Society for Musicology in Ireland

7th Annual
Postgraduate Students’ Conference

hosted by CIT Cork School of Music

24 & 25 January 2014
SMI Postgraduate Students’ Conference 2014
CIT Cork School of Music
24 & 25 January 2014

FRIDAY

12:30-1:15  Registration (G15, off Main Foyer)
1:15-1:30  Conference opening (Boardroom, Room 321)
13.30-3:00  Sessions 1 & 2

Session 1:  Film Music  Room 213
Chair: Brian Connolly (National University of Ireland, Maynooth)

James Keane (University College Dublin)
The Musicology of Cinema

Simon Nugent (University College Dublin)
The Middle Ages: Music, Film and the Curious Case of Celtitude

Caitríona Walsh (University College Cork)
Compositional Convergence: The Film Music of Jonny Greenwood

Session 2:  Song Settings  Room 215
Chair: Emma Higgins (National University of Ireland, Maynooth)

Cathal Mullan (National University of Ireland, Maynooth)
Assessing the Role of Tonality in Hugo Wolf’s ‘Gretchens Bitte’

Barbora Kubečková (National University of Ireland, Maynooth)
Tomášek’s Goethe Settings: A Forgotten Legacy?

Anja Bunzel (National University of Ireland, Maynooth)
‘We both are kept in chains, and only our anthem unifies our suffering’: Johanna Kinkel’s Love Songs

3:00-3.30  Coffee & Refreshments  Boardroom, Room 321
3:30-5:00  Sessions 3 & 4

Session 3:  *Music, Technology & New Media*  Room 213
Chair: Hugh McCarthy (CIT Cork School of Music)

Brian Connolly (National University of Ireland, Maynooth)
The fetish of technology: from analytical tools to compositional resources

Áine Mangoang (University of Liverpool)
Beyond MTV: Aesthetics and ethics in digital music video

Patrick O’Donnell (University College Cork)
Recreational app or professional instrument? Music-making on mobile applications

Session 4:  *Performance and Audience*  Room 215
Chair: Michael O’Toole (Dublin Institute of Technology)

Eamon O’Doherty (Dublin Institute of Technology)
Symbolic Approximation: An Approach to Comparing Aspects of Musical Performance

Ciara Conway (Queen’s University Belfast)
Transatlantic Transmissions: John O’Keeffe and William Shield’s *The Poor Soldier* (1783)

Damian Evans (Dublin Institute of Technology)
Scene and Unseen: Jazz practice as identity creation and research

5:15  Concert (tbc)  Stack Theatre

6:00  Wine Reception  Library 5
SATURDAY

10:00-11:30  Sessions 5 & 6

Session 5:  
Musical identities and communities  Room 212
Chair: Dr Ruth Stanley (Independent)

Michalis Poupazis (University College Cork)
Blurred Cypriot, Greek and British Identity: Musical Mixes in the Greek-Cypriot Diaspora in Birmingham

Jack Talty (University of Limerick)
Whose community? A problematisation of the concept of Community and the ‘Commons’ in Irish Traditional Music Discourse

Kevin O’Brien (University College Dublin)
Birth of the Gangsta: The Effect of the L.A. Riots on Hip-Hop

Session 6:  
Strings and Virtuosity  Room 412
Chair: Anja Bunzel (National University of Ireland, Maynooth)

Niamh Fallon (National University of Ireland, Maynooth)
Paganini’s Secret: Converging Concepts of Virtuosity in the Nineteenth Century

Karolina Jarosz (Academy of Music in Kraków)
Polish violin miniatures. The diverse character of capriccio for violin solo: Karol Lipiński, Henryk Wieniawski and Grażyna Bacewicz

Michael O’Toole (Dublin Institute of Technology)
The Fall and Rise of the Guitar

11:30-12:00  Coffee & Refreshments  Boardroom, Room 321

12:00-13:30  Sessions 7 & 8

Session 7:  
Reception History and Festivals  Room 212
Chair: Roisín Maher (CIT Cork School of Music)

Coral O’Sullivan (CIT Cork School of Music)
From Archer to Zuk - 50 years of the Contemporary Music Seminars of the Cork International Choral Festival

Ciara Moley (Dundalk Institute of Technology)
Chasing the Festival: Discovering Musical Activity through the Newspaper
Emma Higgins (National University of Ireland, Maynooth)
Unreliable narratives and ulterior motives: the politicized reception of Marie Delna

Session 8: Composition, analysis & creative practice Room 412
Chair: Cathal Mullan (National University of Ireland, Maynooth)

Eamonn Bell (Columbia University, New York)
Towards a new quantitative technique to describe fuga subject deformation in the consort music of William Byrd

Patrick Connolly (Dundalk Institute of Technology)
A critical reflection of creative practice

Monika Galla-Pecynska (University of York)
Markov chain applications in creating and understanding music

1:30-2:30 Lunch (OffQuay Bistro)

2:30-4:00 Sessions 9 & 10

Session 9: Repertoires and reception history Room 212
Chair: Caitriona Walsh (University College Cork)

Svetlana Rudenko (Royal Irish Academy Music)
Imagery in Piano Pedagogy: images of childhood in Gubaidulina’s Musical Toys

Roisín Ní Ghallóghaigh (University of Limerick)
The Stack of Barley and the Poor Old Woman – Two Irish Language Erotic Occupational Songs

Nicolás Puyané (National University of Ireland, Maynooth)
Liszt’s Late Works as a Function of his Reception History
Session 10  

CHMHE Prizewinners  
Room 412

Chair: Dr John O’Flynn (St Patrick’s College, Dublin City University)

Gillian Hopper (Dublin Institute of Technology)
The ‘performative’ role of opera costume

Maddie Kavanagh-Clarke (University College Dublin)
Syntax and Form in Mendelssohn’s Symphonic Sonata Forms: A Case Study

Peter John Lyness (Queen’s University Belfast)
Aspects of George Crabbe’s Aesthetic in Benjamin Britten’s Peter Grimes

4:00-5.00  

Keynote address – Professor Barbara Kelly  
(Keele University)

‘Why the musical past matters now: methodological quandaries from the archives’

Venue: Stack Theatre

5:00  

Closing Remarks