

PROGRAMME

Thursday, 27 May 2021

18:00–20:00 Welcome and SMI/ICTM-Ireland Keynote Lecture

[Click Here for the Opening Performance of the 2021 SMI/ICTM-Ireland Plenary Conference](#)

Performance

Raphaela Mangan and Niall Kinsella
John F. Larchet, "A Stóirin Bán" from *John F. Larchet Remembered*



Welcome from Trinity College Dublin

Dr Evangelia Rigaki (Trinity College Dublin)



Presidents' Welcome

Professor Lorraine Byrne Bodley MRIA (SMI) and Dr Adrian Scahill (ICTM-Ireland)

Keynote Lecture

Professor Harry White MRIA (University College Dublin)
Ireland and the Musical Work

Response

Professor Patrick Zuk (Durham University)

Performance

Mia Cooper and Niall Kinsella
John F. Larchet, "The Wheelwright, *Irish Airs (Set I)*" from *John F. Larchet Remembered*



Friday, 28 May 2021

09:30–11:00 Session 1

Zoom Session A

Zoom Session B

Zoom Session C

1a Schubert

Chair Julian Horton (Durham University)

Darragh Gilleece (Maynooth University)

An Investigation of Franz Schubert's Piano Works for Four Hands

Koichi Kato (Independent)

The Pathway to the 'Grand' Symphony: Schubert's Rotational Principle in the Construction of Sonata Form

Peter Shannon (Maynooth University)

Mind Body Medicine, Psychoneuroimmunology and Schubert: An Inquiry into Illness and Compositional Style

1b Performance Practice

Chair Denise Neary (Royal Irish Academy of Music)

Adam Behan (University of Cambridge)

Decentering the Studio Recording in Histories of Performance Style

Christopher Holman (University of Oxford)

Bach Performance Practice in the French Romantic Organ School: A Study of Two Early Welte Organ Roll Recordings

Hui Han Lui (Maynooth University)

Evolution of Body Movements: Piano Techniques and Playing Approaches in the Classical Period

1c Articulation and Rhetoric

Chair Kerry Houston (TU Dublin)

Michael Lee (Trinity College Dublin)

'I Like Better Baptists Works': Cesare Morelli's Choice of Lully Transcriptions for Samuel Pepys

Alexandra Siso (University of Colorado, Boulder)

Who Shall Dwell in Thy Tabernacle?: Musical messages of the Elizabethan Chapel Royal

Cathal Twomey (Maynooth University)

'The Crooked Straight, and the Rough Places Plain': Rhetorical Paralellism and Anthological Strategy in the Handelian Libretto

11:00–11:30 Refreshment Break

11:30–13:00 Session 2

Zoom Session A

Zoom Session B

Zoom Session C

2a Roundtable—Traditional Music in Community Life of Bengal: Current Perspective Beyond Borders

Chair Md. Intaj Ali (Netaji Subhas Open University)

Shibli Chowdury (Islamic University, Kushtia)

Polygamy in *Bhawaiya*

Md. Bakebillah (Jatiya Kabi Kazi Nazrul Islam University)

The *Muharram-Jaree*: A Study of Traditional Song of Bangladesh and Bengal (India)

Mekhala Chattopadhyay (English and Foreign Languages University, Hyderabad)

'Bidyash' (foreign country) and its Performative Landscape in *Bhawaiya* and *Chatka* Songs of North Bengal

Md. Intaj Ali (Netaji Subhas Open University)

Music as Heritage: Folk Music Practices Among the Muslim Communities in Bengal

2b Urban Scenes

Chair John Millar (University College Dublin)

David Procter (Leeds Beckett University)

Århus, in the Middle of Our Street—Reflections on Noise Music Culture in Denmark's Second City

Ann-Marie Hanlon (Dundalk IT)

Clubbing Criminals: the Hirschfeld Centre (1979–1987)

Daragh Black Hynes (TU Dublin)

'The Past Inside the Present'—Backmasking and Self-Reference in the Music of Boards of Canada

2c Music and Space

Chair Wolfgang Marx (University College Dublin)

Mariam Astrayan (National Academy of Sciences, Armenia)

The Spatialization in Giacinto Scelsi's Music

Federico Favali (Independent)

The Archetypes of Labyrinth in the Music of Ligeti During the Years 1967–68

Vassilis Chatzimakris (Bath Spa University)

Activity, Time, and Space in the Performance of Interfacial Scores [Lecture Recital]

13:00–14:00 Lunch Break

13:50 Performance

Trinity College Chapel Choir
Blaithin Cotter (Organ Scholar to the College)
Kerry Houston (Director of Chapel Music)
Patrick Kennedy (Conductor of Chapel Choir)



14:00–16:00 Session 3

Zoom Session A	Zoom Session B	Zoom Session C
3a Music and Gender Chair Laura Watson (Maynooth University)	3b Traditional Music: Performance and Reception Chair Helen Lawlor (Dundalk IT)	3c Dublin Chair John O'Flynn (Dublin City University)
Alice Masterson (University of York) 'Eyebrows That Just Won't Quit': PJ Harvey's Performance of Hyper-Femininity on <i>To Bring You My Love</i> as a Satirical Reaction to the Homosocial Nature of the British Rock Music Press in the 1990s	Jessica Cawley (University College Cork) A Response to <i>Trad Nation</i> : Examining the Implications for the Teaching, Transmission, and Promotion of Irish Traditional Music	Helen Doyle (TU Dublin) 'A Refining and Delightful Art': An Exploration of the Practice of Choral Singing by Commercial and Trades' Choirs at Dublin's Feis Ceoil
Kayla Rush (Dublin City University) Riot Grrls and Shredder Bros: Gendered Bodies and Popularity in Popular Music Education	Aileen Dillane (University of Limerick) Black Irish Artists in the Festive Culture of Irish Traditional Music: Temple Bar TradFest as a Case Study	Kerry Houston (TU Dublin) 'Guinness is Good for You': The Archives of the Guinness Choir—An Initial Investigation
Lee Harding (Dundalk IT) Reading Between the Lines: Archives and Transgender Music-Makers	Stan Erraught (University of Leeds) The New History of 'Come out ye Black and Tans'	David O'Shea (Trinity College Dublin) Bachelors and Doctors of Music: Music Degrees at the University of Dublin, 1612–1988
Joseph V. Nelson (University of Minnesota) 'You're my Mariah Carey': Music, Queer Subjectivity, and Vocal Intimacy in <i>Schitt's Creek</i>	Felix Morgenstern (University of Limerick) Class, Masculinities and Sideways Nostalgia: Encounters with Irish Traditional Music in Germany	Eleanor Jones-McCauley (Trinity College Dublin) 'Songs of Everlasting Joy': Moravian Music in Eighteenth-Century Dublin

16:00–16:30 Refreshment Break

16:30–18:30 Plenary Roundtable

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Hearing Struggle: Musical Responses to Times of Crisis in the Czech Lands

Chair Martin Čurda (University of Ostrava)

Anja Bunzel (Institute of Art History, Czech Academy of Sciences)
Musical Sociability in Crisis? Salon Culture in 1840s and 1850s Prague

Jan Smaczny (Queen's University Belfast)
New Opera House—No Operas

Jiří Kopecký (Palacký University Olomouc)
Building Czech Cultural Life: The Artists' Society and the Shakespearean Festival of 1864

David Beveridge (Independent)
Husitská: Dvořák's Concert Overture Portraying the Struggles of Czechs for Religious Freedom and Against Foreign Invaders

Aleš Březina (Bohuslav Martinů Institute, Prague)
'So We Have a New Musical and Social Form: Opera-Crisis': The Transformation of Bohuslav Martinů's Music Theatre After 'Black Friday' (1929)

Tereza Havelková (Charles University Prague)
Yet Another National Revival? Czech Classics in Times of Crisis

18:30–19:00 Refreshment Break

19:00–20:00 ICTM-Ireland Oirdhearchas Award Plenary

zoom

Keynote Lecture **Professor Thérèse Smith** (University College Dublin)
How Can I Keep from Singing?

Chairs **Dr Adrian Scahill** (Maynooth University) and **Dr Helen Lawlor** (Dundalk Institute of Technology)

Saturday, 29 May 2021

09:30–11:00 Session 4

Zoom Session A	Zoom Session B	Zoom Session C
4a Film Music Chair Simon Trezise (Trinity College Dublin) Jonathan Hodgers (Trinity College Dublin) Bob Dylan's Auteurship Conor Power (Maynooth University) Gender Coding in Scores of John Williams John O'Flynn (Dublin City University) Max Steiner and Irish Themes: <i>The Informer</i> (1935)	4b Musical Ethnographies Chair Colin Quigley (University of Limerick) Kevin McNally (University of Limerick) From 'People Making Music' to 'Beings Making Sound': The Ecological Turn in Ethnomusicology John Millar (University College Dublin) Assumed Identities: Country Music Politics Katie Young (Mary Immaculate College, Limerick) 'Making Things Interesting': Popular Music, Dance Circles, and the Mawlid in Northern Ghana	4c Irish Art Music Chair Gareth Cox (Mary Immaculate College, Limerick) Hazel Farrell (Waterford IT) Eric Sweeney: The Last Haiku Axel Klein (Independent) Writing a History of Irish (Art) Music Maria McHale (TU Dublin) 'New and Old, Gaelic and Modern, Wholly Irish': Opera <i>as Gaeilge</i> in Fin-de-Siècle Ireland

11:00–11:30 Refreshment Break

11:30–13:00 Session 5

Zoom Session A	Zoom Session B	Zoom Session C
5a Music and Perception Chair Eamonn Bell (Trinity College Dublin) Megan Rowlands (University of Liverpool) The Musical Space-Time Paradox, Deleuzian Deterritorialization and their Impact on Performance Practice Alastair White (Goldsmiths, University of London) Music of the Spheres: Quantum Computers and the End of Newtonian Realism Caoimhe Ní Riain (University of Limerick) The Death of the Composer: An Exploration of Prescriptive Notation and Interpretation within Classical Music	5b Traditional Music: Identity and Place Chair Daithí Kearney (Dundalk IT) Verena Commins & Méabh Ní Fhuartháin (NUI Galway) Portraits of Authenticity: Irish Traditional Music and Recent Documentary Film Anthony Cahill (University of Limerick) 'No Art With No Constraints': Examining the Discourse Around Traditional Irish Slow Airs in the Writings of Tomás Ó Canainn and Seán Ó Riada Ellie Níc Fhionnghaile (Dundalk IT) A Question of Gaeltacht Identity Through Music?—How the Donegal Gaeltacht is Presented Through the Musical Output of Women Musicians Mairéad Ní Mhaonaigh, Moya Brennan & Triona Ní Dhomhnaill	5c Urban Spaces Chair Kayla Rush (Dublin City University) Michael Palmese (Maynooth University) Underground NYC: Music, Culture, and The East Village Other (1965–72) Chelsey Zimmerman (University of Limerick) Dance Halls, Saloons, and Central Park: Irish Traditional Music Performance Spaces in Early 20 th Century New York City

13:00–14:00 Lunch Break

13:50 Performance

Rachel Croash and Aoife O'Sullivan
 Giacomo Puccini, "O Mio Babbino Caro" from *Gianni Schicchi*
 George Gershwin, "Summertime" from *Porgy and Bess*



14:00–14:30 Society for Musicology in Ireland: AGM



14:30–16:00 Session 6

Zoom Session A	Zoom Session B	Zoom Session C
6a Roundtable—<i>The Nine Lives Suite: Music of Protest, Self-Reflection, Action</i> Chair Janine Tiffe (Kent State University) Panelists Christopher Coles Julien 'Jul Big Green' Huntley Hannah Taddeo Samuel Blakeslee Janine Tiffe Theron Brown CLICK HERE for a Recording of <i>The Nine Lives Suite</i>	6b Intersections of Music and Politics Chair Aileen Dillane (University of Limerick) Sam Riley (Independent) Ways of Freedom: Late Soviet Experimentalism, <i>Stiob</i> , and the Politics of Indistinction Céleste Pagnello (University of Cambridge) The Hegelian Roots of Boris Asafyev's Theory of Intonation Ekaterina Pavlova (University of Cambridge) 'Auferstanden aus Ruinen': Cultural Heritage, Identity and Politics in the Post-war Rebirth of the Staatsoper Unter den Linden	6c English Identities Chair Fiona Palmer (Maynooth University) Anne Stanyon (Independent) Hiding in Plain Sight or Seeking the Lost Arthur Sullivan: Researching Biography Hugh Millington (Independent) Cyril Scott and the Influences of Occultism in Music: The Responsibility of Reviving Lost Works Jennifer Oates (City University of New York) 'Ancient Oriental Philosophy': The Songs of the East (1896–98) and Granville Bantock (1868–1946)

16:00–16:30 Refreshment Break

16:30–18:30 Session 7

Zoom Session A	Zoom Session B	Zoom Session C
7a Femininity and Community Chair Ann-Marie Hanlon (Dundalk IT)	7b Instruments Chair Antonio Cascelli (Maynooth University)	7c Musical Modelling Chair Bryan A. Whitelaw (Queen's University Belfast)
Maren Bagge (HMTM Hannover) 'Dedicated to My Sisters at Home and Abroad': Approaches to the Irish Composer Alicia Adélaïde Needham via Her Dedications	Anika Babel (University College Dublin) Can It Fly?: A Miscellaneous History of the Piano	Bozhidar Chapkanov (City, University of London) Visualising Both Triads and Seventh Chords in the <i>Tonnetz</i> —An Attempt to Expand the Capacity for Graphical Representation of Neo-Riemannian Theory
Danielle Roman (New York University) Augusta Holmès's Radical Belonging: Mythos and Nation-Building, 1880–1903	Devanney Haruta (Wesleyan University) Decomposition, Ross Bolleter, and the Ruined Piano	Ryszard Lubieniecki (University of Wrocław) The Use of Diagrams in learning Mensural Music: The Case of Ligatures in the First Treatise from the ms. PL-WaN BOZ 61
Hannah Millington (Dublin City University) '1910': Ethel Smyth's Unsung Suffrage Song	Alessandro Restelli (Independent) A Company Tradition in the Age of Guitar Heroes: The Musical Instrument Collection of Mogar Music	Jordan Lenchitz (Florida State University) From 'Scientific' Musician to Musical Scientist: Galilei <i>Padre e Figlio</i> and Just Intonation
Orla Shannon (Dublin City University) New Music from Old Manuscripts: <i>Three Medieval Latin Lyrics</i> by Ina Boyle (1889–1967) [Lecture Recital]	Alan Guerreiro (TU Dublin) A New Edition of Joaquin Turina's <i>Homenaje a Tárrega</i> : A Historical Restoration of Its Flamenco Roots	Desirée Mayr (Federal University of Rio de Janeiro) Modelling European Nocturnes: Leopoldo Miguez's Op. 10

19:00–21:00 IRC-Harrison Medal Award Plenary


Performance	Gavan Ring, Mia Cooper and Niall Kinsella John F. Larchet, "Padraic the Fiddler" from <i>John F. Larchet Remembered</i>	
Introduction	Professor Lorraine Byrne Bodley MRIA (Maynooth University) and Peter Brown (Director of the Irish Research Council)	
Keynote Lecture	Professor Michael Beckerman (New York University) "I Have Loved the Lands of Ireland," and Other Adventures in the Timeless Past(oral)	
Performance	Mia Cooper and Niall Kinsella John F. Larchet, "Lament" and "The New Potatoes & The Merry Blacksmith" from <i>John F. Larchet Remembered</i>	

Sunday, 30 May 2021

09:30–11:00 Session 8

Zoom Session A	Zoom Session B	Zoom Session C
8a Early 20th Century Experiences Chair Aidan Thomson (NUI Galway)	8b Traditional Music: Interpretation and Analysis Chair Méabh Ní Fhuartháin (NUI Galway)	8c 18th Century Performances Chair Michael Lee (Trinity College Dublin)
Jon Churchill (Duke University) 'The Symphony of the Front': Formal-Expressive Discontinuity in Ralph Vaughan Williams's <i>Pastoral Symphony</i>	Seán Doherty (Dublin City University) Melodic Structures in Irish Traditional Music	Hélène Crowley (University of Oxford) The Voice of Reason: The Role of Women in Enlightened Intermezzi
Kelvin H.F. Lee (KU Leuven) Between Centre and Periphery: Enescu's Formal Field	Lauren O'Neill (Ulster University) Harping with Words: Re-Imagining Structure and Form in Harp Accompaniments to the Recitation of Gaelic Bardic Poetry	Rachel Talbot (TU Dublin) Putting Ireland on the Operatic Map: From Smyrna to Dublin via the Opéra Comique
Siu Hei Lee (Independent) Composing the Carnival: Arnold Schoenberg's <i>Pierrot Lunaire</i> (1912)	Conor Arkins (University College Cork) Maestro—The Fiddle Music and Practices of Bobby Casey	Éamonn Galldubh (Dundalk IT) 'Gentleman Pipers': Social Background and Uileann Piping 1750–1850

11:00–11:30 Refreshment Break

11:30–12:00 SMI Presidents' Addresses 

Addresses Professor Lorraine Byrne Bodley MRIA (Maynooth University) and Dr John O'Flynn (Dublin City University)

12:00–13:00 Session 9		
Zoom Session A	Zoom Session B	Zoom Session C
9a Traditional Music: Steps Chair Ian O'Connor (University of Limerick)	9b Movement and Theatre Chair Maria McHale (TU Dublin)	9c Women and Music in Ireland Chair Hannah Millington (Dublin City University)
Daithí Kearney (Dundalk IT) A Blackbird in Seville: Reworking Steps from the North Kerry Tradition	Giulia Piga (TU Dublin) An Investigation of the Danceability in the <i>Histoire du Tango</i> of Astor Piazzolla	Laura Watson (Maynooth University) Increasing the Presence of Women Composers in the Concert Hall: Reflections on Sounding the Feminists' Strategies, 2018–20
Samantha Jones (Harvard University) Embodying Musicality in Irish Step Dance Notation Practices	Jessica Sommer (Lawrence University) Tension in the Turn: Framing Tension and Release in Benjamin Britten's <i>The Turn of the Screw</i>	Damian Evans (Research Foundation for Music in Ireland) Women in Early Irish Jazz: Researching the Life of Saxophonist Zandra 'Baby' Mitchell (1903–1995)
13:00–14:00 Lunch Break		
14:00–15:30 Session 10		
Zoom Session A	Zoom Session B	Zoom Session C
10a Creative Processes Chair Sandra Joyce (University of Limerick)	10b Beethoven and Liszt Chair Katharina Uhde (Valparaiso University)	10c Musical Modernisms Chair Christopher Morris (Maynooth University)
Sarah Fons (University College Cork) 'One Song Was Sung': The Importance of Keeping Music-Making Communal in the Time of COVID	Nicolás Puyane (Maynooth University) Surface Matters: Exploring Liszt's Textural Revisions	Nicolò Palazzetti (University of Strasbourg) Béla Bartók in Italy: The Politics of Myth-Making
Claire Watts (University of Limerick) An Exploration of New Creative Processes and the Reshaping of Songwriting Practice	Bryan A. Whitelaw (Queen's University Belfast) <i>Die Seele des Mythos</i> : A Formal Restoration of Liszt's Weimar	Erin Kirk (California Baptist University) The Role of Radio in the Musical Career of George Gershwin
Kaylie Streit (University College Cork) Going to the Well for Water: Expression of Self Through the Creation of Contemporary Music Using Traditional Aesthetics	Julian Horton (Durham University) Form and Chromaticism in Beethoven's Seventh Symphony	Ciarán Crilly (University College Dublin) Insistent Savagery: The Mechanical Style in Music Between the Wars
15:30–16:00 Refreshment Break		
16:00–17:30 Session 11		
Zoom Session A	Zoom Session B	
11a 19th Century Music Chair Nicole Grimes (University of California, Irvine)	11b Musicology and Ethics Chair Damian Evans (Research Foundation for Music in Ireland)	
Vadim Rakochi (Lysemko Lviv National Music Academy) Timbral Alternations in Tchaikovsky's Violin Concerto as a Multifunctional System	Wolfgang Marx (University College Dublin) Musicology and the Moral Turn	
Apostolos Palios (National and Kapodistrian University of Athens) Tempo Analogies Among Movements and Within the Same Movement in Beethoven's Piano Sonatas [Lecture Recital]	Rachel McCarthy (Royal Holloway, University of London) Marxist Music Studies in the Neoliberal Academy	
Riccardo La Spina (University of California, Riverside) 'An Anxiousness to Appear Original': The Early Critical Reception of Rossini in Spain (1818–1819)	Karishmeh Felfeli-Crawford (University College Cork) The Musicology of 'Erasure'	
17:30 Conference Close		

Closing Remarks Dr Simon Trezise (Trinity College Dublin) and Dr Michael Lee (Trinity College Dublin)

zoom

Performance The Trinitones
Grace Kelly; New York, New York; Raglan Road; You Can Call Me Al

