

# PROGRAMME

**10:00–10:30** Opening Performance and Welcome

[Click Here to Join the Opening of the 2021 SMI/ICTM-IE Postgraduate Conference](#)

**Performance**

**Dr John O’Keeffe** and **Sharon Carty**

J. S. Bach, “Erbarme Dich, mein Gott, um meiner Zähren Willen!”, St Matthew Passion, BWV 244



**Opening and Welcome**

**Dr Helen Lawlor**, Chair of ICTM Ireland (Dundalk Institute of Technology)

**Professor Lorraine Byrne Bodley**, President of the Society for Musicology in Ireland (Maynooth University)



**10:30–11:30** Session 1

Zoom Session A	Zoom Session B	Zoom Session C
<p><b>1a</b> Music and the Stage  <b>Chair</b> Dr Aidan Thomson (NUI Galway)</p>	<p><b>1b</b> Irish Traditional Music  <b>Chair</b> Dr Daithí Kearney (Dundalk Institute of Technology)</p>	<p><b>1c</b> Sacred Sites  <b>Chair</b> Dr Kerry Houston (TU Dublin)</p>
<p><b>Céleste Pagnello</b> (University of Cambridge)            Sovietizing Tchaikovsky: Agrippina Vaganova’s New Choreography of <i>Swan Lake</i></p>	<p><b>Maurice Mullen</b> (Dundalk Institute of Technology)            Last One to Leave Turn Off the Lights!</p>	<p><b>Patrice Keegan</b> (Royal Irish Academy of Music)            Ancient to Avant-garde: The Progression of the Organ in Ireland</p>
<p><b>Shauna Louise Caffrey</b> (University College Cork)            “Wayward Sisters”: Witches, Magic and Music on the Seventeenth-Century Stage</p>	<p><b>Anna Falkenau</b> (NUI Galway)            “It was in the Air”: Local and Global Flows in the Changing Soundscape of Irish Traditional Music in Galway, 1961 to 1981</p>	<p><b>Eoin Tierney</b> (TU Dublin)            “Held in High Esteem”: The Use and Disuse of Pipe Organs in Dublin Catholic Parishes in the Late Twentieth Century</p>
<p><b>Eoghan Corrigan</b> (University College Dublin)            Arrivals and Departures</p>	<p><b>Kaylie Streit</b> (University College Cork)            Going to the Well for Water: The Creation of Contemporary Music from Traditional Inspiration</p>	<p><b>Eleanor Jones-McAuley</b> (Trinity College Dublin)            Metrical Psalms and Protestant Identity in Eighteenth-Century Dublin</p>
<p><b>Helen Doyle</b> (TU Dublin)            “Prejudiced against Irish Music and Musicians?”: Annie Patterson and the Feis Ceoil</p>	<p><b>Holly Woods</b> (Dublin City University)            Forgotten Folk Songs: Establishing an Incentive for Enquiry into Irish Children’s Songs</p>	<p><b>Sarah Fons</b> (University College Cork)            Historicizing the Contemporary Experience of Spirituality and Music in Ireland: A Case for Genealogical Narrative in Ethnographic Research</p>

# PROGRAMME

**11:30–11:45** Refreshment Break

**11:45–12:15** In Memory of Dr David Connolly

**In Memoriam** **Professor Emeritus Gerard Gillen** (Maynooth University)

[zoom](#)

**Performance**  
12:00

**David Grealy**  
Charles Tournemire, "Fantaisie sur le Te Deum et Guirlandes Alleluiatiques", *L'Orgue Mystique*



**12:15–13:00** Session 2: The CHMHE Undergraduate Prize

[zoom](#)

**Chair** Dr Ciarán Crilly (University College Dublin)

**Third Prize** **Michelle Jones** (Maynooth University)  
Explorations in Fantasy: Sound in Dungeons & Dragons

**Second Prize** **Lee Harding** (Dundalk Institute of Technology)  
The Transgender Voice: How Ireland Can Turn Up the Volume

**First Prize** **Nina Suter** (Trinity College Dublin)  
"Girls are not wares to give away"—at least not to "Turkish gluttons": Gender and Orientalism in Mozart's *Entführung aus dem Serail*

**13:00–14:00** Lunch Break

## PROGRAMME

14:00–14:45 Session 3		
Zoom Session A	Zoom Session B	Zoom Session C
<b>3a</b> Education, Access, and Decolonisation <b>Chair</b> Dr Kayla Rush (Dublin City University)	<b>3b</b> Musicking in the Age of Covid-19 <b>Chair</b> Dr Eamonn Bell (Trinity College Dublin)	<b>3c</b> Analysing Beethoven, Webern, and Glass <b>Chair</b> Dr Antonio Cascelli (Maynooth University)
<b>Matthew Edwards</b> (University of Warwick) An Exploration of the Aims, Values, Practices, and Lived Experiences of Young People’s Music Education Ecosystems	<b>Colm Kelly</b> (Irish World Academy of Music and Dance, University of Limerick) The Effect of Self-Isolation on the Musical Identity of Performing Musicians	<b>Thomas Heywood</b> (University of Oxford) Cyclical Closure in Beethoven’s <i>Arietta</i> (Op. 111)
<b>Alice Borrett</b> (University of Hull) Access Issues for Women Entering the Music Field	<b>Kevin McNally</b> (Irish World Academy of Music and Dance, University of Limerick) Unintended Consequences and Agentic Materials: An Arts Practice Response to Covid Shutdown	<b>Joshua Ballance</b> (University of Oxford) The Viennese Trichord in the Music of Anton Webern
<b>Karishmeh Felfeli-Crawford</b> (University College Cork) “A Little Respect”: Music Analysis and Decolonisation	<b>Arian Bagheri Pour Fallah</b> (Jagiellonian University) Acoustic Purity, Acousmatic Necessity	<b>Máire Carroll</b> (Royal Irish Academy of Music) The Piano Études (1991–2012) of Philip Glass
14:45–15:00 Refreshment Break		
15:00–15:45 Session 4		
Zoom Session A	Zoom Session B	Zoom Session C
<b>4a</b> Contemporary Choral Music <b>Chair</b> Dr Róisín Blunnie (Dublin City University)	<b>4b</b> Music in Popular Culture <b>Chair</b> Dr Ann-Marie Hanlon (Dundalk Institute of Technology)	<b>4c</b> (Un)Conscious Listening <b>Chair</b> Dr Laura Anderson (University College Dublin)
<b>Cole Bendall</b> (University of Edinburgh) Veljo Tormis and Identity Politics, or “We Should Know Who We Are”	<b>Sarah Pendelton</b> (Queen’s University Belfast) Approaches to Politics and Popular Music	<b>Toby Huelin</b> (University of Leeds) Library Music in Contemporary Television: An Introduction
<b>Paul David Flood</b> (University of California, Irvine) Embracing the Outsider: Crisis and Conflict in Per Nørgård’s <i>Wie Ein Kind</i>	<b>Ciara Power</b> (Queen’s University Belfast) “Oh, My... It’s a Girl!”: Women and DJ Culture in Belfast’s Electronic Dance Music Scene	<b>Anika Babel</b> (University College Dublin) How I Research: Aiming for Cogency in a Three-Part Thesis

**Daragh Black Hynes** (TU Dublin)  
Rhythmic Complexity in the Music of Squarepusher

**Stephanie Wilain** (Goldsmiths, University of London)  
The Multimodal Mental Imagery of Music Scale (MMIMS): A novel instrument for measuring individual differences in multimodal mental imagery during music listening

15:45–16:15 The Harry White Doctoral Prize

zoom

**Chair** Professor Lorraine Byrne Bodley (Maynooth University) and Professor Harry White (University College Dublin)

**Inaugural Recipient** **Dr Bláithín Duggan** (Trinity College Dublin)  
Paralanguage and The Beatles

**Honourable Mention** **Dr Nicolás Puyane** (Maynooth University)  
Exploring Liszt's Evolving Relationship to the Lied as a Genre through his Variants, Recompositions, and Resettings  
or: *How I Learned to Stop Worrying and Love Textual Fluidity*

**Performance** **Éamonn Galldubh** (Dundalk Institute of Technology) — Burk Thumoth, "The Irish Cry"



16:15–17:15 Session 5

**Zoom Session A**

**5a** Ontologies of World Music  
**Chair** Dr Adrian Scahill (Maynooth University)

**Alexandros Rizopoulos** (Ionian University, Greece)  
"Performance Based Research" as the Sufficient Mediation to Describe and Prescribe the Notion and Sense of Buoyancy of the Rhythms of Northern Greece

**Jelena Joković** (University of Arts in Belgrade)  
The Performing Repertoire of Trumpet Orchestras of Western Part Of Serbia: From Traditional Tunes to World Music

**Zoom Session B**

**5b** Schubert and Ravel  
**Chair** Dr Joe Davies (University of Oxford)

**Peter Shannon** (Maynooth University)  
Franz Schubert: A Composer's Ability to Heal (A conductor's reading of Schubert's Ninth symphony through the prism of Hans Georg Gadamer)

**Darragh Gileece** (Maynooth University)  
Uncovering Schubert's Piano Works for Four Hands

**Zoom Session C**

**5c** Music in Performance  
**Chair** Dr Francesca Placanica (Maynooth University)

**Rory Corbett** (University College Cork)  
The Virginia Minstrels' 1842–43 British and Irish Tour

**Berenice Beverley Zammit** (Royal College of Music)  
Optimizing Performance: Pre-Performance Routines in Professional Orchestral Musicians

<p><b>Solomon Gwerevende</b> (Dublin City University) The Adaptive Re-Use of Indigenous Musical Heritage: Muchongoyo Musical Arts Heritage as a Means for Sustaining the Livelihoods of the Ndau People in Zimbabwe</p>	<p><b>Grigorios Mathioudakis</b> (University of California, Irvine) Maurice Ravel's <i>L'heure espagnole</i>: Aesthetics and Philosophical Ideas in the Context of Henri Bergson's Early Works</p>	<p><b>Eilis O'Sullivan</b> (Maynooth University) A Flautist's Exploration on I Thou (I U): (U I) Thou I [An Artistic Research into and through the performances of Olivier Messiaen's <i>Le Merle Noir</i> (1952) and Luciano Berio's <i>Sequenza 1</i> (1958)]</p>
<p><b>Joao Martins</b> (University of California, Irvine) Songs of the People: The Use of Folkloric and Traditional Brazilian Music Styles by Contemporary Brazilian Composers</p>	<p><b>Billy O'Brien</b> (Royal Irish Academy of Music) Ravel et la Mort: An Examination of the Significance of the Themes of Death and Melancholy in Maurice Ravel's <i>Miroirs</i> and Implications for Interpretation and Performance</p>	<p><b>Madeline Judge</b> (Royal Irish Academy of Music) Vignettes: Ellis Island: A Performer's Perspective</p>

**17:15–18:30** Presidential Address, Keynote and Conference Close



<b>Presidential Address</b>	<b>Professor Lorraine Byrne Bodley</b> , President of the Society for Musicology in Ireland (Maynooth University)
<b>Keynote Lecture</b>	<b>Professor Nicole Grimes</b> (University of California, Irvine) "An die Hoffnung": A Musical Footnote to Ali Smith's Spring at the outset of 2021
<b>Conference Close</b>	<b>Professor Lorraine Byrne Bodley</b> (Maynooth University)
<b>Performance</b>	<b>Dr John O'Keeffe, Sharon Carty, and Christopher Ellis</b> J. S. Bach, "Vergnügte Ruh, beliebte Seelenlust", BWV 170

**18:30** The DMC Conference Reception

**zoom**



[Click Here for the DMC Conference Reception](#)

Join our post-conference reception for a virtual catch up and mingle, kindly hosted in association with the DMC.