

**SMI** society for musicology in ireland  
aontas ceoleolaíochta na héireann



**ICTM-IE/SMI Annual Postgraduate Conference 2020**

**17 – 18 January 2020**

**Irish World Academy of Music and Dance, University of Limerick, Ireland**

## **Programme**

Kindly supported by



Dear Delegates,

We warmly welcome you to the University of Limerick's Irish World Academy of Music and Dance.

Through this conference, we wish to strengthen the collaborative platform that has emerged from previous conferences through the Society for Musicology in Ireland and the Irish National Committee of the International Council for Traditional Music. Through our programming, we have endeavoured to foster a supportive environment and an interdisciplinary dialogue of the postgraduate communities of ethnomusicology, traditional music studies, music pedagogy, musicology, and more. With the keynote address, "*Lifted Up from the Earth at the Very Moment of Death: The Border, the Wall, and the Musical Topography of Migration Crisis*", given by Professor Philip Bohlman, we hope that such boundless discussion on the many facets of music over this two-day conference will enrich your further thinking and research.

We would like to take this opportunity to warmly thank Dr Sandra Joyce, Dr Eleanor Giraud, Melissa Carty, Barbara Christie, Jennifer de Brún and Bryan A. Whitelaw for their help and support in the organisation of this conference.

We are grateful for the support of our sponsors, without whom this conference would not have been possible:

The Irish World Academy of Music and Dance  
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**Ana Camillo, Ciara Thompson, Felix Morgenstern, and Hala Jaber**  
Conference Team (Taighde Dámh Chruinne Éireann Postgraduate Forum)



<https://www.irishworldacademy.ie/taighde-damh-chruinne-eireann/>

Fáilte roimh gach duine chuig an cruinniú seo, ócáid speisialta a thugann scólairí le chéile chun a chuid taighde a scaipeadh.

Welcome to this meeting, a special occasion that brings scholars together to share their research. The ICTM committee warmly welcomes our keynote speaker, Professor Philip V. Bohlman, Ludwig Rosenberger Distinguished Service Professor in Jewish History at the University of Chicago and all of the conference delegates. This conference is a highlight of the academic year in Ireland, not only for its focus on postgraduate research but for crossing disciplinary divides and in creating a space for music researchers working from a wide variety of perspectives.

The Irish National Committee of the International Council for Traditional Music (ICTM) brings a local focus to the activities of ICTM and provides a regional forum for scholars of diverse musical traditions. Our journal, Ethnomusicology Ireland is a fully peer-reviewed online journal for research on music in its social and cultural contexts. The annual ICTM Ireland conference will be held at University College Cork, February 21st and 22nd 2020 and will include a keynote address from Professor Kay Kaufman Shelemay. I encourage you to attend and take the opportunity to discover and share in the work of Irish and international scholars. We are excited to announce that next year we will host our annual conference in collaboration with the SMI as a joint conference at Trinity College Dublin, May 2021.

Congratulations to Ana Camillo, Ciara Thompson, Hala Jaber and Felix Morgenstern at the Irish World Academy of Music and Dance for their superb organisation of this conference. The organizing committee has shown dedication and commitment in their work and I would like to express my sincere thanks for your contribution. Thank you also to the Irish World Academy of Music and Dance at the University of Limerick for your support. Each year this conference provides a valuable forum for postgraduates to share, learn and enhance their work. It takes time, energy and vision to host conferences such as this. The contribution is large but the yield is immeasurable as it opens up avenues for new thought and the formation of new connections, both in research and friendship.

We are here to celebrate your research, to discuss, debate and learn. On behalf of ICTM Ireland it gives me the very greatest pleasure to welcome you to the 2020 joint ICTM IE-SMI postgraduate conference.

**Dr Helen Lawlor**

Chair of the International Council for Traditional Music, Ireland

The Society for Musicology in Ireland (SMI) was founded in 2003 to serve the growing community of musicologists in Ireland and to foster musical scholarship in all its forms throughout Ireland. In addition to our annual plenary and graduate conferences, the society supports and promotes a wide range of musicological activities and scholarly events, through which we offer a forum for a scholarly exchange of ideas and collegial support for those interested in all fields of musicology.

The first SMI postgraduate conference took place at University College Dublin in 2008 and the first SMI-ICTM joint graduate conference also took place at UCD in 2016. It is a privilege and a particular pleasure to support our community of graduate scholars through this joint annual conference and through various initiatives such as the SMI Music Theses Register; the SMI careers forum; postgraduate training days such as the public speaking workshops; awards for outstanding scholarship such as the Alison Dunlop Graduate Prize and our travel grants for student scholars. An important part of our mission is to provide a supportive environment and to foster a culture of inquiry, collegiality and collaboration among our student members who are the future of our society.

**Lorraine Byrne Bodley, DMUS, PHD, MRIA**

President of the Society for Musicology in Ireland

Professor of Musicology and Director of Postgraduate Studies, Maynooth University

## **SMI members' Online Forum:**

<https://hcommons.org/groups/society-for-musicology-in-ireland-forum-714313663/>

Our online forum, set up in 2019, is a special place where current members of the Society may interact with each other and exchange ideas on all matters concerning musicology in Ireland in the broadest sense. It is a discussion forum useful for professional networking and for sharing information and observations concerning research projects, career opportunities, grant applications, and developments in such areas as third-level teaching, administration and postgraduate activity, to name but a few. To join the forum, please follow these steps:

1. First you need to become a registered member of *Humanities Commons*: see [https://registry.hcommons.org/registry/co\\_petitions/start/coef:158](https://registry.hcommons.org/registry/co_petitions/start/coef:158)
2. Once you have registered and logged in to *Humanities Commons*, search under "Groups" for the private group called "Society for Musicology in Ireland Forum", which displays at <https://hcommons.org/groups/society-for-musicology-in-ireland-forum-714313663/>
3. Submit a request to join this group, which will go to the group's administrator, Anja Bunzel, for approval.
4. If your *Humanities Commons* username is not your real name, please send a mail to Dr Bunzel at [bunzel@udu.cas.cz](mailto:bunzel@udu.cas.cz) giving your username and real name so that she may check that you are a current member of SMI.

## Friday, 17 January 2020

**8h30 – 9h00:** Registration – Foyer, Irish World Academy of Music and Dance

**9h00 – 9h10:** Welcome Address by Dr Sandra Joyce, Director, Irish World Academy – Theatre 2, Irish World Academy of Music and Dance

**9h10 – 11h10:** Session A

<b>Panel 1</b>	<b>Panel 2</b>	<b>Panel 3</b>
<b>Location: Theatre 2</b>	<b>Location: IW2.51</b>	<b>Location: IW2.48</b>
<i>Council of Heads of Music in Higher Education Awards - Undergraduate Musicology Competition</i>	<i>Irish Music and Modernisation</i>	<i>Music, Education and Pedagogy</i>
Chair: Dr: Gareth Cox (Mary Immaculate College)	Chair: Felix Morgenstern (University of Limerick)	Chair: Ciara Thompson (University of Limerick)
First Place: Christina Ryan, TU Dublin, supervisor Rachel Talbot	Stephanie Caffrey (Dundalk Institute of Technology)	Aoife Chawke (Mary Immaculate College)
Second place: Liam Burke, Maynooth University, supervisor Estelle Murphy	“The Corrs' <i>Jupiter Calling</i> : where contemporary Irish voices meet vintage recording technology”	“Developing Musical Understanding Through a Combination of Formal and Non-Formal Pedagogical Approaches in the One-To-One Piano Lesson”
Third Place: Christopher Hearty, DCU, supervisor John O’Flynn	Zoë Langsdale (National University of Ireland Galway)	Colm Kelly (University of Limerick)
	“Modernising Tradition: Gael Linn, Ensemble Development, and The Irish Voice 1958-1987”	“Musical Identity from a Social Construction Perspective”
	Anna Falkenau (National University of Ireland Galway)	Peter Lell (The University of Music Franz Liszt Weimar)
	“The Galway Rambler: Exploring Local and Global Flows in The Changing Soundscape of Irish Traditional Music in Galway, 1961-1981”	“Extending the Idea of World Music Education – An Ethnographic Approach”
	Rachel Duffy (Technological University Dublin)	Lauren Farquharson (Dundalk Institute of Technology)
	“Teach Lán le Cruiteoirí: Sixty Years of Cairde na Cruite”	“The Impact of Culture on the Development of the Accordion in Britain from the 1930s-1950s: A Case Study of the British College of Accordionists”

**11h10 – 11h40:** Tea and coffee break – Foyer, Irish World Academy of Music and Dance

**11h40 – 13h40:** Session B

<b>Panel 4</b>	<b>Panel 5</b>	<b>Panel 6</b>
<b>Location: Theatre 2</b>	<b>Location: IW2.51</b>	<b>Location: IW2.48</b>
<i>Interdisciplinarity of Music</i>	<i>Music-Making and Identity</i>	<i>Music Theory and Analysis</i>
Chair: John O’Flynn (Dublin City University)	Chair: Felix Morgenstern (University of Limerick)	Chair: Ciara Thompson (University of Limerick)
Ana Djordjevic (University College Cork)	Sarah Fons (University College Cork)	Mattia Merlini (University of Milan)
“The Sound of Propaganda – Pre-Existing Music in Post-Yugoslav War Films”	“Remaking Home, Reimagining Histories: Belonging, Identity, and Sacred Experience in Secular Communal Music-Making in Ireland”	“Dr. Prog and Mr. Post Or, A (Draft) Theory of (Postmodern) Music Genres”
Tom Doyle (Cork School of Music)	Kaylie Streit (University College Cork)	Siavash Moazzami-Vahid (University for Music and Performing Arts Vienna)
“Amateurs, the ‘Revival’ and the Birth of the Modern Irish Musical Society”	“Between Two Worlds: Expression of Self through Multiple Musical Identities”	“Breaking of the Norms and the Creative Process in Khorasani Maqami Music”
Rory James Corbett (University College Cork)	Lucas Johane Mucavele (The University of Music Franz Liszt Weimar)	Daragh Black Hynes (Technological University Dublin)
“Crises and Transition: The Invention of the Banjo and the Reinvention of the Self”	“Potentials of Traditional Musical Instruments in New-Contemporary Contexts: Xizambi, Ximvokombvoko, and Mbira”	“Microtonality in the Music of Aphex Twin”
Anika Babel (University College Dublin)		Bryan A. Whitelaw (Queen’s University Belfast)
“Whose Piano?”		“Wandering through Tonal Space: Hexatonic Harmony, Thematic Syntax, and Paragenetic Functions”

**13h40 – 14h40:** Lunch – Foyer, Irish World Academy of Music and Dance

**14h45 – 15h:** ICTM Ireland Chair’s Address by Dr Helen Lawlor – Theatre 2, Irish World Academy of Music and Dance

**15h – 15h40:** Master's Students Work in Progress – Theatre 2, Irish World Academy of Music and Dance

Chair: Ciara Thompson (University of Limerick)

Charlotte O'Donoghue (Dublin City University): "Perspectives on the Engagement of Audiences Attending Public Concerts Given by the RTÉ Concert Orchestra"

Anhad Arora (University of Oxford): "'Does the East Bring me Glad Tidings': Orientalism and Schubert's 'Geheimes'"

Claudia García (Royal College of Music): "Music as a Medium of Instruction (MMI): A New Pedagogical Approach to English Language Teaching with Musician and Non-Musician Learners"

**15h40 – 17h40: Session C**

<b>Panel 7</b>	<b>Panel 8</b>	<b>Panel 9</b>
<b>Location: Theatre 2</b>	<b>Location: IW2.51</b>	<b>Location: IW2.48</b>
<i>Music in Ireland and Irishness</i>	<i>Music and Gender</i>	<i>Music and Religion</i>
Chair: TBC	Chair: Dr Joe Davies (Maynooth University)	Chair: Ciara Thompson (University of Limerick)
Caoimhe Ní Riain (University of Limerick)	Hannah Millington (Dublin City University)	Eleanor Jones-McAuley (Trinity College Dublin)
"Ethnographic Engagement with the Status of Classical Music in Ireland"	"Shoulder to Shoulder with the Suffragettes: Dame Ethel Smyth and 'The March of the Women'"	"'Boys that go to School sing Psalms': Charity Children and Parish Music in Eighteenth-Century Dublin"
Christina Lynn (Dundalk Institute of Technology)	Timothy Diovanni (Technological University Dublin)	Alison Shorten (National University of Ireland Maynooth)
"Mapping a Genre: Where Country Music Emerged"	" <i>Aisteach</i> : Jennifer Walshe and the Invention of an Irish Avant-Garde Musical History"	"Franz Schubert's Stabat Mater (D383): A Thematic Review"
Helen Doyle (Dublin Conservatory of Music and Drama)	Jeff Gu (University of Cambridge)	Frank C. O'Donnell (National University of Ireland Maynooth)
"Questions of Identity Surrounding Choral Activity in the Dublin Feis Ceoil"	"Pyramids, the Mothership, and the Divine Feminine: Redefining 'Neo-Afrofuturism'"	"Exploring the World and Context in Which Schubert's Magnificat in C Was Conceived: Insights into Schubert's Sacred Compositional Approach."
Peter Mannion (National University of Ireland Galway)	Lina Schumacher (University College Cork)	Patrice Keegan (Royal Irish Academy of Music)
"Scoring Ó Ríordáin: An Analysis of Selected Choral Settings Featuring the Poetry of Seán Ó Ríordáin"	"Railway as Revolution, Music for Mobility: Women's Social and Political Liberation, Musicianship, and Train Travel in Nineteenth-Century England"	"The Organ: A New Perspective on One of the Oldest Instruments"

**18h:** Conference dinner – The River Bistro



## Saturday, 18 January 2020

**9h00 – 9h30:** Registration – Foyer, Irish World Academy of Music and Dance

**9h30 – 11h30:** Session D

<b>Panel 10</b>	<b>Panel 11</b>	<b>Panel 12</b>
<b>Location: Theatre 2</b>	<b>Location: IW2.51</b>	<b>Location: IW2.48</b>
<i>Music and Performance</i>	<i>Irish Traditional Music</i>	<i>Participation, community, and nostalgia</i>
Chair: Ana Camillo (University of Limerick)	Chair: Kara O'Brien (University of Limerick)	Chair: Ciara Thompson (University of Limerick)
Céleste Pagnello (University of Cambridge)	Renan Moretti Bertho (Universidade Estadual de Campinas / University College Dublin)	Kevin McNally (University of Limerick)
“Tchaikovsky and the Origin of Russian Ballet”	“Irish Traditional Sessions: An Autoethnography Among Music and Pubs”	“Reality and Materiality – Exploring Participation in an Applied Ethnomusicology Project”
Hannah Gibson (Queen's University Belfast)	Anthony Cahill (University of Limerick)	Alice Masterson (University of York)
“Learning to Jive in Rural Ulster and Constructions of Identity”	“‘Barbarous Licence’?: Examining Notions of authenticity and the Interpretation of Traditional Irish Slow Airs”	“Nostalgia and Mortality in David Bowie's Blackstar”
Friederike Jurth (University of Music Franz Liszt Weimar)	Maurice Mullen (Dundalk Institute of Technology)	Paul Clesham (University College Cork)
“The Art of Composition. Composer's Collectives from the Rio De Janeiro's Samba-Schools Between Artistic Creativity, Old Traditions and Modern Structures”	“Role of the Family on Transmission of Traditional Music in Fingal”	“Cross-Cultural Interface Between Irish Traditional Music and Western Art Music: An Exploration of the Creative Processes of Composers and Performers”
	Chelsey Zimmerman (University of Limerick)	
	“‘Setting the Standard’: The Role of Early 20th Century American Recordings of Irish Traditional Music in the Imagination of Tradition and Authenticity”	

**11h30 – 12h00:** Tea and coffee break – Foyer, Irish World Academy of Music and Dance

**12h00 – 13h:** Workshop – Theatre 2

Guest Speaker: Elaine Kiely, Cooperative Education and Careers Division, University of Limerick - Writing CVs For Both Academic and Non-Academic Audiences

**13h – 14h:** Lunch – Blas Café

**14h – 16h:** SMI Careers Forum – Theatre 2, Irish World Academy of Music and Dance

Chair: Bryan A. Whitelaw (Queen's University Belfast)

Guest Speakers:

Kara O'Brien (University of Limerick) - Career planning for researchers and artists

Dr Joe Davies (Maynooth University) - Post-doctoral projects and funding applications

Dr Majella Boland (Music Literacy Ireland) - Options beyond the doctorate and transferable skills

Susan Brodigan (Contemporary Music Centre, Dublin) - The possibility of links between musicologists and performers and the composers represented by CMC.

**16h – 16h15:** Break – Foyer, Irish World Academy of Music and Dance

**16h15 – 16h30:** SMI Presidential Address by Professor Lorraine Byrne Bodley – Theatre 2, Irish World Academy of Music and Dance

**16h30 – 17h30:** Keynote Address – Theatre 2, Irish World Academy of Music and Dance

Guest Speaker: Professor Philip Bohlman (University of Chicago)

Title: "Lifted Up from the Earth at the Very Moment of Death': The Border, the Wall, and the Musical Topography of Migration Crisis"

**17h30 – 18h:** Presentation of the Alison Dunlop Graduate Prize by Professor Harry White – Theatre 2, Irish World Academy of Music and Dance

**18h – 19h:** Wine Reception – Foyer, Irish World Academy of Music and Dance

## **Abstracts**

### **Master's Students Work in Progress**

#### **“Does the East Bring me Glad Tidings’: Orientalism and Schubert’s ‘Geheimes’ (D719)”**

**Anhad Arora**

Schubert’s engagement with orientalism has been underexplored by musicologists. Using a combinative methodology grounded in both Edward Said’s criticism, and in tonal and poetic analysis, this presentation will explore the musical representation of cultural difference in one of Schubert’s op.14 settings from Goethe’s West-östlicher Divan, ‘Geheimes’ (D719). The presentation will include a brief examination of the Lied’s texts, as well as the broader cultural history of the phenomenon of the Germanic Orient. The analytical discussion will centre around what might be described as Schubert’s ‘strategies of orientalism’, which include the construction of elaborate tonal schemes and the employment of sensitive approaches to the manipulation of poetic subject matter. The purpose of the case study of ‘Geheimes’ is to provide a testing ground for a broader consideration of Schubert’s orientalism, and to propose methodological alliances between orientalist criticism and tonal-structural analysis. I argue that ‘Geheimes’ not only makes a weighty contribution to orientalist discourse, but suggests an alternative – and sympathetic - mode of engagement with Oriental subject matter.

#### **“Perspectives on the Engagement of Audiences Attending Public Concerts Given by the RTÉ Concert Orchestra”**

**Charlotte O’Donoghue**

My research is an investigation into multiple perspectives on the composition, experiences and engagement of audiences for a selected orchestra (the RTÉ Concert Orchestra). I will investigate how different contributors within an orchestral ‘community’ (i.e., orchestral musicians, audience members, concert organisers and venue managers) perceive audience engagement with an orchestral concert. Many orchestras around the world face issues which have been arisen over the last century including funding, employment of musicians and most importantly audience participation. There is very little research into the experiences of audience members and musicians when it comes to orchestral performances in Ireland. In 2018, RTÉ brought out a report which was entitled ‘RTÉ Orchestras: Ensuring a sustainable future’. This report gathered data relating to consumption of orchestral music in Ireland, participation in cultural activities compared to other European countries and the general attendance rates per orchestral performance. After analysing these facts and figures, I believe that further understanding can be gained through the investigation of audiences’ own perspectives and experiences of orchestral performances and the musicians’ perspectives. The research that I will carry out is an exploration of audience participation in relation to a specific orchestra which is located in Ireland. I will explore the perspectives of the performers and audiences through the means of interviews and surveys with both the orchestra members and members of the public who attend the orchestra performances. This presentation will set out the objectives of the research, the methodology employed, and any early findings.

#### **“Music as a Medium of Instruction (MMI): A New Pedagogical Approach to English Language Teaching with Musician and Non-Musician Learners”**

**Claudia Fernández de Cañete García**

In the past twenty years there has been recent attention to the intersection between music and language both in the human brain (Brandt et al., 2012; Moreno et al., 2009) and in the language classroom (Chobert & Besson 2013; Engh 2013). On the other hand, abundant research supports the idea that musical training improves to a large extent the development of hearing ability in children. This auditory development is linked to an enhancement in the language learning process, mainly in the oral and aural skills (Magne et al., 2006; Hyde et al., 2009). However, there have been surprisingly few and isolated studies that analyse the implementation of a methodology that introduces music training in the ELT classroom. The focus of the current study is to develop and test a methodological framework (Music as a Medium of Instruction) for the teaching of English as a second language, establishing a comparison of the implementation of this methodology (MMI) and the Gamification methodology. A second goal of the current work would be to assess whether those students with previous instrumental training obtain better results than non-musicians, specifying their progress or lack of it in both the oral and comprehension skills. The results reveal that the MMI methodology stands out for its significant improvement in the comprehension skill, displaying descriptively higher mean scores than the Gamification group. In terms of the oral skill, the MMI group outperforms again in comparison to the Gamification group. On the other hand, the study reveals a non-significant mean improvement between musicians and non-musicians in the comprehension skill. Similarly, a non-significant effect was found in the oral skill results, where students with previous instrumental training displayed descriptively higher mean scores in the oral test than non-musicians.

## **Panel 1**

### **“Takemitsu’s ‘Waterscape’ — Tracing Influences Towards A Personal Sound”**

**Christina (Dina) Ryan**

This dissertation considers the major influences that shaped Takemitsu’s music and then focuses on his development and later works, in particular: the ‘waterscape’ series (1970s-80s), which evokes his arrival at a personal, unified style. His work is particularly interesting as he sought a confluence of East and West in his music, enriching Western musical means with traditional Japanese aesthetics to arrive at a sound uniquely his own. He was influenced by many Western composers and their methods such as Debussian static harmony and colourful orchestration, Webern’s pointillistic textures and pitch sets, Messiaen’s limited modes of transposition, Cage’s aleatoric music and graphic scores, and Russell’s lydian chromatic concept. His compositional voice resonates deeply with the Japanese concepts of *ma* and *sawari*, valuing space, resonance and timbral complexity. The three chamber works *Water-Ways*, *Rain Coming* and *Rain Spell* are analysed in detail to provide a view of his consolidated ‘romantic’ style and evoke his concept of the ‘sea of tonality’. This discussion will be informed by analytical, proportional graphs and tables that I have made indicating the structure and various parameters such as textural density. Visual presentation of analysis seems apt for a composer who created many graphic scores and conceived of his music in plastic, organic forms. Alternative methods were sought to analyse this idiosyncratic, free-form music.

### **“DJs as Performers and Pioneers of Disco Music in the Early 1970s”**

**Christopher Hearty**

Disco is often associated with platform shoes, flashy lights and the sounds of Saturday Night Fever. However, there is a forgotten past of how New York DJs propelled the genre of disco to the point of stardom. This paper explores how the ways in which DJs can be considered as pioneers and

performers of disco. The term performer is somewhat ambiguous when discussing DJs and DJ culture, as it is difficult to say whether a DJ is an authentic performer or just a facilitator of different tracks. This leads to the question, to what extent can a remixed song be considered as original? This paper will develop the argument that DJs in New York were at the forefront of the evolution and of creating that craze that eventually led to dance music culture. This paper also explores the milieu of 1970s counter-cultural scenes and examines the various roles of DJs through a range of methods, including interview, analysis of audio-visual material and a review of secondary literature.

### **“The Deification of the Diva: An Analysis of Camp Performativity, Queer Contextualization and Presentation of the Self in Female Gay Icons”**

**Liam Burke**

From Garland to Gaga, throughout the course of pop culture history, certain female pop performers have acquired the status of ‘gay icon’, a cultural coronation bestowed on them by their largely gay male following. This paper explores the idea of the gay icon and its prevalence to gay men, from the origin of the term to its application in modern-day society and culture. In analysing several icons, their lives, careers, performances, music and music videos, it seeks to prove that certain female performers attain this title through their camp performativity, queer contextualization, and their presentation of the self. It also exposes the various measures taken by artists to align themselves closely with godliness. Furthermore, the author attempts to ascertain the reasoning for the gay male obsession with female performers by researching the various psychological, sociological, and anthropological explanations for this unique phenomenon existing in gay culture. In chronicling the history of three gay icons – Judy Garland, Madonna & Lady Gaga – it establishes a strong lineage of the gay icon in pop culture, the various factors that caused them to reach the status of icon and the connections, connotations and contradictions between icons. In establishing the traits that make a star a gay icon, it is possible to see the direct causality of the gay male obsession and identification with these female performers. We get an insight into the mind of a gay man who has a deep appreciation for and attachment to these female figures and can understand exactly why this bond exists.

## **Panel 2**

### **“The Galway Rambler: Exploring Local and Global Flows in The Changing Soundscape of Irish Traditional Music in Galway, 1961-1981”**

**Anna Falkenau**

Irish traditional music revival between 1961 and 1981 occurred in the microcosm of Galway City in an intense manner: a big ‘thing’ happening in a small place. Although known today for the “highest traditional music content of any city or town in Ireland” (Vallely, ed., 2011), little Irish traditional music was visible in Galway at the start of the 1960s and performance contexts were limited. The emerging Irish traditional music scene centered around music sessions in public houses (pubs). It underwent a transition from semi-private, strictly non-commercial, occasional music sessions to regular co-existing non-commercial and commercial sessions during the 1960s and 1970s. Arguably a result of a confluence of local, national and international factors, in this paper, I focus on illuminating dynamic movements of people essential to this process (ethnoscape). This imaginary landscape (Appadurai 1996) is populated by key actors: musicians, audience members, participants and facilitators. A recording of the well-known reel “The Galway Rambler,” 1968, from Teach Furbo for Radio Teilifis Éireann by Cíarán Mac Mathúna encapsulates mobility and flow between musical scenes in Galway

City and County, in Ireland and in the Irish diaspora. As an acoustic cartography “speaking to a textured symbiosis of music, space and memory” (Ó hAllmhuraín, 2016:34), *The Galway Rambler* will be a jumping off point for reflections on the transient nature of the local music scenes. My ensuing discussion explores in particular flows between Galway City and its rural surrounding areas and between NUI Galway’s (then UCG) academic community and the town’s ‘locals.’

### **“Teach Lán le Cruiteoirí: Sixty Years of Cairde na Cruite”**

**Rachel Duffy**

Cairde na Cruite (Friends of the Harp) was founded in 1960 in order to address the decline of the harp in Ireland. With the organisation celebrating its 60th anniversary in 2020 (and 35 years of its annual summer school), this paper addresses the society’s progress to date and the extent to which it has achieved its aims. Drawing on interviews, archival research and literature, Cairde na Cruite’s activities and outputs are explored with reference to key individuals and events in Irish harping. The society’s work in education and advocacy is given particular attention through an examination of their role in creating an infrastructure for the harp and in extending its reach both nationally and internationally. This is achieved through a study of the society’s publications for Irish harp, harp schools and harp events, notably their annual summer school, An Chúirt Chruitreachta. Finally, the current harping landscape is addressed. A myriad of changes have taken place in recent years, among them an upsurge in the teaching and learning of the instrument and greater infrastructural supports for the harp. A number of organisations have played an important part in these developments including Cairde na Cruite, the Arts Council, Cruit Éireann/Harp Ireland, Music Generation, Comhaltas Ceoltóirí Éireann and the Historical Harp Society among others. Cairde na Cruite’s role in these changes and place in light of them is given consideration going forward as the organisation navigates a now thriving harp scene.

### **“The Corrs’ Jupiter Calling: Where Contemporary Irish Voices Meet Vintage Recording Technology”**

**Stephanie Caffrey**

The study of how music recordings are made and why they sound the way they do is a developing area within the multi-faceted field of popular music (Bennett 2019, Zagorski-Thomas 2014 and Burgess 2013) and one which sees the working music producer engage with academia in the pursuit of enriching and disseminating current understanding. As part of a funded postgraduate project within the Creative Arts Research Centre in Dundalk Institute of Technology, this paper critically examines the unusual music production approaches applied during the creative process of The Corrs’ most recent album, *Jupiter Calling* (2017). The Corrs is a globally successful band from Dundalk, Co. Louth, recognised for fusing traditional Irish music with folk, pop and rock genres and whose distinctive musical sound became an international phenomenon, selling over 40 million albums (Tyaransen 2017), establishing them as one of Ireland’s most lucrative commercial artists to date. Bridging the gap in current literature by turning the lens on a modern Irish musical voice, this paper will discuss the findings of an analytical study which critically examined the process of recording music in this instance and its resulting musical output.

### **“Modernising Tradition: Gael Linn, Ensemble Development, and The Irish Voice 1958-1987”**

**Zoë Langsdale**

This paper investigates the development of a modern sound in traditional Irish-language vocal music from 1958 until 1987 in recorded albums and singles of Gael Linn; in particular, the modernising influence that can be heard, traced, and analysed in the development of ensemble or group practice which emerges in the 1950s and 1960s in recorded and concert settings. This analysis proposes that modern Ireland is sounded most explicitly in these ensemble settings and recordings in arrangement, in instrumentation, in voice, and in innovative musical fusion. This thesis also proposes that the musical sound of Gael Linn's ensemble albums reflect the influence of the American folk revival and the shifts in Irish society due to outside factors during the period of the 1950s into the 1980s. Comparisons can be drawn and made from artists and singers such as Joni Mitchell and Joan Baez with regards to vocal sound and usage. Outlining the history of Irish society and music leading up to the 1950s and 1960s will help to explain the start of organisations such as Gael Linn. The modernisation of Irish traditional music and the sound of the "Irish voice" will be discussed with primary musical analysis, and through critical analysis of that evidence. The albums discussed in this paper will prove to be turning points in the soundscape of ensemble Irish traditional music, leading to what is known as marketable trad and ballad music nationally and internationally today.

### **Panel 3**

#### **“Developing Musical Understanding Through A Combination of Formal and Non-Formal Pedagogical Approaches in the One-To-One Piano Lesson”**

**Aoife Chawke**

Previous studies on piano pedagogy and assessment indicate that graded examinations often lead to reactive, teacher-led pedagogical approaches being employed in the one-to-one piano lesson. This can result in a large emphasis being placed on formal skills such as sight-reading and technique, and little time spent on informal skills such as playing by ear. It is argued that this hierarchy of formal musical skills over informal can be harmful to a student's musical development and overall learning experience and does not encourage independent thinking and learning. This paper examines two alternative pedagogical approaches; one formal and one non-formal, employed to teach two contrasting graded examination pieces to two intermediate-advanced piano students as part of an action research project. These approaches both aspire to enhance instrumental students' musical understanding, knowledge and learning experience, and aim to encourage self-directed lifelong musical engagement; one through notation and the other aurally. I will present audio and visual examples of how these approaches were implemented concurrently to teach the aforementioned pieces over a 6-8 week period and discuss the students' progress, musical development and engagement over this time. To conclude, I will discuss the apparent benefits of combining formal and non-formal approaches in teaching and learning piano, and the importance of giving students a more well-rounded musical learning experience in order to enhance and develop their musical understanding.

#### **“Musical Identity from a Social Construction Perspective”**

**Colm Kelly**

This research asks the question: How does the social context of music education influence the development of musicians' identities? The aim of this research is to provide new perspectives about musical identity and the paper will explore the identity of musicians as a product of their interactions with their educators, students, audiences and peers. The identity of music, and the identity of the

musicians producing such music, is co-dependent and while there is significant research on the identity of music itself, the effect that music, and music education, has on the identity of musicians has not been explored to the same extent. Our identities as musicians are completely unique, yet attributable to many factors, including our experiences with a variety of groups of musicians, educators and listeners. Valuable psychological research has been undertaken in the area of social identity theory that will inform this research. In 1978, Henri Tajfel proposed that the groups which people belonged to were an important source of pride, self-esteem and, by extension, to a sense of social identity. This perspective asserts that group values create identity and that the tensions of intergroup relations assert that identity further (Tajfel 1979). That identity is then expressed in performance, in a manner consistent with the values of the relevant group. This paper will explore methodologies from Social Identity Theory and consider how best to analyse the contributing factors that influence the identity of the musician, in particular the groups which the musician belongs to, as a student, a teacher and/or a performer.

### **“The Impact of Culture on the Development of the Accordion in Britain from the 1930s-1950s: A Case Study of the British College of Accordionists”**

**Lauren Farquharson**

Academic output on the classical accordion is to date limited. My research aims to contribute to research in this domain by investigating the impact cultural factors played on the development of the accordion in Britain during the 20th century. This presentation will explore the institutionalisation of the British College of Accordionists during major cultural shifts in Britain. The significant changes in its syllabus structures, internal structures and repertoire selection, use of transcription vs original repertoire and the role of British and non-British composers will be examined from the 1930s to the 1950s. It will create a comprehensive portrait of the role culture, society, economics and politics played in the emergence of musical institutions in Britain, specifically the British College of Accordionists. This will be conducted through analytical engagement with the BCA archives (historical photographs, constitutions, meeting & minutes) and the BCA syllabi dating from 1936-1949. Furthermore, it will involve a broad consideration of literature pertaining to culture, society and politics in Britain during this period. Furthermore, this paper will consider if there was a balance in the implementation of British and Non-British repertoire in syllabi from 1936-1949 and will aim to quantify the results. In essence this paper aims to analyse the how the formation and development of institutions such as the BCA was impacted by major cultural shifts. Additionally, it will consider the contribution of British composers to the examination’s repertoire and thus the development of accordion in Britain.

### **“Extending the Idea of World Music Education – An Ethnographic Approach”**

**Peter Lell**

In academic literature, the idea of “world music education” often is closely connected with practical music making such as learning musical instruments or singing (Volk 1998, Campbell 2004, Schippers 2010). While there is no doubt of the values and need of musical practice for a comprehensive idea of music education, it is possible and necessary to broaden our understanding. In this presentation, I suggest an idea of music education going beyond these conventions of practical musical skills opening up the term for more subtle forms of learning. On the basis of fieldwork conducted on two world music festivals, WOMAD Charlton Park, UK and Africa Festival Würzburg, Germany, I want to outline how musical appreciation can be seen as a form of musical education. Both festivals were attended for several days collecting ethnographic data as well as conducting interviews with festival visitors. Connecting the fieldwork results with academic literature on learning popular music (Green 2002) and learning world music (Schippers 2010), I highlight a model of various formative and descriptive



parameters for an extended idea of musical education. Several typologies for listening to and encountering the music are outlined, describing valuable forms of music learning. Additionally, the concept of 'world music' and the visitors' perception of it is analysed demonstrating how participants show critically awareness of underlying discrepancies between perception and discourse.

## **Panel 4**

### **“The Sound of Propaganda – Pre-Existing Music in Post-Yugoslav War Films”**

**Ana Djordjevic**

While discussing the connection between cultural politics, propaganda, and nationalism in music composed for the screen in USSR and Germany, Robyn Stillwell and Phil Powrie pointed out these countries as “cultures accustomed to thinking about the relationship between art, culture, and national identity (...) that it is not surprising that the dominant political parties wished to (...) place their ideologies in a larger context of the nations’ cultural histories” (2008, pg. 3). In that context propaganda is not understood as “as an imposition from above (...) as much as a harnessing of the modes of thinking already pervasive in the artistic life of the culture” (2008, pg. 3-4). Post-Yugoslav film makers were aware of this relationship between art, culture and national identity, and tried to connect it in their films. Since the films were produced shortly after the real events, they portrayed unfolded, the questions about films’ possible propaganda purposes were constantly raised and discussed. However, in his book about the power of film propaganda Nicholas Reeves discusses the reasons why feature films as not the best way to spread war propaganda (1999, 181). In this paper I will analyse the connections feature films and their music had with propaganda during the post-Yugoslav conflict. I will focus on pre-existing music used in *Vukovar poste restante* (dir. Boro Drašković, 1994), the film recognised as propaganda film both by film critics at the time of its release and film scholars studying post-Yugoslav film today.

### **“Whose Piano?”**

**Anika Babel**

In an effort to understand western art music’s role in contemporary culture and society, *Whose Piano?* scrutinises the cinematic portrayal of pianos and pianists in feature film. A brief overview of the social history of the instrument will consolidate the presupposition that pianos are emblematic of “classical” music. Grounded from a musicological standpoint, theories from narratology, semiotics, sociology, film studies, and gender studies will be drawn upon to decode the symbolic presence and use of diegetic pianos in film. This, and analysis of scenes, exposes a manifestation of tropes pertaining western art music to class, femininity, and genius along with ideological orthodoxies such as morality and etiquette. These tropes and ideologies are ubiquitous and found prolifically throughout the canon of feature film. (Mis)representing classical musickers in audio-visual media plays a key role in the reimagining of western art music outside of the filmic sphere; bearing cyclical results in how it proceeds to exist as a facet of human activity. Thus, the aim of this paper, as part of a broader project, is to phenomenologically challenge the mediation and remediation of western art music between the fictitious world of film and today’s post-truth consumption of it.

### **“Crises and Transition: The Invention of the Banjo and the Reinvention of the Self”**

**Rory James Corbett**

This paper will explore the invention and reinvention of the banjo in pivotal moments of New World state and identity formation. Understanding these axial moments in history (Jaspers 1953; Eisenstadt 1986; Szakolczai 2003) as moments of sheer potentiality in which everything trembled in the balance (Turner 1982; Ni Shíocháin 2018), this study will also look into the banjo's transgressive appeal as a "cultural vessel marked as black" (Carby 2001), initially for an enslaved African diaspora in the Caribbean and colonial America, and then subsequently for an emasculated white working-class population in the Jacksonian "White Republic" (Saxton 2003). As both the initial emergence of the banjo among the African diaspora and its subsequent adoption by white blackface minstrel performers took place within the wider context of multi-ethnic hybridizing processes which were "inherently unequal" and "structured in dominance" (Hall 1992), this paper will be concerned with the specific political effects which such cultural fusion can have (Carby 2001) and the differing role which the banjo played in both representing and channelling emergent identities in these axial moments in New World history.

### **"Amateurs, the "Revival" and the birth of the modern Irish Musical Society"**

**Tom Doyle**

Despite originating out of the sociocultural traditions of the late nineteenth century and the continued support afforded to it by the Irish public during the twentieth-century, the cultural entity colloquially known nowadays as the "musical society" has been, and remains, generally absent from Irish musicology and theatre studies. With over one hundred active musical societies currently in existence in Ireland, there is arguable evidence for regarding them not only as an outlet for amateur activity but as an "essential conduit of active musical experience" (Mooney, 2013). This paper aims to explore the emergence and agency of such societies during periods of great social and political change at the start of the twentieth-century. It will question and assess the change in influence exerted by touring productions, British censorship, and the "Revival", a term coined circa 1916 by a prominent newspaper critic to account for the favourable change in public attitude towards amateurs and local talent on Irish stages.

## **Panel 5**

### **"Between Two Worlds: Expression of Self through Multiple Musical Identities"**

**Kaylie Streit**

Musicians often become associated with a genre of music that they perform within such as classical music, Irish traditional music, jazz, or hip-hop. In practice, however, these musicians may perform in multiple genres and see themselves as being between two or more musical worlds. This paper will discuss the views of three musicians: Owen Ó Súilleabháin, Iarla Ó Lionaird, and Martin Hayes. Owen Ó Súilleabháin engages multiple musical sound worlds in the range of a single concert through the use of variety shows, which allows him to play with multiple musical identities on stage through Irish traditional songs, popular music, his own compositions, and storytelling over the course of a single concert. Iarla Ó Lionaird sees himself as a singer/songwriter but grew up surrounded by Irish traditional singing and uses the skillset he developed through that experience to straddle the two worlds. Martin Hayes engages in collaborations with jazz and classical musicians, coming face to face with two musical worlds at once and discovering how he can perform and engage with both. These musical worlds, while seemingly conflicting, allow them to develop multiple variations, strategies, and modes that they can use for expression of self and negotiation of identity. Through their musical pathways the musicians,

thus, find themselves between worlds– that of Irish traditional music and their other genres of choice – and use them to develop multiple aspects of their musical voice, multiple possibilities for expression of the self, and negotiation of identity through a variety of musical pathways.

**“Potentials of Traditional Musical Instruments in New-Contemporary Contexts: Xizambi, Ximbvokombvoko, and Mbira”**

**Lucas Johane Mucavele (Luka Mukhavele)**

In African and many less industrialized countries/communities, the role of indigenous musical instrument is hindered by the unproportionate influx of imported musics and instrument. Through the exploration of the (potential) role of three Mozambican/Southern African traditional/indigenous instruments, this study aims to revitalize a sustainable local musical culture; but also, to incite a deconstruction-reconstruction process, that explores the organology and musicology embedded in local musical instruments, as a resource for the (re)theorization of inclusive artistic, scientific, and academic approaches in music and musicology. The study proves to contribute resource materials, and repertoires to music arts, scholarship, and the existing body of scientific knowledge in the discipline, thus, fostering a multidisciplinary and multicultural dialogue of once-distant cultures in a fair, ethical and balanced manner, towards a more globally representative body of scientific knowledge in music. E.g. some innovations implemented in traditional instruments, habilitated them for performance of other than their traditional repertoires/contexts, without disrupting their essence; and for use by other than the autochthonous musicians.

**“Remaking Home, Reimagining Histories: Belonging, Identity, and Sacred Experience in Secular Communal Music-Making in Ireland”**

**Sarah Fons**

Music has the power to connect practitioners and listeners to the past, create a sense of belonging, and help people understand and reimagine their cultural histories. Music can also be a tool for separating contemporary experience of one’s culture from elements of that cultural past that are problematic or painful. One poignant example of this can be found in the historically mercurial, yet vital, relationship of music to Irish spiritual life. In this paper I historicize cosmological belief and practices that have informed the experience of music and the sacred in contemporary Ireland. Drawing a genealogical narrative from pre-Christian Irish life and spiritual practice where music had a fundamental role, through a period of music censorship by the Catholic Church, to the recent and rapid increase in secularism (CSO, Census: chap. 8), I argue that a need has arisen in contemporary Irish culture for meaningful and transcendent experience outside of church. Through fieldwork with local choral, international and traditional music communities in Cork, I explore how communal music-making can be a means to fulfil that need. In these experiences of deep meaning and interpersonal connection, participants recreate a cultural home, simultaneously bonded to the past and congruous with the present.

**Panel 6**

**“Wandering through Tonal Space: Hexatonic Harmony, Thematic Syntax, and Parageneric Functions”**

**Bryan A. Whitelaw**

The revived effort towards a nineteenth-century ‘Romantic’ Formenlehre—reliant predominantly on the efforts of William Caplin’s theory of formal functions (1998), and of James Hepokoski and Warren Darcy’s *Elements of Sonata Theory* (2006)—tends to focus its attention on the works of conservative composers, enforcing the view that large-scale form post-Beethoven remains fundamentally teleological. The realisation of that telos is predicated on the practices of the Viennese classical in a variety of guises and is governed by what Sonata Theory has termed “the essential generic markers” of tonality, thematic syntax, and ultimately, cadential closure. Permeation of hexatonic harmony into a restrained tonal architecture can problematize the ‘normative’ proceedings of the Formenlehre model, thereby challenging the concept of normativity altogether as a product of empirical exclusivity. This paper examines three extracts from Liszt’s Weimar output to contextualise these harmonic strategies within various formal roles, including introductory material, secondary theme groups, and structural borders—thereby parsing their function as tools of a hermeneutically charged expressive system. For Liszt, the unification of diatonic schemata alongside harmony that is chromatically altered, but not pitch-centric, may provide a richer palette by which listeners experience an accompanying emotional narrative. The paper thus concludes by suggesting that the Weimar period served as the contextual seed for Liszt’s later harmonic practice, interpolating hexatonic spaces as divergent parts of a paratactic system that looks towards a triadic post-tonality.

### **“Microtonality in the Music of Aphex Twin”**

**Daragh Black Hynes**

In spite of the growing body of research in the area of microtonality in recent years, there remains a relative dearth of such research undertaken outside the fields of contemporary classical composition, non-Western classical music traditions and ethnomusicology. This paper presents an analysis and examination of the subtle, minimalistic use of microtones in the motives and harmonies found in a selection of works from Aphex Twin’s *Selected Ambient Works Volume II*. Given the unnotated nature of the music, precise measurements of pitches are made using Logic Pro X and relevant sections of the music are notated and analysed with discussion. Prominent features of Aphex Twin’s compositional method which are discussed include the use of microtones as subtle gradations in ‘pitch shading’ and the encircling of fixed tones, the occurrence of microtonal pitch relationships through unconventional tuning of the synthesiser, minimalistic repetition and development of microtonal motives, and microtonal clusters, both in horizontal and vertical formations. In this manner, this paper aims to evaluate and delineate Aphex Twin’s unique contribution to the field of ambient electronic music.

### **“Dr. Prog and Mr. Post: Or, A (Draft) Theory of (Postmodern) Music Genres”**

**Mattia Merlini**

In my attempt to define the meaning of prog music in contemporary times, I tried to figure out which features were perceived as important for the genre (and which artists were perceived as being part of a ‘canon’) by the listeners, posting a survey in strategic locations of the internet and doing some research in the results of awards, in the festivals’ line-ups, in the critic’s choices and so on. The results brought me to a ‘canon’ and a synoptic grid of features, which I confronted with the results of an analysis of ten songs taken from the canon itself and some thirty other songs from genres that have not very much to do with prog. I found out that many of those features were not to be found in the canonized music more often than they were in the other examples. So, could there be something those very different kinds of music had in common? In my paper I shall present a ‘draft theory’ that tries to answer

to that question by borrowing elements from the theories of Franco Fabbri, Jennifer Lena and Angel Quintero Rivera about music genres, and by hybridizing them with concepts drawn from the postmodern debate, resulting in a model that I think could tell us something more not only about prog, but also concerning some other very ambiguous genres of contemporary music (that I will briefly mention in the form of a suggestion for further research on the topic) and their mutual hidden relationships.

### **“Breaking of the Norms and the Creative Process in Khorasani *Maqami* Music”**

**Siavash Moazzami-Vahid**

Two of the most distinctive groups of *maqami* (folk) musicians in Khorasan (North-eastern Iran) are the *bakhshi* who play the long-necked lute *dotar*, and the *ashegh* who play the single-reed *ghoshmeh*. The performance of *maqami* music entails playing pre-composed pieces based on certain melody-types (*maqam*). Each melody-type is individualized by substantial ornamentation that occurs throughout the piece as improvisation. These embellishments are restricted by the fixed tetrachords that determine the “acceptable” pitches in each *maqam*. Theoretically, the performance of identical pieces by different musicians should result in different renditions of the same melodies. We might expect that these differences would appear as ornamentations in structurally insignificant locations in the melody. This is, however, far from the realities of the performance practice. Many well-known musicians deliberately detach the melody from its predictable series of notes by placing short but prominent non-*maqam* pitches in some phrases. These “unusual” occurrences often take place in the most prominent parts of the piece such as the *ouj* (“zenith”) which is usually reserved for the most dominant pitches of the *maqam*. Due to the prominence of the musicians who undertake these practices, and because of the highly imitative nature of *maqami* music, some of these “unusual” phenomena are now regarded as canonical. In my presentation, I will explain how musicians in Khorasan have been implementing accidental and planned imperfections in their performances as a way to innovate, and how these instances have in some cases become desired (im)perfections.

## **Panel 7**

### **“Ethnographic Engagement with the Status of Classical Music in Ireland”**

**Caoimhe Ní Riain**

The legacy of ethnomusicological research has focused on non-western musical genres. This has led to modest ethnomusicological engagement with classical music. Increasingly ethnomusicologists are, however, including classical music in their research. In Nettl’s 1995 book exploring the hypothetical classical music conservatoire ‘Heartland University’, he stated that classical music was “the last bastion of unstudied music culture” (p.2, 1995). Ireland is arguably most known for its outputs in the fields of literature, art, and increasingly film. The country boasts a thriving traditional music scene which over the past fifty years has seen considerable commercial success both home and abroad. It may be perceived that classical music in Ireland, both past and present, has not enjoyed the same success. “The enduringly poor reception of art music in Ireland remains frustrating and irreconcilable with the effusive activity that is presently taking place in Irish cultural arenas and international platforms” (Dwyer, 2014, p.14). This paper asks how classical musicians perceive their genre’s musical life in contemporary Ireland. This paper interrogates the strength of the classical music tradition in Ireland through an ethnographic engagement. The study reveals how classical music in Ireland is perceived through the eyes of classical musicians living in Ireland. Methods of participant

observation and semi-structured interviews with those involved in classical music in Ireland were used for this research study. The outcomes of this research show that the community of classical musicians in contemporary Ireland perceive flaws in the nations' support structures and education system regarding the genre.

### **“Mapping a Genre: Where Country Music Emerged”**

**Christina Lynn**

Music has always played a significant role in social life in Ireland. This is quite evident from the large crowds that attended dances and were regular members of the showbands audiences in Ireland from the 1950s onwards. While in society today there are multitudes of music's available to satisfy audiences tastes. The focus of this paper will be to map the genre of country music in Ireland. Country music has been part of the music scene in Ireland since the middle of the 1960s. While there are a varying styles of country music consumed in Ireland to date, this paper will deal specifically with the music that developed out of the showband era with bands such as Big Tom, Philomena Begley, Ray Lynam, Margo and many more. The focus here is to map the development of country music in Ireland. What social factors were at play in Ireland during the time of its development and have these factor enabled its sustained prominence in the tastes of the Irish people. Ethnomusicologically speaking, this paper will deal more with the cultural aspects of the music in order to discover what factors contributed to this musics development and what has helped it maintain its place within this society. It will also engage with historiography in order to gain a comprehensive view of society in Ireland at the time. This mix methods approach will garner a detailed account of country music's' development and aid in the creation of having a documented academic history of the genre.

### **“Questions of Identity Surrounding Choral Activity in the Dublin Feis Ceoil”**

**Helen Doyle**

The Dublin Feis Ceoil attracts a variety of choral groups and conductors from around Ireland, participating in competitive classes annually. The Association's original aims of promotion, cultivation, collection and preservation of Irish music and music in Ireland exerted great influence upon competition design and, therefore, the repertoire that competitors, conductors and audiences engaged with. Up to 1922, the evidence from annual programmes and press coverage points to extensive amateur choral activity in Dublin, Belfast, Derry and Sligo; this paper seeks to explore trends of participation through examination of the groups involved and their motivation for engagement with the Feis Ceoil. It also explores the Feis as a medium for participating groups to simply engage with choral singing and whether choirs, and, more particularly, their conductors, pursued an underlying ideology through their participation.

### **“Scoring Ó Ríordáin: An Analysis of Selected Choral Settings Featuring the Poetry of Seán Ó Ríordáin”**

**Peter Mannion**

This paper is an interdisciplinary study on music and literature. I examine six settings of poetry by Seán Ó Ríordáin in seven choral settings by Seóirse Bodley, Michael Dawney, Douglas Gunn, Mícheál Ó Súilleabháin, Michael Holohan and Gerard Victory. The poems analysed are Cúl an Tí and Siollabadh from Eireaball Spideoige (1952), and Bagairt na Marbh, Claustrophobia, Reo and Seachtain from Brosna (1964). There is little academic research on Irish choral music and nothing on Irish language choral music. Internationally, an emerging field of research is text setting within choral music

and this paper aims to add to this research. Using a mixed methodological approach to examine and analyse the primary materials, I investigate the musical language utilised by composers that transgresses or subverts the language used, whether it alludes to the past, and whether the syntax and semantics of a poem are aligned with their musical setting, or whether the implicit narrative of the poem and that of the music is somehow different. Despite the different compositional techniques deployed by the composers, a number key findings emerge. The early works of Ó Ríordáin align themselves to compositions that are melodically or rhythmically led whereas his later material leads to compositions that are harmonically influenced. The role of tradition was an unexpected element in all the compositions where the composers used tropes to represent ‘Irishness’ and historical context within the music. This was a direct response to the use of the Irish language and the imagery and imaginary utilised.

## **Panel 8**

### **“Shoulder to Shoulder with the Suffragettes: Dame Ethel Smyth and ‘The March of the Women’” Hannah Millington**

Dame Ethel Smyth (1858–1944) was a composer, writer, and social activist. In a male-dominated world, Smyth spent her life demanding equality from the men around her and fighting to have her music heard in concert halls. Smyth succeed in having her works publicly performed in Germany, Paris, England, and the USA, and in 1903, Smyth’s *Der Wald* was the first opera composed by a woman to be performed at the Metropolitan Opera House. For Smyth, this performance was a significant achievement during an era that traditionally positioned music composed by women within the confines of the home. Although primarily remembered for her operas, Smyth composed a rich body of chamber works, piano pieces, and songs, and many of her choral and vocal works remain overlooked in current research today. Smyth cared deeply about women’s rights, and in 1910 became an active member of the Women’s Social and Political Union, founded by Emmeline Pankhurst. Motivated by this cause, Smyth composed ‘The March of the Women’ in 1910, with words by fellow suffragette Cicely Hamilton. This song became an important suffragette anthem and was described by one reporter as both ‘a hymn and a call to battle’. This paper situates ‘The March of the Women’ within its broader context and provides a musico-poetic reading of the song. The function of the piece will be addressed, and consideration will be given the ways in which this song transcends the boundaries of the home and defies the traditional position of women in the song form.

### **“Pyramids, the Mothership, and the Divine Feminine: Redefining ‘Neo-Afrofuturism’” Jeff Gu**

After the Civil Rights Movement, the enigmatic Sun Ra and his eccentric jazz ensemble began telling tales of black people mastering space travel. In appropriating Ancient Egyptian iconography and preaching a black utopian future in outer space, Ra became a founding father of Afrofuturism decades before the term was coined. In the 1970s, George Clinton’s funk bands and cosmic narrative transported Ra’s ideology into the mainstream. Now in the twenty-first century, Obama fulfilled the Afrofuturist prophecy of a black man running the White House and African-American music mirrored this political shift. However, racial tension in the United States is once again at a peak with police brutality and the Trump presidency threatening racial harmony. This paper will discuss the origins of Afrofuturist music and will analyse its evolution by examining the zeitgeist that prompted each generation of musicians to reflect their struggle through lyrical discourse. The primary aim will be to challenge English and Kim’s

proposed definition of ‘Neo-Afrofuturism’ by proving that Afrofuturism has always been fundamentally feminist. Doing so opens many more potential pathways of science fiction in African-American music. Discographies by Janelle Monáe and Parliament-Funkadelic will serve as the primary case studies. Though Afrofuturism as a concept may seem alien to many, can salvation be found deep in the chocolate Milky Way?

### **“Railway as Revolution, Music for Mobility: Women’s Social and Political Liberation, Musicianship, and Train Travel in Nineteenth-Century England”**

**Lina Schumacher**

The British actress Fanny Kemble—one of the first women to ride the railway—captured her revolutionary experience in 1830: “I had a perfect sense of security, and not the slightest fear.” As a child in a theatre family, Fanny was able to travel more than other mid-nineteenth-century women. Over the course of the century, however, public concert culture’s growth opened access to music making and railway travel. Music making was nevertheless gendered: most British women were musically confined to the domestic sphere. Although historians have examined the relationship of women and the railway in England, and musicologists have focused on railway songs in England, the connections between women’s musicianship, mobility, and the railway remains neglected. In this paper, I demonstrate that the railway in mid-nineteenth-century England was revolutionary beyond transport: it shaped music, women’s musicianship, and their social and political mobility. Travel memoirs show that with the railway’s expansion, England became more connected, enabling greater physical and social mobility for women. Through examination of these texts, I show how trains opened social and political spaces for women. However, as much as greater mobility for women was revolutionary, it remained threatening to some, as British railway ballads reflect. Analyses of these ballads show how these concomitant revolutions in transport and women’s rights resulted in depictions of women railway users as untrustworthy or victimised, suggesting anxiety about women claiming public spaces. In this sense, my paper shows how nineteenth-century issues are still relevant in contemporary society, in which movements such as #MeToo highlight still-present anxieties around women’s public voices.

### **“Aisteach: Jennifer Walshe and the Invention of an Irish Avant-Garde Musical History”**

**Timothy Diovanni**

In 2015 Jennifer Walshe, a contemporary Irish composer, in collaboration with a handful of Irish artists, musicians and composers, released *Aisteach*, a fictional history of an Irish avant-garde. The contemporary artists constructed an ‘archive’ of Irish avant-gardists, who allegedly lived in the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries, writing their histories and composing works attributed to them. The creators then published a website that includes articles on the imaginary artists, recordings of their works, and images of their art, among other resources. *Aisteach* continues to expand as more people contribute to it; the most recent exhibition, which occurred in Sligo, Ireland in September 2018, introduced more imaginary artists into Irish history. This paper examines how Walshe’s identity as an experimental Irish female composer influenced the scope and approach taken in *Aisteach*. Through its efforts, *Aisteach* reimagines an alternative more inclusive past where women and LGBTQ people could have had increased power, visibility, influence and ability. Not only does the project fill an important lacuna for a country that until the 1970s did not have a musical avant-garde; this historical fiction also conflicts with and confronts various social, economic and political conditions in Ireland’s actual history that barred the creation of any Irish avant-garde tradition and, by extension, questions and expands what Irishness means, now and in the future.



## **Panel 9**

### **“Franz Schubert’s *Stabat Mater* (D383): A Thematic Review”**

**Alison Shorten**

Scholarship on Schubert’s sacred works has primarily focused on his six masses, composed between 1814–1828. Less musicological attention has been placed on the smaller sacred works written in between these masses, including a little known, rarely performed masterpiece the *Stabat Mater*, (D383) which he wrote in 1816 when he was just nineteen. The text of the *Stabat Mater* depicts the crucified Christ and images of death, mother Mary and salvation. Since the sixteenth century, composers have been fascinated by this text. It is no less fascinating in the nineteenth century for it opens the door on Schubert’s religious convictions through the medium of religious drama. This paper aims to recontextualize Schubert’s *Stabat Mater* in relation to early nineteenth century practice in Vienna. This paper will probe how best to analyse this twelve-movement work to shed light on its liturgical and biographical connections. Through exploiting the expressive qualities and dramatic tension inherent in the text, Schubert created this large-scale work not only for church purposes but as a concert work. This dramatic setting immerses the audience into the debts of very rich and vivid images of despair of Jesus and his mother, Mary.

### **“‘Boys that go to School sing Psalms’: Charity Children and Parish Music in Eighteenth-Century Dublin”**

**Eleanor Jones-McAuley**

During the long eighteenth century, the Established Church in Britain and Ireland attempted to combat stagnation on various fronts. The standard of parish music was raised by the publication of an improved translation of the Psalms and by the installation of church organs. At the same time, the charity school movement, motivated primarily by concerns over societal issues, opened up opportunities for parishes to educate children in catechism, bolstering church membership. It also provided the churches with ready-made choirs of charity children to sing the psalms at services. As a city where the church felt threatened not just by internal stagnation but also by a growing Catholic population, Dublin embraced both parish music reform and the charity school movement with enthusiasm. This paper will examine the role of charity school choirs in parish church music-making in eighteenth-century Dublin, taking as a case study the Writing School of St Michan’s parish. It will discuss the education received by the charity children, including their musical education, and how this was informed by the ideologies behind the school’s foundation. It will also reconstruct the musical repertoire of the charity children from surviving sources connected to St Michan’s church. Finally, it will investigate some of the controversies surrounding the practice of educating charity children in music, and how these relate to one of the central anxieties of church music discourse: the reconciliation of music’s presumed power for good with its perceived tendencies towards sin and vice.

### **“Exploring the World and Context in which Schubert’s *Magnificat in C* Was Conceived: Insights into Schubert’s Sacred Compositional Approach”**

**Frank C. O’Donnell**

The glory and indeed the conflict of the Roman Catholic Church is its important role over the centuries in the patronage of the arts. This leaves us today, with a vast repository of sacred music at the disposal of the of sacred music choir – whether they are Catholic or not. What about the music that is

forgotten about and neglected? Franz Schubert, a composer of considerable talent from a tender age, composed a tremendous volume of music, both sacred and secular. It is inadequate that his memory is etched into history books as a composer of the Lied. Schubert's contribution to sacred music in his youth as a composer was a remarkable one. From Schubert's approach to setting sacred texts to his use of instrumentation and voice, we can begin to trace ideas of 'early' and 'late' style in this composer who lived a very short life. Through a hermeneutical lens one can examine the external factors that may be linked to his compositional approach. Analysing the footprints in this sacred music composer's early scores can undoubtedly give Schubert scholars a greater over-all insight into the young and emerging composer – one who would so rightfully take his place as an heir of Mozart and Haydn. Schubert's setting of the Magnificat text in C Major will anchor this neglected area of research and give us insights into the great sacred choral composer that was Franz Schubert.

### **“The Organ: A New Perspective on One of the Oldest Instruments”**

**Patrice Keegan**

Much has been written on the history of the organ and its development by such scholars as Nicholas Thistlethwaite, Peter Williams and Stephen Bicknell, to name just a few. This historical knowledge has given vital insight into the beginnings of the organ and the various traits in different countries with regard to the progression of the instrument. The development of the instrument and the role it has played in a religious context go hand in hand. This paper will explore the perception of the organ thus far as a result of this historical and religious context and will examine some of the modern developments, in terms of technology, composition and performance, that are breathing new life into this instrument. Some contemporary compositions that showcase the capabilities and range of the organ are highlighted as well as some modern performances that use the instrument in a new and innovative way. Hauptwerk technology is also examined as an exciting development in the possibilities offered to the contemporary organist, both in terms of personal development as well as promotion of the instrument. By exploring these various aspects, it is hoped that this paper will call into question any preconceived ideas about the capabilities and potential of the organ and showcase it for the exciting, current and contemporary instrument that it is.

## **Panel 10**

### **“Tchaikovsky and the Origin of Russian Ballet”**

**Céleste Pagniello**

Pyotr Tchaikovsky's ballets represent a turning point in the history of Russian ballet. Although he only wrote three ballet scores, his collaborations with choreographer Marius Petipa propelled ballet to the forefront of Russian culture and cultivated an interest from abroad that ultimately led to the creation of the Ballets Russes, a dance company formed by Sergei Diaghilev in early 20<sup>th</sup>-century Paris. Tchaikovsky's influence was also felt at home, even as the glory of the Imperial ballet gave way to the Soviet ballet. His influence is clearest in the ballets of Sergei Prokofiev, but can also be found in the music of many other Russian composers whose works did not make it into the Western canon. His unique use of both melodic and harmonic devices to give the audience a sense of the dramatic action points to the origin of *drambalet*, a genre of ballet popular in early Stalinist culture, where dance is meant to help the progression of plot rather than be simply a virtuosic act. In Tchaikovsky's case, even the music does more than just accompany the dancing, but it helps to relay the plot of the story. This paper will examine how Tchaikovsky's approach to composing for ballet differed from those who came

before him, both in Russia and abroad, and then how this approach set precedents for future composers of Russian and Soviet ballet, creating a unique genre, which became popular throughout the world.

**“The Art of Composition: Composer’s Collectives from The Rio de Janeiro’s Samba-Schools Between Artistic Creativity, Old Traditions and Modern Structures”**  
**Friederike Jurth**

In these days, the great Carnival from Rio de Janeiro’s famous Samba-Schools signifies much more than just a rushing, extraordinary festivity in the Carioca’s calendar: It became a phenomenon, an international and globalized event, which attracts attention and gets focused, accompanied and reflected not only in Brazil but all over the world. The musical heart of the Parades - the Samba-Enredo - has to be created every single year by composer’s collectives of the Escolas de Samba according to an official chosen theme and a number of external requests. Before being announced as the new hymn of the year, a new Samba-Enredo has to succeed in the internal composer’s competition. Even if the creation of a Samba-Song is an old craft, practiced by the composers since the beginning of the 20th century according to a wide range of oral transmitted traditions and rules, the aesthetics of composition have strongly changed since the beginning of the new millennium. One special reason for these transformations is the influence of an ongoing internationalisation and globalisation of the Carnival, a noticeable social change between the members of the Samba-School’s communities and the modification of internal events like the composer’s competition into great public Shows. After spending years of ethnomusicological fieldwork (2012-2019) in Rio’s Samba-Schools as a researcher and musician, mainly in GRES. Unidos de Vila Isabel, and the intensive dialog with principle composers, I would like to submit my proposal exploring the complex crossing fields of artistic creativity, transmitted traditions and transforming structures.

**“Learning to Jive in Rural Ulster and Constructions of Identity”**  
**Hannah Gibson**

This paper will focus on ethnographic research on the Jive class which is an important element of investigation in the wider research project on the Cultural Intimacies of Irish Country Music. Arguably, in order to partake in the Irish Country Music scene, one must already know how to dance. I will explain how attendance at a dance class contributes to the wider scene and how this degree of ‘institutionalisation’ of the dance class offers differing experiences across age groups. There are three common styles of dancing practiced in the scene: jive, waltz, and quick-step. Line dancing is also popular. People attend in order to learn the skills required to take part in events, skills which include both the physical ‘knowledge’ of the dances and the social conventions that are developed consciously and unconsciously throughout one’s presence in this community of practice. At the same time, classes contribute to the construction of embodied and gendered identities, while challenging previous understandings of the roles that dancers perform in this scene. Through continued practice of these different skills at country dances, country music festivals, and other events, the participant continues to be shaped in terms of their gender and age, and fit into an already established community that spreads country wide. Moreover, dance classes expand and contribute to change within this community, and they do so through both bodily practice and the discourses that develop around it. The paper will contrast the interpretations and expectations of individuals within different age groups to show how gendered and generational identities are constructed.

## **Panel 11**

### **“Barbarous Licence’?: Examining Notions of Authenticity and the Interpretation of Traditional Irish Slow Airs”**

**Anthony Cahill**

In the Irish musical tradition, a slow air can be defined as “a piece of music in various metres, but generally adhering strictly to none’ which follows ‘an open-ended melodic formula which has great similarity to the performance of sean-nós [(‘old-style’)] song.”(Vallely 2011) Despite a growing body of literature on both instrumental music and sean-nós song in the Irish tradition, scholars have largely neglected the topic of slow airs. This paper will survey early collections and scholarship of Irish traditional music in order to discuss the notions of authenticity in relation to slow airs. Within the few existing sources that discuss slow airs, a prevalent theme is their interpretation and the relationship between song-based airs and their corresponding sean-nós songs. Several nineteenth-century collections of Irish music criticise instrumentalists for their interpretation of airs, and note vocalists to be the only consultants who could provide settings of airs with “any stamp of purity and authenticity” (Petrie 1855, p. xvi). Similarly, scholars of the mid-twentieth century held a consensus that slow airs must resemble their corresponding sean-nós songs, and criticised instrumentalists who employed “had no connection with the tune” in their air playing (Ó Canainn 1978 p. 36). This paper will argue that underlying this discussion of interpretation is the question of what is to be considered ‘authentic’. By comparing this issue of the interpretation with more contemporary scholarship in the wider realms of the Irish instrumental and sean-nós traditions, this paper aims to shed new light on the discourse of authenticity.

### **“Setting the Standard’: The Role of Early 20th Century American Recordings of Irish Traditional Music in the Imagination of Tradition and Authenticity”**

**Chelsey Zimmerman**

This paper examines the way the Irish traditional music recordings made by musicians who emigrated to New York City in the early 20<sup>th</sup> century are perceived in relation to issues of authenticity and tradition. Using ethnographic interviews, it demonstrates that many consider the recording artists to have been extraordinarily talented and influential in the preservation of the tradition. While a commonly held notion is that the recording artists’ playing styles were set in Ireland, many state that famous fiddler, Michael Coleman, and his contemporaries had a distinctly personal, virtuosic flair that set them apart from a “basic” older style. This paper references the discourse surrounding authenticity in Irish traditional music, examining the assertion that these recordings are authentic, yet innovative, without having substantial evidence of what music in Ireland sounded like at the time. These recordings also play a central role in the development of the regional mapping of styles in Ireland, which is fundamental in the construction of authenticity in this context. The imagination of “Sligo” as a pillar of tradition is studied through publications by Comhaltas Ceoltóirí Éireann (2017), Oisín Mac Diarmada (2011), Daithí Gormley (2017), and Seán Ó Riada (1982). The idea of these recordings as a symbol of tradition is interrogated through the theoretical perspectives from ethnomusicologists, folklorists, and anthropologists like Arjun Appadurai (1996), Scott Reiss (2003), Phillip Bohlman (1988), and Regina Bendix (1997) surrounding the movement and re-creation of culture. This theoretical work is useful in displaying how many musicians use these recordings as a symbolic means of reimagining authentic Irishness and affirming their identities.

### **“Role of the Family on Transmission of Traditional Music in Fingal”**

## **Maurice Mullen**

Over the last four decades traditional music in Fingal has grown in strength, and the evolution of arrangements and processes for passing on the music, both through formal provisions and informal activities, has been an important contributor to this growth. Fingal today exhibits a multi-faceted traditional music environment, involving individuals, community and commercial stakeholders, state and national arts bodies, schools and, not least, local audiences, variously engaging in activities such as sessions, transmission, performance, workshops, instrument making, festivals and tourism promotion. Scholarship on transmission within the Irish music tradition has confirmed the importance of the family in passing on the art form, not least in informal contexts. Research currently in hands, into the practice and place of traditional music in Fingal today, has noted from key information providers the prominence accorded to a variety of institutional arrangements in the transmission processes. However, the importance of the “musical” family in the life of the music and the local tradition, including in relation to transmission, has also been highlighted. Drawing on international scholarship and experience, such as Veblem and Shelemay, and McCarthy (1999), Cawley (2013) and Talty (2019) in an Irish context, the paper will critically examine the degree to which claims of key information providers to the research in Fingal, regarding the role of family in transmission, accord with reported findings and experience more widely in the country.

### **“Irish Traditional Sessions: An Autoethnography Among Music and Pubs”**

**Renan Moretti Bertho**

Irish traditional sessions are basically informal meetings where musicians (amateurs or professionals) get together to play and sing, it usually happens in pubs or restaurants. As a newcomer in Dublin, I figured out different concepts of “what is a session”, as well as distinct settings to each one. Slow sessions for beginners, professional sessions, tourists shows, and sessions for specific instruments are just examples of models currently available in the city. Facing this reality, some questions arise: what are the main specificities of each one? Which meanings music-making can operate in these contexts? How do distinct social spaces, such as pubs, can express different views and uses of Irish traditional music? Through fieldwork, I seek to understand six sessions and organise them into two main axes: one concerned with the cultural tradition and other designated to social entertainment. Each axis, based on empirical characteristics of live music, suggests different levels of participatory/presentational performance: since the most opened – where everyone is welcome to play – until the most closed where just the expertise musicians can participate. Observing this different, but not excluded, realities and drawing on autoethnography essays, this paper also registers my shift from a foreign researcher – a total unknown of Irish traditional music – to a learning musician, who tries to develop skills to participate in the sessions. Finally, I intend to present some data (especially fieldwork notes and videos) to outline answers to the questions above.

## **Panel 12**

### **“Nostalgia and Mortality in David Bowie’s *Blackstar*”**

**Alice Masterson**

David Bowie’s swansong album *Blackstar* occupies a unique position in its proximity to the artist’s death: a mere two days. Having enjoyed enormous commercial success throughout his career, the public outpouring of grief following his death was huge and waves of nostalgia appeared across

public discourse. Nostalgia can aid in the formation of a meaningful identity and thus can serve as a comfort in the face of mortality. This paper examines this with reference to musical self-quotation, specifically the harmonica motif from “A New Career in A New Town” (Low, 1977) in *Blackstar*’s “I Can’t Give Everything Away”. Use of self-quotation itself can be read as nostalgic, but as a melancholy tune set within an otherwise upbeat musical framework, the harmonica motif is a particularly striking example. Referring to a turbulent time professionally and personally for Bowie, I present four factors that suggest the motif can be read as a comment on nostalgia and mortality in the context of a final album: Low’s success, personal turmoil around its production, musical content, and change in musical style. Combining study into the links between music and nostalgia with an examination of Bowie’s Low period and analysis of the motif itself, I propose a “dual effect” in which the album refers to themes of nostalgia and mortality whilst being able to provoke nostalgic feeling in its audiences. This paper contributes to an understanding of how a musician’s death can alter audience interaction with their music, and how music itself can reflect mortality.

### **“Reality and Materiality – Exploring Participation in an Applied Ethnomusicology Project”**

**Kevin McNally**

This paper will ruminate on the concept of “participation” from a number of angles, all stemming from the particular affordances of the Javanese gamelan orchestra in a community music setting. First, a brief overview of the research project will show how the aesthetics of gamelan music align with and enable a community music scheme in which participation is prized above presentation. Drawing on theories from sound studies and the philosophy of new materialism, I will then consider how sound - as epistemology and ontology - draws attention to the participation of non-human actants in the on-going co-construction of reality. Finally, I will problematise my own role as researcher/artist in the making and “making sense” of new music that tries in some way to respond to the entanglement of people and their environments.

### **“Cross-Cultural Interface Between Irish Traditional Music and Western Art Music: An Exploration of the Creative Processes of Composers and Performers”**

**Paul Clesham**

Cross-cultural interface between Irish traditional Music and Western art musical traditions has made a significant contribution to Irish traditional music performance practice in modern society. Through ethnographic fieldwork and musical analysis relating to composers and arrangers who embody both musical worlds into their works, ways in which both of these traditions are navigated together will be explored. Concepts of creativity (Hill, 2018) and globalisation (Burkhalter, 2014) pertaining to contemporary Irish compositions will be explored in relation to their considerable significance Irish music performance. Perspectives from performers who engage in these compositions will also be addressed in relation to their creative endeavours throughout rehearsals and performances. Various creative processes in relation to Irish traditional music (Ó Súilleabháin, 1990) will be examined, articulating factors which influence levels of creative potential among musicians in cross-cultural performances. Among many performance mediums, the growing popularity of ‘trad orchestras’ in recent years has provided new performance platforms for musicians of both traditions, fostering inclusion through cross-cultural collaborations. This form of cultural mediation enables musicians to perform together across the orality/literacy divide. Cultural mediation across both musical worlds represents “an attempt to redress imbalances that might exist between different voices, different traditions, different points of view” (Ó Súilleabháin, 2017). Various ‘imbalances’ pertaining to trad orchestra rehearsals and performances will also be addressed through fieldwork and auto-ethnography,

along with the aesthetic value of creative and compositional practices, with particular focus on how they interact and co-exist to create new works drawing on Irish traditional practices.

# Biographies

## Careers Forum

**Kara O'Brien:** Singer, songwriter, scholar and artist manager. Originally from the mountains of Colorado, Kara founded RootStrings Management and Consulting in 2014 while completing her undergraduate degree from the University of Colorado at Denver. After graduating in 2016 with degrees in vocal performance and music entertainment industries studies, Kara moved to the Republic of Ireland to study traditional Irish music at the University of Limerick. She completed her MA in Traditional Irish Music Performance in 2018, and is currently writing her PhD in traditional Irish song at the Irish World Academy, where she also teaches. In her spare time she is writing her debut album and trying to read the entire contents of the nearest library.

**Dr Joe Davies:** Lecturer in Music at Lady Margaret Hall, University of Oxford, and postdoctoral fellow at Maynooth University. His research and teaching interests are in the aesthetics and cultural history of eighteenth and nineteenth-century music, with particular emphasis on Franz Schubert and women composers. He is currently writing a monograph (developed from his AHRC-funded doctoral research which he completed at St Hugh's College, Oxford) on Schubert and the Gothic. This will be the first book-length study to offer an interdisciplinary framework for understanding the aesthetics of Schubert's late music. He is co-editor with James Sobaskie of *Drama in the Music of Franz Schubert* (Boydell & Brewer, 2019) – a volume of essays that provides a reassessment of the composer's neglected stage works, and offers new perspectives for the interpretation of drama in his songs and instrumental music.

**Dr Majella Boland:** Music educator with knowledge across all sectors of the music education system. In 2013, she became a marker for the RIAM theory and harmony exams, joining the RIAM instrumental examining panel in 2014. In conjunction with these roles, she recently held the position of Senior Examiner from 2015 to 2019, which included project managing RIAM publications, as well as training and working with examiners. Majella is passionate about teaching and music education and founded Music Literary Ireland to bring together a diverse and quality music education experience in one platform, as well as to strengthen lines of communication between sectors. Her workshops are underpinned by experience in research, teaching, lecturing, examining, examiner and tutor training, and arts administration. Through MLI, Majella's goal is to support teachers to be their best professionally, to contribute to music education on a national level, and to work towards standardisation in music education.

**Susan Brodigan:** Graduated with a BA in Music and Medieval Irish in 2006 and an MA in Computer Music from NUI Maynooth in 2007, and an MSc in Library and Information Management from DBS in 2019. She has significant experience in music librarianship, as orchestral librarian with both the RTÉ Concert Orchestra and the RTÉ National Symphony Orchestra and also as broadcast media researcher in the BBC Central Music Library. Susan has also worked with the BBC Proms and The Helix in DCU.

Susan's role at the CMC includes cataloguing and maintaining the Centre's unique collection of Irish art music. In particular, her work involves researching and inputting information into the library databases, producing regular library reports and providing research assistance to visitors to the library and also over telephone and email. Susan's role also includes assisting the development of the library and sound archive collections by researching and acquiring new materials; contributing to the Centre's website; and assisting with outreach activities for exhibitions, projects, concerts and festivals.



## Master's Students Work in Progress

**Anhad Arora:** Graduated with a First Class Honours from Lady Margaret Hall, Oxford, where he was an academic scholar and is currently an MSt student in Musicology at St Cross College, Oxford, where his studies have been generously funded by the University's Humanities Division.

**Charlotte O'Donoghue:** Secondary school teacher, currently teaching music and religious education in South Dublin. She graduated from Dublin City University, with a Bachelor's of Religious Education and Music in 2018. Currently, she is continuing her studies part-time in Dublin City University, studying for a MA in Music.

**Claudia Fernández de Cañete García:** Second-year student of the Master of Science in Performance Science, at the Royal College of Music (London, UK). She graduated with honours from the Conservatory Superior de Malaga with the B-Mus Degree in Piano Performance. Her love for the literature and the English language prompted her to study the degree in English Studies at the University of Malaga. With seventeen years of piano experience, eight years of experience teaching students independently and two years of professional experience as a piano teacher, and receiving hundreds of hours in Masterclasses with world-renowned pianists, she decided that her professional career might be oriented to the research in the Performance Science field. At present, she combines research with participation in various congresses in the field of Music & Science. She has presented her research in several universities such as SRH Hochschule der populären Künste (hdpk) in Berlin, University of Cambridge, and Universidade do Porto, receiving research awards granted by SEMPER and the International Community of Education and Learning.

### Panel 1

**Christina Ryan:** Graduated with First Class Honours from the Bachelor of Music degree (performance) in TU Dublin Conservatory of Music and Drama, studying clarinet with Paul Roe. Christina has a broad experience of solo, chamber and orchestral performance. She previously won the Senior Woodwind Feis Ceoil competition. She has a keen interest in contemporary music and has performed in the CMC Musical Tales Concerts. This year, Christina is taking part in the Galway Music Residency Apprentice Ensembles programme playing with the 'zephyr clarinet trio'. She holds a Diploma in music teaching and performance from the RIAM and is currently teaching in the Dublin area.

**Christopher Hearty:** Graduated in 2019 from Dublin City University (DCU) with a BA in Music and English. He is currently studying for a Master's in Philosophy in Music and Media Technologies in Trinity College Dublin. Christopher's passions lie with all things technological and musical and he is currently interested in audio and visual production.

**Liam Burke:** Graduated with a Bachelor of Arts undergraduate degree from Maynooth University in September 2019, with a major in Music (Musicology) and French. Liam has a deep passion and love for pop music, and it has inspired his musicological interests greatly. His desire to research the connection between gay men and female pop performers was spawned from his own love of performers such as Lady Gaga and Madonna. This was a pattern of worship that is very prevalent in gay males and he wished to understand and explore it further. Originally from Galway, Liam now lives in Maynooth

and also runs and performs at his own monthly drag show in Dublin. Liam describes drag as the perfect tool both to emulate and pay homage to female pop stars as well as witness first-hand the adoration for performance exhibited in the gay community.

## Panel 2

**Anna Falkenau:** A recipient of a Freyer-Hardiman scholarship from NUI Galway, Anna Falkenau is currently conducting doctoral research on local and global flows in the development of Irish traditional music in Galway City between 1961 and 1981. She previously received her Master of Arts in Music from Wesleyan University, Connecticut, USA (2004) and graduated from University College Cork with distinction (BMus, 2002). She is a main contributor to the forthcoming book *Hardiman and after: Galway Culture and Society, 1820-2020* with a core chapter entitled “‘It was in the air’: Irish Traditional Music in Galway, 1960 – 1979,” edited by John Cunningham and Ciaran McDonagh. She is also a critically acclaimed musician, specializing in Irish traditional and American old-time music.

**Rachel Duffy:** Harpist from Bray, who enjoys a career in performance and teaching. She is a TU Dublin Research Scholar studying the harp in Ireland 1960-2005 and holds a First Class Honours Degree in Music Education from Trinity College Dublin and the Royal Irish Academy of Music. She has presented at SMI and SMEI conferences and at the International MISTEC Conference. A prizewinner of the Fleadh Cheoil and the Feis Ceoil, Rachel has performed in high-profile venues such as Dublin Castle, Dublin City Hall, the RDS and the National Concert Hall, as well as on RTÉ, TV3 and TG4. She has played at festivals in China, Germany, Wales and Spain and performs regularly as a member of the National Folk Orchestra and the TU Dublin Harp Ensemble. Rachel directs the Bray CCÉ Harp Ensemble and is co-conductor of Music Generation Wicklow’s Rithim Orchestra.

**Stephanie Caffrey:** Postgraduate music research student at Dundalk Institute of Technology who graduated in 2015 from the BA (Hons) Production of Music and Audio. Her passion is recording and producing music in the studio and Stephanie has particular interest in cross-genre music, having worked with Irish traditional musicians in the context of popular music. Stephanie is also a sound engineer and engages with Irish traditional and folk music through concerts hosted by Na Piobairí Uilleann, Fair Plé and more. She is also a songwriter and musician and her studies in music production have expanded and enriched her creative self. Her postgraduate research project aims to bring her understanding of the musicology of record production to the next level while contributing to the field.

**Zoë Langsdale:** B.A. in Medieval Studies and Music/Ethnomusicology from Smith College in Northampton, MA. Here, she began her studies looking at Irish traditional singing and the Irish language. In the summer of 2015, she was awarded a Summer Gaeltacht Award from the Irish Fulbright Commission and ever since, she has been back and forth to Galway. Langsdale recently completed her Master's degree in Irish Studies - Literature and Music at NUI, Galway. Outside of study, Langsdale represents Ireland on the senior women's national Ultimate Frisbee team where they won gold this year at the European Championships in Hungary. Langsdale also sings in the NUIG Alumni Choir under the direction of Peter Mannion.

## Panel 3

**Aoife Chawke:** Third year PhD candidate at Mary Immaculate College, Limerick under the supervision of Dr Gwen Moore. She received a First Class BMus honours degree from the Cork School of Music

in 2017 where she specialised in pedagogy and received the ‘most outstanding dissertation’ award for her research. Aoife’s main research interests include: music education; music pedagogy and pedagogical approaches; students’ musical development; and instrumental music examination syllabi and curricula. Her current research investigates pedagogical approaches in the piano lesson and their role in students’ perceived learning experience and skill attainment.

**Colm Kelly:** Graduate of NUI Maynooth with a BA (Mus) (2004) and a taught Master of Arts in Musicology (2006). He completed a minor thesis in the area of musical identity entitled *The Gypsy Style of Jazz: The validity of the style within the Jazz Genre*. This thesis constituted an analysis of the music of Gypsy musicians, its link to other forms of gypsy music i.e. flamenco, and its consistency with the values of the jazz community. It sought to establish the interconnected influences of jazz and ethnic Gypsy music to form a style of jazz ‘fusion’. He went on to complete a Postgraduate Diploma in Education in NUI Maynooth and taught in Deansrath Community College in Clondalkin from 2005 to 2013. Since 2013 Colm has been seconded to the Teachers’ Union of Ireland. He is currently undertaking a PhD at the Irish World Academy of Music and Dance.

**Lauren Farquharson:** Funded third year PhD student in Dundalk Institute of Technology. She is a graduate of DkIT with a BA (Hons) in Applied Music with a First Class Honours. Her main research areas include cultural history, musicology, historiography and analysis. Lauren is a researcher and classical accordionist who has performed and competed nationally and internationally. Her research aims to bring the vast history of the classical accordion in Britain to the forefront of academic endeavour.

**Peter Lell:** Studied musicology and philosophy at Kiel University as well as the University of Music FRANZ LISZT Weimar, before completing a Master’s program in Transcultural Music Studies at the UNESCO Chair on Transcultural Music Studies, Weimar. During his studies, he spent a year for research purposes at the University of Leeds, England. His research interests include contemporary music, popular music, music festivals and the traditional music of Afghanistan. Currently, he is a doctoral student at the University of Music FRANZ LISZT in Weimar.

## Panel 4

**Ana Djordjevic:** PhD student of musicology at Department of Music, School of Film, Music and Theatre, University College Cork. Her PhD research project is *Once Upon a Time There Was a Country: Post-Yugoslav War Cinema and Its Music* (supervisor - Danijela Kulezic-Wilson). She holds MA degree in musicology from Faculty of Music, University of Arts in Belgrade, Serbia. Participated on several conferences in Belgrade, Banja Luka (Bosnia), Graz (Austria), Munich (Germany), and published several papers in collective conference editions and musical journals.

**Anika Babel:** MLitt student at the University College Dublin School of Music. Her research examines the intersection of popular culture and western art music, primarily through the medium of film but also memes, popular music, fashion, and art, to name but a few. She is the recipient of a Roche Continents award and a Kodály Society of Ireland scholarship and hopes to transfer to the doctoral programme in September.

**Rory James Corbett:** Graduated with a BA Connect with Irish Studies from NUI Galway in 2016. He recently graduated with an MA in Ethnomusicology from University College Cork, where he is

currently working on his PhD in the Department of Music. Rory's research is primarily concerned with the cultural symbiosis between Irish and blackface minstrel music in the nineteenth century and the role Irish American blackface performers played in popularising the banjo on both sides of the Atlantic. Rory's research is funded by the Irish Research Council. As a recipient also of the NUI Travelling Studentship, Rory will be undertaking archival research in the U.S. and England in such institutions as the New York Public Library, the New York Historical Society, the Harry Ransom Centre in the University of Texas, and the British Library in London, amongst others.

**Tom Doyle:** Graduate of both UCC and CIT Cork School of Music. Tom Doyle is highly sought after as a musical director and pianist in Cork City and its environs. With a keen interest in both musical theatre and opera, Tom's credits as musical director have included *The Stalls* (Ulysses Theatre Company & Cork Midsummer Festival), *Pubcrawl: the Musical* (Chattyboo Productions), *American Idiot* (CIT Musical Society), *Songs for a New World* (Hibernian Ensemble), *The Opera Director* based on Mozart's *Der Schauspieldirektor*, *The Last Five Years* (Scruffy Duck Productions), and *Ragtime* (UCC Dramat). An accomplished pianist and répétiteur, Tom has worked with ensembles such as Irish Youth Opera, Cork Operatic Society, Cork Concert Orchestra and the Band of the First Brigade. Tom lectures in conducting at CIT Cork School of Music where he also directs the CSM Senior Orchestra and the musical theatre group Union.

## **Panel 5**

**Kaylie Streit:** PhD student in Ethnomusicology at University College Cork. She came to Cork after completing a Bachelor of Music in Music Education at State University of New York at Potsdam, New York, U.S.A. (SUNY Potsdam), where she received a Kilmer Grant and Apprenticeship to research the use of eclectic styles for string playing and improvisation in the youth string orchestra setting. Since, she has received a Master of Arts from University College Cork for research on creative processes of cellists performing Irish traditional music. Her current research focuses on creative practices, composition in performance, and oral transmission processes of instrumentalists in contemporary Irish traditional music performance.

**Lucas Johane Mucavel (Luka Mukhavele):** Mozambican music scholar, artist and musical instrument designer-builder. Luka holds a General Certificate in Music, from the Zimbabwe College of Music/Ethnomusicology Trust; an MA in World Music Studies, from The University of Sheffield; and writes his PhD in Transcultural Musical Studies, at the University of Music Franz Liszt Weimar *Challenges and Potentials of Traditional Musical Instruments in New-Contemporary Contexts: Xizambi, Mbira, and Ximvokombvoko.*

**Sarah Fons:** Second-year PhD student in the Department of Music at University College Cork. After receiving a Bachelor of Arts in Philosophy from the University of Wisconsin-Madison, she came to Ireland to pursue a Higher Diploma in Music and, subsequently, a Master of Arts in Ethnomusicology. Sarah's current research is an ethnographic study of the modern subject's experience of the sacred in secular music-making in Ireland. With a particular interest in communal music-making, she draws on theoretical aspects of many fields, including anthropology, comparative religion, and Irish Studies, in order to explore the ways in which people connect with self and others through music, forming personal and community identities.

## Panel 6

**Bryan A. Whitelaw:** PhD Researcher in Musicology at Queen's University Belfast, with interests in nineteenth-century repertoire, theory, and source studies, and particularly, the music of Franz Liszt. Bryan is also student representative and council member of the Society for Musicology in Ireland. His PhD research focuses on the interplay between Liszt's literary and cultural influences, and their impact in his compositional output during the Weimar period, ca. 1848–1861. The study is based on the development of a narratographic musical theory which attempts to bridge the divide between historically and culturally contextual scholarship, on the one hand, and the rigorous application of formal theory on the other. The work thus adopts aspects of narratology, hermeneutics, and semiotics, alongside theoretical interests such as Hepokoski and Darcy's Sonata Theory (2006), William Caplin's theory of formal functions (1998), and neo-Riemannian theory

**Daragh Black Hynes:** Graduated from DIT with a First Class Honours in composition in 2010 and subsequently received a full scholarship from the Chinese government to continue his composition studies at masters level at the Central Conservatory of Music in Beijing. Following graduation in 2016, Daragh was awarded the Fiosraigh Scholar award to undertake PhD studies in composition at Technological University Dublin. His works have been performed internationally by a variety of artists and groups including Kazuhito Yamashita, Nathaniel Gao, Concorde Ensemble, ConTempo Quartet, Elaine Clarke, the Doolan Quartet and others. He was chosen as one of the winners in the West Cork Chamber Music Festival Composition Competition for his string quartet 'Procession' in 2018.

**Mattia Merlini:** Master's student in Musicology at the University of Milan, with a thesis in Popular Music Studies under the supervision of prof. Maurizio Corbella and Emilio Sala: *Progressive Music in the Age of Its Postmodern Existence*. She obtained her Bachelor's in Philosophy at the University of Milan in 2017, getting the highest mark. She is about to present a paper about her research at the 4th Biennial International Conference of the Project Network for the Study of Progressive Rock (University of Ottawa, 20-22 May 2020) and is working on another one about computational creativity for the journal «Riffs». She also writes for the cultural website Sophron.it and works as a lecturer for the philosophy and art conferences/seminars FilosofiAMO and Arsophia. She is currently looking for a PhD position in Scandinavia, while goes on researching as a freelancer.

**Siavash Moazzami-Vahid:** Currently a graduate ethnomusicology student at the University for Music and Performing Arts Graz, Austria. He is also a musician, performing classical guitar and the Central Asian *dotar*. His current research focuses on the music of northern Khorasan, specifically defining and analysing the melody-types that function as the building blocks of the local repertoire. He is particularly interested in understanding how "imperfection" may function as an innovative force in a performance of Khorasani music.

## Panel 7

**Caoimhe Ní Riain (MA, LLCM):** First year PhD student at the Irish World Academy of Music and Dance, University of Limerick. With 18 years training as a classical pianist, her doctoral research interrogates the role of notation in the context of modern-day performances of classical music. This research takes a multidisciplinary approach that encompasses the fields of musicology, ethnomusicology, semiology and contemporary linguistic theory.

**Christina Lynn:** Funded second year PhD student at Dundalk Institute of Technology. Her main research areas are popular culture, ethnomusicology, feminism, gender and identity. She is a graduate of DkIT with a BA (Hons) in Applied Music and received her masters from UCD in Musicology. Christina is a researcher and performer of Country music and aims to increase the academic research in Country music in Ireland. Her research is the first of its kind to take women as the focal point of its primary research question in Irish country music.

**Helen Doyle:** PhD student at the TU Dublin Conservatory of Music and Drama. Her work and research interests centre on music and nationalism, teacher education and choral pedagogy. She is a researcher on the Research Foundation for Music in Ireland project, Feis Ceoil: impacting and reflecting Irish musical life, 1897 - the present, and her specific focus is choral music in the Feis Ceoil since its inception. Helen is on the staff of Trinity College, Dublin's School of Education where she lectures in music pedagogy and works as a Teaching Placement Mentor with Bachelor of Music Education and Professional Master of Education students.

**Peter Mannion:** Choral conductor, working with a number of groups ranging from workplace and community choirs to chamber ensembles. Currently a student of the MA in Irish Studies in Literature and Music at NUI Galway, Peter intends to record the choral settings of Seán Pádraig Ó Riordáin as part of the Galway2020 European Capital of Culture stream on promoting Irish language material and creating a firm legacy around choral settings in the Irish language medium.

## **Panel 8**

**Hannah Millington:** Gained a first-class BA in Music from Keele University and has recently completed an MA in Music at Oxford Brookes University. In 2019 she accepted a scholarship from Dublin City University, where she is now researching the vocal works of Ethel Smyth under the supervision of Dr Róisín Blunnie. Hannah's research interests include the role of women in music, the relationship between music and text, and music analysis.

**Jeff Gu:** Graduated from UCL with a BA in Language and Culture in 2017, specialising in Spanish, Arabic and Cultural Studies. He has studied in Madrid, Montevideo and Cairo and is now a candidate for the MPhil in Music at the University of Cambridge.

**Lina Schumacher:** Studied English Language and Literature and Musicology at the University of Zurich. After obtaining her Bachelor's degree, Lina moved to Cork to study UCC's MA program Music and Cultural History, which she finished in 2018 with First Class Honours. In 2018, Lina won the co-funded PhD scholarship by Cork Opera House and the School of Music and Theatre with her project proposal about the history of Cork Opera House in light of the changing face of travel, transport, and transmission – from the advent of the railway in the nineteenth century to today's Digital Age – and the effects on Cork Opera House's repertoire, musicianship, and Ireland's musical landscape. She commenced her PhD research under supervision of Dr Jillian Rogers and Dr J. Griffith Rollefson in autumn 2018.

**Tim Diovanni:** Music journalist from New York and graduate student in Musicology at the TU Dublin Conservatory of Music and Drama.

## Panel 9

**Alison Shorten:** Second-year PhD student at Maynooth University. She completed both her BA and Masters in Musicology at Maynooth, with her MA dissertation entitled *Prostitution as Power: Selected works of Lotte Lenya 1910-1940* which analysed the role of the female protagonist as collaborator in selected works of the composer Kurt Weill. Alison is currently researching the sacred works of Franz Schubert under the supervision of Professor Lorraine Byrne Bodley. Her research focuses on the small-scale sacred works of the composer. One of her research aims is to examine the relationship between the music and the text of his works through the triangular lens of music, theology and hermeneutics, adding a new perspective to our understanding of Schubert's sacred music and his development, both spiritually and musically.

**Eleanor Jones-McAuley:** Doctoral researcher at Trinity College, Dublin, where she is studying the church music of eighteenth-century Dublin under the supervision of Dr Andrew Johnstone. She received a first-class BA in Music and Modern Irish from Trinity in 2013, and also holds an MPhil in Early Modern History, for which she submitted a thesis on the role of music in state propaganda during the French Revolution. Over the past three years, she has presented papers both in Ireland and abroad on the topics of parish music, attitudes towards Italianate music and Catholicism in the eighteenth-century church, and the music of Dublin's nonconforming Protestant communities, in particular the Huguenots.

**Frank C. O'Donnell:** Graduate of Maynooth University and currently a postgraduate candidate in Musicology at Maynooth University under the supervision of Professor Lorraine Byrne Bodley. His area is Sacred Music and Schubert Studies, particularly the sacred choral repertoire of Schubert. In 2018, his music was published and recorded through Veritas Publications in the national Irish language musical anthology, *Canaimis*, coinciding with the release of the new Irish language translation of the Roman Missal. In October of 2018, Frank, a senior member of the Maynooth University Chamber Choir, was appointed to the position of Associate Conductor. This position provided intense choral conducting training and the opportunity to work with and conduct the choir. Currently, Frank is Assistant Choral Director to the choirs at University Church, Dublin and former organist of Carlow Cathedral.

**Patrice Keegan:** Patrice began her studies at DIT and graduated with Honours in 2006. Her first thesis, supervised by Dr Anne Leahy, examined Max Reger's 'Ein feste Burg ist Unser Gott' organ fantasia. She held the position of Organ Scholar of Trinity College for three years and following her degree, took up the position of Organ Scholar of St Patrick's Cathedral for two years. In 2009 Patrice completed her Masters, with her thesis, under the supervision of Dr Paul McNulty, entitled 'Louis Vierne: The Last French Romantic Symphonist'. Some career highlights since then have included the release of the album *Les Angélus* and an appearance on *Potboilers, Pastiches and Party Pieces*. She is a regular performer at various concert series throughout the country. Patrice has been the resident organist in Holy Cross Church, Dundrum since 2008 and is currently pursuing doctoral studies at the Royal Irish Academy of Music.

## Panel 10

**Céleste Pagniello:** Recent graduate of Montréal's McGill University, earning her Bachelor of Music in 2018. She has spent time studying in Saint Petersburg, Russia, and Minsk, Belarus, and is now studying

for a Master of Philosophy degree in Music at the University of Cambridge, which she will complete in 2020.

**Friederike Jurth:** Realised her first musical education at the C.-Ph.-E.-Bach-Musikgymnasium Berlin with the piano as her main instrument. After finishing the secondary school (2007), she moved to Weimar to complete her undergraduate studies in Musicology and History at the University of Music FRANZ LISZT Weimar-Jena as well as at the Sorbonne Paris (2010). During her MA studies she specialised on Brazilian Music at the UNESCO-chair on Transcultural Music Studies and the Universidade Federal do Rio de Janeiro and realised her first musicological fieldwork in Rio de Janeiro, beginning her research in the field of the famous Samba-Schools, specially *Unidos de Vila Isabel*. After finishing the MA, she continued her applied research in Rio and began to work on her PhD thesis, named “*Da idea ao Samba*”, about processes of composition between the composers groups of Rio’s Samba-Schools, that she completed recently in 2019. During her academic career, Friederike ~~Jurth~~ [getwas](#) invited to give Lectures at the Universität der Künste Berlin and Humboldt-Universität Berlin and presented her work at international conferences such as in Tokio (IMS 2017), London (RNA 2016), Rio de Janeiro (UFRJ/UERJ 2015/2016) and Brisbane (IMC 2014).

**Hannah Gibson:** PhD candidate in Ethnomusicology at Queen’s University Belfast, where she is conducting research into Irish country music in the province of Ulster. She also works as a music teacher, educating children, teenagers, and adults in performance of violin, viola, and piano.

## Panel 11

**Anthony Cahill:** Irish traditional musician from Fort Worth, Texas and a doctoral scholar at the University of Limerick in Ireland. His PhD dissertation explores contemporary aesthetic values of traditional Irish slow airs. Anthony holds a Master of Arts in Festive Arts from the University of Limerick, and a Bachelor of Arts in Music from Texas Tech University in Lubbock, Texas.

**Chelsey Zimmerman:** Music teacher, Irish traditional and classical flutist, and doctoral scholar at the University of Limerick in Ireland. Her PhD research explores the engagement of early 20<sup>th</sup> century Irish traditional recording artists with the social and historical context of New York City and the impact it had on their music. Chelsey holds a Master of Arts in Irish Music Studies from the University of Limerick and a Bachelor of Music in Music Education from Marywood University in Scranton, Pennsylvania.

**Maurice Mullen:** PhD candidate at Dundalk Institute of Technology researching Irish traditional music practice in north County Dublin. Maurice holds an MA in Traditional Music Studies. As a traditional musician, he has performed and taught traditional music in Fingal and Dublin for many years.

**Renan Bertho:** PhD student in Music from the State University of Campinas (Unicamp). He holds a Master's degree in Music from the same institution (2015). Currently, he conducts an internship at University College Dublin (UCD), under the supervision of Professor Thérèse Smith. Renan also participates as a researcher of the thematic project *Musicar Local - new tracks for ethnomusicology*, coordinated by Suzel Ana Reily. He develops the research *Trilhas do choro: between participatory and presentational on the rodas of the interior of São Paulo*.



## Panel 12

**Alice Masterson:** Graduated from an MA in Music (University of York, 2018) with distinction and the highest dissertation mark in her year for her research into issues of nostalgia and mortality in David Bowie's final album *Blackstar*. She is currently in the second year of a PhD supervised by Dr Áine Sheil (Music) and Professor David Beer (Sociology) at the University of York, where she holds a Sir Jack Lyons Research Scholarship. Her thesis, *Redemption in Death? The Mediation and Reception of the Posthumous Careers of Female Popular Musicians*, explores the posthumous legacies of female musicians who were vilified for their lifestyles in public discourse while living, particularly the ways in which they seem to find public "redemption" through death and what this reveals about attitudes towards female performers more broadly.

**Kevin McNally:** Musician from west Cork with particular interests in Javanese Gamelan, classical guitar and community music. He is assistant director of the Irish Gamelan Orchestra and teaches gamelan and Irish music in UCC School of Music and The Irish World Academy of Music and Dance in UL. Alongside teaching and performing, he is the co-director of the Clonakilty International Guitar Festival. His current PhD research project investigates the connection between place and music in a community music context. It is an Arts Practice approach using as a case study the Javanese gamelan orchestra in Skibbereen, Co. Cork. In it, he seeks to explore sound as a form of co-presence between human and non-human bodies in the rural landscape.

**Paul Clesham:** Performer, educator and arranger specialising in Irish traditional music and Western Art music. He holds a BA (Music & Irish), a BMus and an MA in Ethnomusicology from University College Cork. During his undergraduate studies, he was awarded a scholarship to study in Wesleyan University, Connecticut for a semester, along with the Mary V Hart Memorial Prize and the Seán Ó' Riada prize. He was the recipient of an Excellence Scholarship from the College of Arts, Celtic Studies and Social Sciences at UCC for his PhD research in 2018, along with a travel bursary for conducting fieldwork in 2019. His current research is based on the interface of Irish traditional music and Western Art musical traditions. He performs and teaches music regularly nationally and internationally on the concertina, fiddle, melodeon and piano and is also a co-ordinator of the Early Start Programme in Irish Music at UCC.