

# 18<sup>TH</sup> ANNUAL CONFERENCE OF THE SOCIETY FOR MUSICOLOGY IN IRELAND

University College Dublin

29-31 October 2020

## Programme

Thursday, 29 October

<b>13:30-13:45 Welcome</b> (Stream 1) Lorraine Byrne Bodley (President, Society for Musicology in Ireland) Ciarán Crilly (Head, UCD School of Music)		
<b>13:45-15:15 Session 1</b>		
<b>1a Music of the Long Eighteenth Century</b> (Stream 1) Chair: Kerry Houston (TU Dublin)  Éamonn Galldubh (Dundalk Institute of Technology) <i>Between the Giges and the Reels; Early Uilleann Piping Repertoire 1700-1820</i>	<b>1b Organs, Organology, and the History of Instruments</b> (Stream 2) Chair: Joe Davies (Maynooth Dublin)  Jessie Cox (Columbia University) <i>Posthumanistic Organology: Diffracting the Instrument</i>	<b>1c Musical Activism</b> (Stream 3) Chair: Áine Mangaoang (University of Oslo)  Boris Hei Yin Wong (Chinese University of Hong Kong) <i>'The Day It Rained on Our Parade': School Marching Bands and the Ideology of Survivalism in Contemporary Singapore</i>

<p>Estelle Murphy (Maynooth University) <i>Court Ode Collaboration: William Boyce and his Poets</i></p> <p>Damián Martín Gil (Conservatorio Profesional de Música 'Hermanos Berzosa', Cáceres, Spain) <i>Gender and the Guitar in Paris, 1750 - 1804</i></p>	<p>Rachel Duffy (TU Dublin) <i>The (Inter)national Harp</i></p> <p>Patrice Keegan, Carole O'Connor (Royal Irish Academy of Music) <i>Four Hands, four Feet, one Organ: An Examination of Contemporary Repertoire for Organ Duet</i></p>	<p>Christopher Smith (Texas Tech University) <i>#DancingIsNotACrime: Dance, Defiance, and Digital Resistance in the Transnational 21st Century</i></p> <p>Georgina Hughes (University College Dublin) <i>Dame Evelyn Glennie: Solo Percussion at the Intersection of Creative Arts Practice and Activism</i></p>
<p><b>15:15-15:45 Coffee Break</b></p>		
<p><b>15:45-17:45 Session 2</b></p>		
<p><b>2a Political Engagements</b> (Stream 1) Chair: John O'Flynn (Dublin City University)</p> <p>Jessica Sommer (Lawrence University) <i>Mozart and #metoo: The Implication of Women's Roles in Recent Operatic Productions</i></p> <p>Helen Lawlor (Dundalk Institute of Technology) <i>Ascendent Aesthetics and Class Implications: Irish Traditional Instrumental Music in the Twenty-First Century</i></p>	<p><b>2b Brahms, Joachim, and Mahler</b> (Stream 2) Chair: Lorraine Byrne Bodley (Maynooth University)</p> <p>Martin Ennis (University of Cambridge) <i>Relocating Brahms's 'glorious nation': New Light on the Origins of the Fest- und Gedenksprüche, Op. 109</i></p> <p>Adèle Commins (Dundalk Institute of Technology) <i>A Critical Friend: Finding Meaning in Charles Villiers Stanford's Memoriam to Joseph Joachim</i></p>	<p><b>2c Opera, Ballet, and Staging</b> (Stream 3) Chair: Wolfgang Marx (University College Dublin)</p> <p>Tom Doyle (CIT Cork School of Music) <i>Guns and Gondoliers: The Formative Years of Cork Operatic Society</i></p> <p>Yonit Kosovske (Irish World Academy of Music and Dance, University of Limerick) <i>Staging: Serious Art or Spectacle?</i></p>

<p>Nicole Grimes (University of California, Irvine) <i>Beyond 'Widmung' and 'Träumerei': The Political Faces of Clara Schumann on German Film</i></p> <p>Laura Watson (Maynooth University) <i>Gender Politics, the Piano, and Rhoda Coghill's Career</i></p>	<p>Gregory Marion (University of Saskatchewan) <i>Mahler and the New Symphony Ideal? Spatial Concerns in the 'Adagio' of Symphony X</i></p> <p>Katharina Uhde (Valparaiso University) Michael Uhde (University of Music, Karlsruhe) <i>Joachim and the Violin Romance: from Bravourstücke to 'Gestaltende Virtuosität'</i> Lecture Recital (ends at 18:00)</p>	<p>Céleste Pagniello (University of Cambridge) <i>Locating Boris Asafyev's Theory of Intonation in The Fountain of Bakhchisarai (1934)</i></p> <p>Nancy Luzco &amp; Daniel Luzco (Irvine Valley College, California) <i>Ballet and Opera Extracts based on Eliza Lynch</i> Lecture Recital (ends at 18:00)</p>
<p><b>17:45-18:30 Coffee Break</b></p>		
<p><b>18:30-19:30 Keynote Address</b> (streamed on YouTube) Chair: Harry White (University College Dublin)</p> <p>Julian Johnson (Regius Professor of Music, Royal Holloway, University of London)</p> <p><i>The Blasphemy of Talking Beethoven in 2020: Listening again to the Heiliger Dankgesang</i></p>		

Friday, 30 October

<b>9:30-11:00 Session 3</b>		
<p><b>3a Traditional Irish Music</b> (Stream 1) Chair: Helen Lawlor (Dundalk Institute of Technology)</p> <p>Anthony Cahill (Irish World Academy of Music and Dance, University of Limerick) <i>'The key that opens every lock': Examining the Representation of Sean-nós Singing Style in a Traditional Flute Player's Adaptation of Sliabh Geal gCua</i></p> <p>Edmund Hunt (Royal Birmingham Conservatoire), Islah Ali-MacLachlan (Birmingham City University) <i>A Hard Road to Travel: Analysing Irish Traditional Flute Styles</i></p> <p>Paul Clesham (University College Cork) <i>Navigating two Musical Worlds: An Exploration of Compositions and Arrangements of Irish Composers Intertwining Irish Traditional Music with Western Art Musical Traditions</i></p>	<p><b>3b Analytical Issues</b> (Stream 2) Chair: Ciarán Crilly (University College Dublin)</p> <p>Jon Churchill (Duke University) <i>Notating Confluence: Per Nørgård's Dynamic Meter and the Concerto in Due Tempi</i></p> <p>Koichi Kato (Independent Scholar) <i>Cyclicity in Schubert's Sonata Form: Linear versus Cycle</i></p> <p>Vadim Rakochi (Lysenko Lviv National Music Academy) <i>Jazz and 'Classic' Orchestra in Rachmaninoff's Rhapsody on a Theme of Paganini</i></p>	<p><b>3c Technology</b> (Stream 3) Chair: Bláithín Duggan (Trinity College Dublin)</p> <p>Eamonn Bell (Trinity College Dublin) <i>Subverting Algorithmic Policies of Sonic Control in Nicolas Collins's Broken Light (1992)</i></p> <p>Thomas Metcalf (University of Oxford) <i>Towards an Extended 'Musical Ekphrasis': Determinate Graphical Processes in Contemporary Music</i></p> <p>Ian O'Connor (Irish World Academy of Music and Dance, University of Limerick) <i>Live Music is Dead? The Emergence of a 'Digital Liveness' within Dance Accompaniment for Competitive Irish Step Dancing</i></p>
<b>11:00-11:30 Coffee Break</b>		

**11:30-13:00 Session 4**

**4a Issues in Aesthetics I** (Stream 1)  
Chair: Harry White  
(University College Dublin)

Ram Reuven  
(The Hebrew University of Jerusalem)  
*Once Upon a Time: Towards the  
Theorization of Rarity in Music*

Anika Babel  
(University College Dublin)  
*Nouns and Adjectives: The  
Representation and Interpretation of On-  
screen Music*

Svetlana Rudenko  
(Bray Institute of Further Education &  
University of Granada)  
*Cognitive Musicology via Archetypes of  
Musical Texture and Cross-Modal  
Associations: A. Scriabin, Preludes op. 74  
and Sonata N5 op. 53 with Visuals*

**4b Music and Literature** (Stream 2)  
Chair: Nicole Grimes  
(University of California, Irvine)

Anja Bunzel  
(Institute of Art History, Czech Academy  
of Sciences\_  
*Eduard Hanslick's Lieder to Words by  
Robert Zimmermann*

David Robb  
(Queen's University Belfast)  
*Music and the Function of Contrafactum  
in the Songs of the German Vormärz and  
1848 Revolution*

Stan Erraught  
(University of Leeds)  
*'I was Listening but did Not Succeed in  
Hearing You'*

**4c Reimagining Early Music**  
(Stream 3)  
Chair: Frank Lawrence  
(University College Dublin)

Joseph W. Mason  
(University College Dublin)  
*Sound, Song and Violence in Thirteenth-  
Century Crusades*

Fiona Baldwin  
(University College Dublin)  
*'Saints be praised': The Notated Office of  
St. Canice in IRL-Dtc 78*

Kayleigh Ferguson  
(Independent Scholar)  
*Tuneful Song in the Wild: A Historical  
Discourse of the Troubadour in British  
Literature*

**13:00-14:00 Lunch Break**

**14:00-14:30 Society for Musicology in Ireland – Annual General Meeting** (Stream 1)

**14:30-15:00 Presidential Address** (Stream 1)

Lorraine Byrne Bodley (Maynooth University)

**15:00-16:30 Session 5**

**5a Issues in Aesthetics II** (Stream 1)  
Chair: Estelle Murphy  
(Maynooth University)

Amy Kyle  
(Sorbonne University)  
*Un-gendering Genius: Re-writing how  
We Perceive Musical Genius through the  
Life of Pauline Viardot-García*

Alexander Wilfing  
(Austrian Academy of Sciences)  
*Hanslick's Concept(s) of Beauty in  
Relation to History*

Eleanor Jones-McAuley  
(Trinity College Dublin)  
*In medio iuvenularum: Women and  
Worship Music in Eighteenth-Century  
Dublin*

**5b Music of the Long Twentieth  
Century** (Stream 2)  
Chair: Lonán Ó Briain  
(University of Nottingham)

Virginia Mendez  
(National University of Cuyo, Mendoza,  
Argentina)  
*Three Proposals: Argentine Music for  
Marimba. Influence of Folk Music*

LeeLee Hunter & Chelsea Buyalos  
(University of Arizona)  
*Lift Every Voice and Sing: An  
Exploration of Spirituals and Identity*

Erin Kirk  
(California Baptist University)  
*Mining Hidden Depths: Aaron Copland's  
Passacaglia for Piano*  
Lecture Recital (ends at 16:45)

**5c Music in Britain and Irish  
Influences** (Stream 3)  
Chair: David O'Shea (Trinity College  
Dublin & University College Dublin)

Anne Stanyon  
(Independent Scholar)  
*'But Sullivan must live...' The Financial  
Survival of a Victorian Musician*

Joseph V. Nelson  
(University of Minnesota)  
*Music, Noise, and the Geography of  
London's Urban Labor, 1650-1750*

Hannah Millington  
(Dublin City University)  
*Dreaming of the Emerald Isle: Ethel  
Smyth's Irish Influences*

**16:30-17:00 Coffee Break**

**17:00-17:45 Book Launch** (Stream 1)

Áine Mangaoang, John O'Flynn, Lonán Ó Briain (eds)  
***Made in Ireland: Studies in Popular Music***  
(Routledge Global Popular Music Series)

Introductions: Áine Mangaoang (University of Oslo), Lonán Ó Briain (University of Nottingham)  
Guest speaker: Stan Hawkins (University of Oslo)  
Response: John O'Flynn (Dublin City University)

Saturday, 31 October

<b>9:30-11:00 Session 6</b>	
<b>6a Popular Music and Culture</b> (Stream 1) Chair: J. Griffith Rollefson (University College Cork)  Tim Gaze (Queensland University of Technology, Brisbane) <i>Surf, Sun, and Sound: The Role of Surf Music in the Development of Australian Popular Culture</i>  Bláithín Duggan (Trinity College Dublin) <i>'Something in the way [they sing]' Paralanguage and The Beatles</i>  Mattia Merlini (Università degli Studi di Milano) <i>'How to Create a 'Second of Structured Chaos': Meshuggah's Catch 33 and the Representation of Paradox</i>	<b>6b Liszt and the New Formenlehre</b> (Stream 2) Chair: Aidan Thomson (NUI Galway)  Nicolás Puyané (Maynooth University) <i>How I Learned to Stop Worrying and Love Textual Fluidity: Urtexts, Werktreue, and the Music of Franz Liszt</i>  Bryan A. Whitelaw (Queen's University Belfast) <i>Set Down by the Voice of Orpheus: Transtextual Frames and Theorised Romanticism</i>  Thalia Adelfopoulou (University of Macedonia, Thessaloniki) <i>Issues of Harmonic and Contrapuntal Large-scale Structure in Franz Liszt's Aux Cyprès de la Villa d' Este I</i>
<b>11:00-11:30 Coffee Break</b>	

**11:30-13:30 Session 7**

**7a Music in Ireland** (Stream 1)  
Chair: Damian Evans (TU Dublin)

David O'Shea  
(Trinity College Dublin & University College Dublin)  
*Courting Public Opinion: State Music and Irish National Identities under the Union*

Hannah Gibson  
(Queen's University Belfast)  
*Learning to Jive in Rural Ulster: Constructions of Identity*

Caoimhe Ryan  
(Irish World Academy of Music and Dance, University of Limerick)  
*Reflecting Upon the Current Status of Classical Music in Ireland (Musicology and Contemporary Europe)*

Helen Doyle  
(TU Dublin)  
*Establishing the Feis Ceoil*

**7b Film and Theatre** (Stream 2)  
Chair: Laura Anderson (University College Dublin)

Conor Power  
(Maynooth University)  
*Hymn to the Fallen: Constructing American Values in Saving Private Ryan*

John O'Flynn  
(Dublin City University)  
*The Film and TV Music of Gerard Victory*

Saori Kanemaki  
(Hochschule für Musik Carl Maria von Weber, Dresden)  
*FREEZE – The Concept of Pause in Music Theater*

**13:30 Conclusion** (Stream 1)

Harry White (University College Dublin)