

# PROGRAMME

This is the programme outline only; none of the interactive elements will work in this version.  
Please register to receive the final interactive conference booklet.

## Friday 14 January 2022

13:00–13:20 Welcome

zoom

**Welcome from Dublin City University**

**Professor Derek Hand**, Dean of Humanities and Social Sciences, Dublin City University

**Welcome on behalf of SMI and Music at DCU**

**Dr John O'Flynn**

**Address by the Chair of ICTM Ireland**

**Dr Adrian Scahill**

13:30–15:00 Session 1

Zoom Session A	Zoom Session B	Zoom Session C
<p><b>1a Opera</b> <b>Chair</b> Dr Michael Lee (Maynooth University)</p>	<p><b>1b Music Analysis</b> <b>Chair</b> Dr Bryan A. Whitelaw (Queen's University Belfast)</p>	<p><b>1c Twentieth-Century Music</b> <b>Chair</b> Dr Aidan Thomson (NUI Galway)</p>
<p><b>Sandra Oman-Farren</b> (TU Dublin) Puccini's <i>Manon Lescaut</i>: The Role of Visual Stimuli in the Formation of an Operatic Characterization</p>	<p><b>Kevin Boushel</b> (Dublin City University) Harmonic Primacy and Non-functional Tonality in Eric Whitacre's <i>i carry your heart</i></p>	<p><b>Matthew McCullough</b> (Durham University) 'Our nerves are even yet not completely healed' – Stanford's <i>At The Abbey Gate</i>: Form; Tone; and Reception</p>
<p><b>Marinu Leccia</b> (University of Oxford) The Violence of Nonsense: The Rape Scene in Britten's <i>Lucretia</i></p>	<p><b>Hui Han Lui</b> (Maynooth University) Effects of Classical Techniques on Body Movements and the Sound of a Modern Grand Piano: Hummel and Czerny</p>	<p><b>Molly Adams-Toomey</b> (Royal Irish Academy of Music) The Evolution of Meaning in the Song Cycles of Petr Eben</p>
<p><b>Tomos Watkins</b> (University College Dublin) White Self-Fashioning in <i>Les Indes galantes</i></p>		

15:00–15:30 Refreshment Break

15:30–16:30 Session 2

**Zoom Session A**

**2a Music in Ireland**

**Chair** Dr Helen Lawlor (TU Dublin)

**Kaylie Streit** (University College Cork)

Exploring Expression: the Role of Creative Spaces in the Practices of Contemporary Irish Traditional Musicians

**William Kearney** (Maynooth University)

Listening to the Steps: A Choreomusicological Analysis of Sliabh Luachra Polkas and Slides

**Zoom Session B**

**2b Musics of the World**

**Chair** Dr Felix Morgenstern (Kunstuniversität, Graz)

**Laura Hind** (Birmingham City University)

Piracy v. Business: Copyright and Music Industry in Ghana

**Bidisha Chakraborty** (Banaras Hindu University)

The *Paraya Dhan* Syndrome: A Study of Kanyadaan Songs of the Bhojpuri Community of India

**Zoom Session C**

**2c Music and Gender**

**Chair** Dr Ann-Marie Hanlon (Dundalk Institute of Technology)

**Arun Rao** (TU Dublin)

French Responses to Homer and Virgil: Berlioz's *Les Troyens*, Saint-Saëns's *Hélène*, Fauré's *Pénélope*

**Lee Harding** (Dundalk Institute of Technology)

Capturing a Moment in Time: The Lives of Transgender Music-Makers in Ireland

16:45–17:15 Performance



**Rufina Tishina** (Dublin City University) and **Emily O'Rourke** (Dublin City University)

17:15–18:15 Keynote Lecture

zoom

**Chair** Dr John O'Flynn (Dublin City University)

**Dr Áine Mangoang** (University of Oslo, Norway)

Prisons of Note: Mapping Music in Prisons from the Periphery



# PROGRAMME

Saturday 15 January 2022

09:30–10:30 Session 3: Master's Student Presentations

**Zoom Session A**

**3a Music and Language**

**Chair** Colm Kelly (University of Limerick)

**Aoife Murphy** (University College Dublin)

Language and Cultural Identity in Song: Questioning the Dominance of English in the Popular Music Industry

**Jelena Perišić** (Irish World Academy of Music and Dance)

Landscapes: A Sonic Exploration of Non-Physical Spaces

**Claire Warburton** (Maynooth University)

*West Side Story*: Semiotics, Signification and Story-Telling

**Zoom Session B**

**3b Vocal Music**

**Chair** Dr Róisín Blunnie (Dublin City University)

**Laura Sheils** (Dublin City University)

Violence And Death In Choral Music: A Comparative Analysis Of Two Irish Contemporary Choral Composers' Innovative Approaches To Text-Setting

**Tara Bolger** (Dublin City University)

Rhetorical Strategies of Early Music in James MacMillan's *Stabat Mater*

**Nathan Smith** (Durham University)

Sir Arthur Sullivan's Three Romantic Operas (*Ivanhoe*, *Haddon Hall*, *The Beauty Stone*) - Compositional Decline or New Directions?

10:30–11:00 Refreshment Break

11:00–12:30 Session 4

**Zoom Session A**

**4a The CHMHE Undergraduate Prize**

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

**Joint Third Prize**

**Ben Cully** (Maynooth University)

*Beyond the Manuscript*: The Performers of Court Music in Eighteenth-Century Dublin

**Zoom Session B**

**4b Ethnographic Methods**

**Chair** Dr Adrian Scahill (Maynooth University)

**Soumendu Das** (Rabindra Bharati University)

An Ethnomusicological Study of Musical Traits of River Based Bengali Songs

<b>Second Prize</b>	<b>Sorcha Ní Néill</b> (TU Dublin) 'The Nothingness of Pleasure': Massenet, <i>Thaïs</i> and Images of the Fin-de-Siècle Woman on Stage	<b>Shauna Donnelly</b> (Dublin City University) Gender and Choral Leadership in Contemporary Dublin: A Case Study of Sacred & Secular Spheres
	<b>Katie Archer</b> (Dublin City University) From the Motor Town to Cape Town: The reception and influence of Rodriguez's <i>Cold Fact</i> album amongst Afrikaners in apartheid-era South Africa	
<b>First Prize</b>	<b>Shona Cassidy</b> (Mary Immaculate College) <i>The Phantom of the Opera</i> : High Art or 'High-Pop'?	

**12:30–13:00** Lunch Break

**13:30–14:00** Alison Dunlop Graduate Prize 

**Address by the President of the SMI** **Dr John O'Flynn**

**Alison Dunlop Graduate Prize** Presented by **Professor Jan Smaczny** (Queen's University Belfast)  
**Chloe Byrne** (University College Dublin)  
White Racial Framing and the Status of Black Musical Representation in Third-Level Music Curricula in Ireland

**14:00–15:30** Careers Forum 

**Chair** Ciara Power (Queen's University Belfast)

**Dr Michael Palmese** (Maynooth University)  
Preparing an Academic CV and Developing Research Proposals

**Dr Ioannis Tsioulakis** (Queen's University Belfast)  
Preparing for Publication

**Dr Jessica Cawley** (Independent)  
Moving from Academia to the Community Arts World

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**Aoife Daly** (Irish National Opera)

Working in Arts Management: Career Pathways and Finding Your Niche

**Dr Sarah-Jane Gibson** (York St John University)

Working as a Post-Doctoral Researcher in Community Music Projects

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**15:30–16:00** Refreshment Break

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**16:00–17:30** Session 5

<b>Zoom Session A</b>	<b>Zoom Session B</b>	<b>Zoom Session C</b>
<b>5a Music and Education</b>	<b>5b Music and Performance</b>	<b>5c Music and Politics</b>
<b>Chair</b> Dr Patricia Flynn (Dublin City University)	<b>Chair</b> Dr Niall Keegan (University of Limerick)	<b>Chair</b> Sandra Joyce (University of Limerick)
<b>Lina Andonovska</b> (Dublin City University) Planting the Seed: A Case Study of Artist Entrepreneurship Training In Music Programmes On The Island Of Ireland	<b>Sureshkumar Sekar</b> (Royal College of Music) Audience Experience in Film-with-Live-Orchestra Concerts: Towards a Theory of aLiveness	<b>Lara Weaver</b> (Queen’s University Belfast) Contesting Sonic Space in France: Islamic Soundscapes, Secularism, and Acoustic Jurisprudence
<b>Jenna Richards</b> (University of Ottawa) Aiding and Abetting: Music Performance Degrees for 21 <sup>st</sup> Century Practice	<b>Colleen Savage</b> (Dundalk Institute of Technology) Drawing from the Well — Hidden Inspiration from the Past, Awaiting in the Archives	<b>Céleste Pagnello</b> (Princeton University) Dmitri Shostakovich and <i>The Golden Age</i> (1930): Foreshadowing Socialist Realism
<b>Róisín Maher</b> (Dublin City University) Twenty-First Century Feminist Musicology and Its Implications For The Music History Curriculum	<b>Linda Adams</b> (Dublin City University) Surprised by Sound: Investigating Expert Musicians’ and General Listeners’ Reactions to Harmonic Surprises in Jazz and Popular Music	

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**17:30–17:45** Conference Close



**Hannah Millington** (SMI) and **Colm Kelly** (ICTM-Ireland)

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