Dundalk Institute of Technology): "'Just Say Yes": Popular Music & the Irish Marriage Referendum'
- Alan Barclay (Queen's University Belfast): 'Zappa Concept Albums as "Technology of Memory" In the Summer of Love'

Session 1c: Nineteenth-Century Compositional Processes (Room 412)

- Vadym Rakochi (Glier Kyiv Institute of Music): 'Instrumental Medial Solo without Accompaniment as a Distinctive Feature of 19th-Century Symphonic Composition'
- Luodmila Podlesnykh (DIT Conservatory of Music and Drama): 'The Impact of John Field on Alexander Dubuque's piano compositions' (*lecture-recital*)

4.00-4.30 TEA AND COFFEE (Foyer)

4.30-6.00 PARALLEL SESSIONS

Session 2a: Eighteenth-Century Music (Room 213)

- Federico Furnari (University of Sheffield): 'A Rediscovered cantata by Giovanni Battista Serini'
- Anne-Marie O'Farrell (DIT Conservatory of Music and Drama/Maynooth University): 'From Four Strings to Thirty-Four: Editing and performing Bach's sixth cello suite for lever harp'
- Maria Borghesi (Deutsches Historisches Institut, Rome): '1985 in Italy: Debates on HIP and the Role of J.S. Bach's Reception'

Session 2b: Opera in Britain and Ireland (Room 312)

- Ciara Conway (Queen's University, Belfast): 'John O'Keeffe and William Shield's *Fountainbleau; or, Our Way in France* (1784)'
- Rachel Talbot (DIT Conservatory of Music and Drama): 'The "true female paradise": strong female characters and Irish identity in the operas of Kane O'Hara'
- Maria McHale (DIT Conservatory of Music and Drama): '"The Operatic Problem": issues of national opera in Britain and Ireland, 1900-1922'

Session 2c: Twentieth/Twenty-first-Century Music (Room 412)

- Aylish Kerrigan (Independent Scholar): '*Where She Lies* - Rediscovering Henry Cowell's Vocal Music' (*lecture-recital*)
- Eoin Flood (DIT Conservatory of Music and Drama): 'The reasons for, and methods of revealing, the latent African influences in the music of Cuban composer Leo Brouwer (1939-present)'

6.15 OPENING RECEPTION (Foyer)

SATURDAY, 16 JUNE 2018

9.30-11.00 PARALLEL SESSIONS

Session 3a: Evidence, Morals and Post-truth Dilemmas in Musicology (Room 213)

- Joe Kehoe (DIT Conservatory of Music and Drama): 'The Inaugural Concert of the Radio Éireann Symphony Orchestra in 1948: Commemoration, Memory, Evidence'
- Michael Whitten (Queen's University, Belfast): 'Moralising Taste: Historical and Ethical Considerations'
- Wolfgang Marx (University College Dublin) 'Critiquing Oneself Back into Business? Post-Factual Narcissism in Musicology'

Session 3b: Irish Art Music (Room 312)

- Adèle Commins (Dundalk Institute of Technology): 'Leaping Leprechauns and a Rollicking Reel: Stanford *Four Irish Dances*'
- Ita Beausang (Independent Scholar): "'fit for performance" – Ina Boyle's Symphony no. 2'
- Sarah Burn (Independent scholar): 'A.J. Potter and his music: new perspectives on his life, words and music'

Session 3c: Music and Film (Room 412)

- Laura Anderson (Maynooth University): 'Musique concrète for a New Wave Mystery: The Disruptive Sound Design of *Paris nous appartient*'
- Ciarán Crilly (University College Dublin): 'Light and Shadow: Strategies of *Chiaroscuro* in the Music of Bernard Herrmann'
- Danijela Kulezic-Wilson (University College Cork): 'The Erotics of Cinematic Listening'

11.00-11.30 TEA AND COFFEE (Foyer)

11.30-1.00 PLENARY SESSION

11.30-1.00 Plenary Session (Room 412)

National Forum for Music Performance Research in Ireland

- Una Hunt (DIT Conservatory of Music and Drama): 'Creating a blueprint framework through the presentation of Balfe's operetta, *The Sleeping Queen*'
- Denise Neary (Royal Irish Academy of Music): 'Music performance research – an international perspective'
- Cliona Doris (DIT Conservatory of Music and Drama): 'Context, reception and performance of Boydell's "A Pack of Fancies for a Travelling Harper" (1970)'
- Gabriela Mayer (CIT Cork School of Music): 'Rhetorical and linguistic influences in solo piano music, from Mozart to Liszt'

1.00–2.00 LUNCH (Foyer)

2.00-4.00 PARALLEL SESSION

Session 4a: Music Pedagogy (Room 213)

- Gemma O'Herlihy (CIT Cork School of Music): 'Action Research in the Piano Lab: Developing Ear-Playing Skills in Beginner Pianists'
- Rhoda Dullea (University College, Cork): 'Non-formal teaching approaches in Canadian Opera Company's opera summer camp programme for adolescents'
- Alan Taylor (University of London): 'Teaching collaborative skills in composition – the stimulus of theory'

Session 4b: Music and the Church (Room 312)

- Eleanor Jones-McAuley (Trinity College Dublin): 'Singing the Lord's song in a strange land: church music and the Huguenot community in eighteenth-century Dublin'
- Kerry Houston (DIT Conservatory of Music and Drama): 'As by law established': an assessment of how the rapidly changing political and social landscapes in nineteenth-century Ireland had a considerable impact on musical establishments at the Church of Ireland Cathedrals'
- Eleanor Giraud (University of Limerick): 'New perspectives on the early Dominican liturgy'
- David O'Shea (Trinity College Dublin): 'The old choir and the new: Peripatetic personnel in Dublin's four Anglican choral foundations, 1814–1900'

Session 4c: Critical Perspectives in Traditional Music (Room 412)

- Daithí Kearney (Dundalk Institute of Technology): 'Grappling with "Celtic": William Marshall's 21st Century Struggles'
- Joanne Cusack (Maynooth University): 'A consideration of postfeminism in Irish traditional music with particular focus on the all-female band, The Bridies'
- Tes Slominski (Beloit College, Wisconsin): 'Embodiment, Ineffability, and "The Music Itself" in Irish Traditional Music'
- Stephanie Ford (Maynooth University): 'Merging traditions: negotiating the socio-historical discourse of traditional music and art music in 20th century Ireland'

4.00–4.30 TEA/COFFEE (Foyer)

4.30-5.30 CONCERT: Lecture recital (Stack Theatre)

R. Larry Todd, piano (Duke University)
Katharina Uhde, violin (Valparaiso University)

5.45–6.15 AGM of the Society for Musicology in Ireland (Room 412)

6.30–7.30 KEYNOTE LECTURE (Room 217)

Lorraine Byrne Bodley (Maynooth University)

Peter Franklin (Emeritus Professor, St Catherine's College, Oxford)

8.30 CONFERENCE DINNER (Jacobs on the Mall, South Mall)

SUNDAY, 17 JUNE 2018

9.30–11.00 PARALLEL SESSIONS & WORKSHOP

Session 5a: Reinterpreting Debussy and Shostakovich (Room 213)

- Gregory Marion (University of Saskatchewan): 'Whither the toys? Debussy's *La boîte à joujoux*'
- Adam Behan (University of Cambridge): 'The Finale of Shostakovich's Symphony No. 5: Political Meaning and/through Performance'

10.30-11.00: WORKSHOP (Room 213)

- Bryan Whitelaw (Queen's University, Belfast): 'Yoga and Mindfulness for Academic Stress Response'

Session 5b: Nineteenth-century Music (Room 312)

- Barbora Kubečková (Palacký University Olomouc, Czech Republic): 'Nineteenth Century Prague as a songs centre in comparison to Berlin and Vienna'
- Nicolás Puyané (Maynooth University): 'Exploring textual fluidity and revision processes in three of Liszt's Lieder'

Session 5c: Jazz in Ireland Pre and Post-Independence (Room 412)

- Ruth Stanley (CIT Cork School of Music): 'Is the "Jazz" Immoral?': The reception and evolution of Jazz in pre- and post-partitioned Ireland'
- Eileen Hogan (University College Cork): 'Fag-smoking, jazz-dancing, lip-sticking flappers': Racialised and sexualised constructions of jazz in Ireland in the post-independence era'
- Damian Evans (DIT: Research Foundation for Music in Ireland): 'Harlem comes to Ballyjamesduff': The changing reception of jazz in Ireland post 1940'

11.00–11.30 TEA/COFFEE (Foyer)

11.30–1.00 PARALLEL SESSIONS

Session 6a: Nineteenth and Twentieth Century Cultural Centres (Room 213)

- Anne Stanyon (University of Leeds): 'Arthur Sullivan Conducts ... a re-evaluation of a ruined reputation'
- Alexandre José de Abreu (Independent Scholar?) 'The Haydn Club, cultural clubs and musical societies in the city of São Paulo: stepping into Modernity'

Session 6b: Evolving Trends in Traditional Music (Room 312)

- Zoila Martínez Beltrán (University Complutense, Madrid): 'The Irish sound of roses: Maria Barrientos and other XXth century recordings of 'Tis *the Last Rose of Summer*'
- Ellie NíFhionnghaile (Dundalk Institute of Technology): 'The Wireless and the Box: Representation of Donegal Musical Traditions in Broadcasting Media in latter 20th Century'
- Helen Lawlor (Dundalk Institute of Technology): 'Women and music in Irish harping'

Session 6c: Influences in Contemporary Instrumental Music (Room 412)

- Darach O' Laoire (DIT Conservatory of Music and Drama): 'Chromaticism:- France's gift to Jazz?'
- Georgina Hughes (University College Dublin): 'Cultural Conditioning Versus Self-Determination: Dame Evelyn Glennie and the Experience of Listening'
- Julie Maisel (DIT Conservatory of Music and Drama): 'Selected Flute Works of Luigi Zaninelli' (*lecture-recital*)

1.00-2.00 LUNCH (Foyer)

2.00-3.00 PARALLEL SESSIONS

Session 7a: Eighteenth-century Song and Dance (213)

- Cathal Twomey (Maynooth University): "'Cleveland to Handel in Galloping Measures": The First Century of the English Dactyl Song'
- Michael Lee (Trinity College, Dublin): 'Crossing borders with borrowed tunes: dancing the chaconne in the English *Rinaldo and Armida*'

Session 7b: Music and Technology (312)

- Francesca Placanica (Maynooth University/University of Huddersfield): 'Remediation and Voice-Body Technologies in The Stage Works of Du Yun'
- Tim Summers (University College Dublin): 'Press (Re-)Play: The Video Game Soundtrack Album'

Session 7c: Ethnomusicology (412)

- Jonathan P. J. Stock (University College Cork, Cork): 'Eight-Part Polyphony, Nazi Musicology, Taiwanese Independence, Indigenous Spectacle: Taking the Measure of the Bunun Pasibutbut (Prayer for a Bountiful Millet Harvest)'
- Jyoshna La Trobe (Independent Scholar): 'Devotional singing or kīrtan and its effects on participants in a Ráṛhi village, north east India'

3.15-3.30 CLOSING REMARKS (412)
