

23rd Annual Plenary Conference 2025

Schedule

Thursday 19 June

13:00 Opening (J305)

13:15-15:15 Session 1

15:15-15:45 Coffee Break
Student & First-Time Attendee Meet & Greet (J308)

15:45-17:15 Session 2

17:30 Keynote

18:30 Reception

Friday, 20 June

9:00-10:30 Session 3

10:30-11:00 Coffee Break

11:00-12:30 Session 4
(11:00: SMI Council Meeting)

12:30 -13:30 Lunch

13:30-15:00 Session 5

15:00-15:30 Coffee Break

15:30-17:00 Session 6

17:00-18:00 SMI AGM

19:00 Conference Dinner (Angelina's, 55 Percy Place)

Saturday. 21 June

9:30-11:00 Session 7

11:00-11:30 Coffee Break

11:30-13:00 Session 8

13:00 Conclusion (J305)

Thursday 19 June

Session 1a **New Approaches to Opera**

Chair: Aidan Thomson (University of Galway)

- ***Dramma in Musica: Counter-Reformation, Textual Intelligibility and Affects***
Antonio Cascelli (Maynooth University)
- **“Où suis-je?”: Performing the (Ironic) Pastoral in Lully & Quinault’s *Roland*, Act IV**
Michael Lee (Independent Scholar)
- **Laughing Matters: The Physiognomy of Laughter in Wagner**
David Larkin (University of Sydney)
- ***La solita forma de’ poliziotti: Italian Opera in Detective Novels***
Cormac Newark (Guildhall School of Music & Drama)

Session 1b **Analytical Approaches I**

Chair: Nicole Grimes (Trinity College Dublin)

- **Clytus Gottwald and Creating Meaning from “Chaos”**
James Cooke (The Open University /Dublin City University)
- **“Pave a way toward a grand symphony”: A New Approach to an Analysis of Schubert’s Sonata Form**
Koichi Kato (Independent Scholar)
- **“Bright Loud Light”: New Transcendentalism in the Works of Dale Trumbore and Jake Runestad**
Kevin Boushel (Dublin City University)
- **An Analysis of Jason Robert Brown’s Compositional Style in the Musical *The Bridges of Madison County* (2014)**
Michael Young (Dublin City University)
- **PolyArt, Third-World Internationalism, and the Politics of Remembrance in Francis Schwartz *Auschwitz* (1968)**
Noel Torres-Rivera (Conservatorio de Música de Puerto Rico)

Session 1c **Past and Present Music Teaching**

Chair: Tomás McAuley (University College Dublin)

- **James Hook’s *Guida di musica: a Bridge between Tradition and Innovation***
Giovanna Carugno (Conservatory “A. Steffani”, Castelfranco Veneto)
- **Vocabulary and Syntax in the Preludes of Tommaso Giordani: Perspectives for Classical Improvisation Pedagogy and Performance**
Claire O’Donnell (Maynooth University)
- **Decades of Resistance: Entrepreneurship and Pedagogy in Post-Secondary Music Performance Curricula**
Jenna Richards (University of Ottawa)

Session 2a Panel: Music on Move: Cultural Exchanges, Musical Border-Crossing and Displacement

- **“Who calls the tune?” The Role of Commercial Agents in British-Soviet Musical Exchange in the 1970s and 1980s**
Fiona Jackson (University of Bristol)
- **Vladimir Cosma – the Departure from Communist Romania and the Musical Connections that Remained**
Ana Diaconu (National University of Music Bucharest)
- **Reconsidering History through Music: Ukrainian Composers in Post-WWII Displaced Persons Camps in Germany**
Mariia Romanets (University of Bristol)

Session 2b: New Pianistic Insights

Chair: Hannah Millington (TU Dublin Conservatoire)

- **There is Sweet Music here that Softer Falls: The Influence of Poetry on the Piano Music of Charles Villiers Stanford**
Adèle Commins (Dundalk Institute of Technology)
- **“A bunch of little things”: Humour and Orchestral Expanse in *André Caplet’s Une tas de petites choses (1925)***
Claire Wilson (MTU Cork School of Music)
- **The Worst Piano in the World? Re-chronicling Lindner Pianos**
Anika Babel (University College Dublin)

Session 2c Iberian Impressions

Chair: Laura Anderson (University College Dublin)

- **Breaking Stereotypes: Women Bagpipers in Asturias**
Francisco López Delgado, (University of Oviedo)
- **The Recordings by Federico Mompou and Miguel Llobet – The Interplay of Sound and Tactile Perception in Catalan Music**
Marco Ramelli, Enrica Savigni (Technological University Dublin)

Keynote Presentation

On the Power of Music, Now and Then

Esteban Buch (École des Hautes Études en Sciences Sociales, Paris)

Friday, 20 June

Session 3a **Religious and Social Cohesion and Development through Music**

Chair: Antonio Cascelli (Maynooth University)

- **Sounding Praise: Tracing the Pre-Christian Roots of Singing “Alleluia”**
Giovanna Feeley (Dublin City University)
- **Mikis Theodorakis of Democracy and Social Justice from Greece to the World: *Epitafios, Canto General***
Ioannis Andronoglou (University of Western Macedonia)
- **Drum Circles and the Dynamics of Communal Music-Making**
Erin Walker Bliss (University of Kentucky)

Session 3b **Scholarship and Performance**

Chair: Adam Behan (Maynooth University)

- **Paying Attention – at What Cost?**
Larissa O’Grady (TU Dublin Conservatoire)
- **Music in the Making: Towards a Music Theory *from* Performance**
Dillon Parmer (University of Ottawa)
- **On the Necessity of Performing “Know-How” for Analysis: Crossed Chords in Carlo Alfredo Piatti’s 12 Caprices for Solo Cello**
H. L. Matthew Yung (University of Ottawa)

Session 3c **Source Studies**

Chair: Matthew Thomson (University College Dublin)

- **Anglo-French Musical Relations in the Fourteenth Century: Contextualising the Motet Collection Oxford, Bodleian Library, MS e. Mus. 7**
Johanna-Pauline Thöne (Maynooth University)
- **“A progressive improvement in sacred melody”: Exploring a Rare Eighteenth-Century Tunebook from the Dublin City Archives**
Eleanor Jones-McAuley (Independent Researcher)
- **A Nineteenth Century Mixtape: An Exploration of a Georgian Binder’s Volume and the Society Which Created It**
Rachel Rentz (University College Cork)

Session 4a **Panel: Popular Music and Democracy**

- **Musicking in Movement – An Exploration of the Use of Popular Music in the Hong Kong 2019 Democracy Movement**
Wing Tung Lam (University of Leeds)
- **Narrating the Velvet Revolution**
Ondřej Daniel (Charles University)
- **Escaping the Politics of Boredom in Northern Ireland**
Stan Erraught (University of Leeds)

Session 4b **Music and Social Engagement**

Chair: Bláithín Duggan (Dublin City University)

- **Queerness, Self-Reflexivity, and Subjectivity: the Case of the Repurposed Film Score**
Conor Power (University College Dublin)
- **Music, Sound, and Environmental Ideology in New York's Hudson Valley**
Joshua Groffman (Southern Connecticut State University)
- **Choreomusical Clashes and Queer Ambivalence in Katy Pyle's "Dying Swan" Variation**
Maeve Sterbenz (Smith College)

Session 4c **Eighteenth-Century Music**

Chair: Denise Neary (Royal Irish Academy of Music)

- **Roseingrave Revisited: Musical Influences and Interpretative Approaches to Thomas Roseingrave's Third Set in D minor (1728)**
Connor Wilcox (Royal Irish Academy of Music)
- **Who Cares about Roger North? A Reassessment of Early Modern English Aesthetic Views**
Tegan Sutherland (University College Dublin)
- **The Alexandra Palace Symphony Competition, 1876: Investigating the Accusation of Bias as Reported in the Press**
Aileen Smith (University College Dublin)

Session 5a **Panel: Medieval Music and Society**

- **Polyphony in the Convent: The Case for Late Medieval Shouldham**
Karen Desmond (Maynooth University)
- **Making Dominican Chant: Choices and Changes**
Eleanor Giraud (University of Limerick)
- **Singing Saints: Bodily Musicality and Bodily Virginity in the *Vitae* of Non-Monastic Married Holy Women**
Matthew P. Thomson (University College Dublin)

Session 5b **Aspects of Irish Musical Life**

Chair: Clíona Doris (TU Dublin Conservatoire)

- **Harping in Dublin 1970-1992**
Rachel Duffy (TU Dublin Conservatoire)
- **Spanish Adventures in Irish Music: Critiquing Compositional Practice in *The Seville Suite* (1992) and *Santiago* (1996)**
Daithí Kearney (Dundalk Institute of Technology)
- **Sinéad O'Connor vs the Catholic Church, 1987-1999**
Adam Behan (Maynooth University)

Session 6a **Choral Music Practice**

Chair: Kevin Boushel (Dublin City University)

- **Songs of Ireland: The Irish Festival Singers, 1955-56**
Clíona Doris (TU Dublin Conservatoire)
- **The Guinness Choir at the Killarney Bach Festival, 1971-1977**
Roddy O'Keefe (MTU Cork School of Music)

- **Investigating Initiatives for Inclusion within Choral Music Practice**
Aoife Murphy (University College Dublin)

Session 6b **Medieval Studies**

Chair: Eleanor Giraud (University of Limerick)

- **Alphabetising Songs: Reconstructing Sources for the Songs of Thibaut of Navarre (1201-1253) in F-Pn fr. 846**
Áine Palmer (Yale University)
- **Polyphony in Thirteenth-Century England: The Documentary Evidence**
Eric Nemanich (Maynooth University)
- **Escaping the Censors' Gaze: the Cult and Office of St. Thomas Becket in Late Medieval Irish Manuscript Sources**
Fiona Baldwin (University College Dublin)

Session 6c **New Discoveries and Solved Mysteries**

Chair: Kerry Houston (TU Dublin Conservatoire)

- **“Music of a period which calls for no re-discovery”?: English Cathedral Music in the Eighteenth Century**
Denise Neary (Royal Irish Academy of Music)
- **John Fallon, Pioneer**
Axel Klein (Independent Scholar)
- **Music Mystery Solved(?): The First Printed Treatise of Greek Liturgical Music in Trieste (1832) and Its Cultural/Historical Background**
John Plemmenos (Hellenic Folklore Research Centre, Academy of Athens)

Saturday. 21 June

Session 7a **Music and Film**

Chair: Conor Power (University College Dublin)

- **“Stayin’ Alive” in Digital Culture: Musicology, Media, and the Relocation of Experience**
Simon Nugent (Northwestern University)
- **Music and Sound in Algorithmic Filmmaking**
James Denis Mc Glynn (Trinity College Dublin)
- **“What Exactly Makes a Loki a Loki?”: Gender, Identity, and Timbre in Natalie Holt’s Score to Disney’s *Loki***
Laura McTavish (University of Kansas)

Session 7b **Analytical Approaches II**

Chair: Barbara Dignam (Dublin City University)

- **Sounding Supreme: Paralanguage and Gendered Vocal Expression in “Baby Love”**
Bláithín Duggan (Dublin City University)
- **Attentional Form: Mediacy, ADHD, and Tierra Whack’s *Whack World***
Dan Wang (University of Pittsburgh)
- **Beyond Genre: Towards New Compositional Paradigms. The Unification of Modern Electronic Sub-genres, Techniques and Effected Choral Textures**
Julia Mahon (Technological University Dublin & BIMM Dublin)

Session 7c **Reimagining Biographies**

Chair: Dillon Parmer (University of Ottawa)

- **Performing Lives: Socially Contingent Re-imaginings of the Life of Jacqueline du Pré**
Eleonora Savvidou (Royal Welsh College of Music and Drama)
- **Biographical Bias: Recontextualising Ethel Smyth’s Recollections of Brahms**
Hannah Millington (TU Dublin Conservatoire)
- **“As if he were not the same person”: Schenker on Casals as Cellist, Conductor, and Businessman**
Edward Klorman (McGill University), Shanti Nachtergaele (Independent Scholar)

Session 8a **Contemporary Composition**

Chair: Peter Moran (University College Dublin)

- **Eoghan Desmond’s *Amra Choluim Chille*: A Contemporary Choral Setting of a Sixth-Century Poem**
Laura Sheils (Dublin City University)
- **Opposite Sides of the Same Coin: Contrasting Compositional Methodologies – A Compositional Comparison Between James Joyce’s *Finnegans Wake* and Samuel Beckett’s *The Unnamable***
Dylan Patrick Murphy (Maynooth University)

- **Composition and the Digital Audio Archive**
Edmund Hunt (Royal Birmingham Conservatoire, Birmingham City University)

Session 8b **Panel: Considering AI and Music in Higher Education: Practical Strategies and Critical Perspectives**

- **Think Responsibly! The Integration of Generative AI into Academic Teaching**
Wolfgang Marx (University College Dublin)
- **Me versus Machine: Exploring GenAI Tools and LLMs for the Teaching of Applied Stylistic Techniques in a Higher Education Context**
Barbara Dignam (Dublin City University)
- **Rethinking Music Education in an AI -Enhanced Landscape**
Hazel Farrell (South East Technological University)

Session 8c **Cultural Contexts of Popular Music**

Chair: Tegan Sutherland (University College Dublin)

- **“A Supernaturally Transfigured Sublimity and Profundity” The Reception of Beethoven’s Last Three Piano Sonatas in the Nineteenth and Early Twentieth-Century German Literature**
Nicholas Kennedy (Sydney Conservatorium of Music)
- **Transmogrification: a Neglected Concept in the Music of the 1960s**
Ronán M Conroy (Maynooth University)
- **Jazz as Cultural Critique: Michael Ondaatje’s *Coming Through Slaughter***
Debrani Dhara (University of Tübingen)