

**Joint SMI and ICTM-IE Postgraduate Conference**  
**University College Dublin**  
**20 - 21 January 2023**

**Friday 20 January**

12.30 - 13.30	Registration (J307)		
13.30 - 13.50	Conference Welcome (J305)		
14.00 - 15.30	<p><b>Session 1a (J305)</b>  <b>Chair: Dr Bryan Whitelaw</b></p> <p><b>Compositional Studies</b></p> <p>Daniel Anthony Vives-Lynch (Trinity College Dublin)</p> <p>Traditional-Art music: A Case Study on the Development of New Compositional Techniques Derived from the Synthesis of Irish Traditional and Contemporary European Art Music</p> <p>Enrica Savigni (TU Dublin Conservatoire)</p> <p>J. K. Mertz and J. Plantin's repertoire for piano and guitar: context, performance and transcription</p> <p>Yue Song (TU Dublin Conservatoire)</p> <p><i>'Stories in the Wind'</i>: A discussion of five new collaborative works for bass clarinet and electronics</p>	<p><b>Session 1b (J308)</b>  <b>Chair: Dr Laura Anderson</b></p> <p><b>Innovations in Scholarship and Creation</b></p> <p>Leandro Pessina (Dundalk Institute of Technology)</p> <p>How I Discovered 'Hot Water': Applying and Understanding 'Authenticity' and 'Quality' to my Research</p> <p>Anika Babel (University College Dublin)</p> <p>The musicker concept: critically approaching music beyond the material turn</p> <p>Benedict Lamb O'Sullivan (Dundalk Institute of Technology)</p> <p>Technology and New Interfaces in DIY Creative Practice</p>	<p><b>Session 1c (K217)</b>  <b>Chair: Dr Róisín Blunnie</b></p> <p><b>Vocal &amp; Choral Investigations</b></p> <p>Claire Warburton (Maynooth University)</p> <p>A Pedagogical Approach to Singing through French: Interpretation, Technique and the Influence of Claire Croiza</p> <p>Laura Sheils (Dublin City University)</p> <p>The Sounds of Nature: The Embodiment of the Natural World in Irish Contemporary Choral Music</p> <p>Kevin Boushel (Dublin City University)</p> <p>Old School, New School: Investigating Stylistic Trends in Contemporary Choral Music</p>
15.30 - 16.00	Coffee break (J307)		

16.00 - 17.30	<p><b>Session 2a (J305)</b> Chair: Dr Tomás McAuley</p> <p><b>Performance Practice</b></p> <p>Deirbhile Brennan (RIAM/Trinity College Dublin)</p> <p>Cécile Chaminade: a pianist's perspective</p> <p>Hui Han Lui (Maynooth University)</p> <p>The Reconciliation of Artistic and Empirical Perspectives in the Study of Body Movements and Sound through Learning the Late 19th Century Piano Techniques</p> <p>Sandra Oman (TU Dublin Conservatoire)</p> <p>Puccini's <i>Manon Lescaut</i>: An Examination of the Dramatic Challenges of the Role through the Lens of the Lived Experience of Sixteen International Interpreters of the Opera</p>	<p><b>Session 2b (J308)</b> Chair: Dr Adrian Scahill</p> <p><b>Endangered Musics</b></p> <p>Mariia Romanets (University of Bristol)</p> <p>The Phenomenon of Self-Quotation in the Music of 20th Century Ukrainian Composers</p> <p>Chará Charalambous (University College Cork)</p> <p>Limassol Carnival Serenades: An Applied Ethnomusicological Approach to Sustaining Sound Communities</p> <p>Darren Culliney (Dundalk Institute of Technology)</p> <p>Success at Last?: A Critical Reflection on an Ulster Button Accordion Tradition</p>	<p><b>Session 2c (K217)</b> Chair: Dr Majella Boland</p> <p><b>Pedagogical Policy and Practice</b></p> <p>Charlotte O'Donoghue (University of Limerick)</p> <p>Youth Voices in Irish Orchestras: Where are They?</p> <p>Fiona Gryson (TU Dublin Conservatoire)</p> <p>'The Irish Harp Book: a tutor and companion' by Sheila Larchet Cuthbert: A Pedagogical Evaluation of '27 Studies' by Mother Attracta Coffey</p> <p>Eimear Hurley (University of York)</p> <p>Policy, Practice and Playing: Exploring the Implementation of UK Government Strategy around Music Provision for Adolescents</p>
17.40 - 18.10	<p><b>Harry White Doctoral Prize (J305)</b></p> <p><b>Theses Register Award (J305)</b></p>		
18.10 - 19.00	<p><b>Reception (J305)</b></p>		
19.30	<p><b>Conference Dinner (Venue TBC)</b></p>		

Saturday 21 January

08.30 - 09.00	<b>Registration (J307)</b>		
09.00 - 10.30	<p><b>Session 3a (J305)</b> Chair: Dr Dónal Fullam</p> <p><b>Musical Connections</b></p> <p>Claire Watts (University of Limerick)</p> <p>So How Does it Feel to Sing Home? An Arts Practice Exploration of Place, Space and Identity within Irish Songwriting Practice</p> <p>Tomasz Cundell (University of Nottingham)</p> <p>Exploring Musical Continuity through the <i>A Nightmare on Elm Street</i> Series</p> <p>Luis Raimundo (Centre for the Study of the Sociology and Aesthetics of Music (CESEM) Lisbon)</p> <p>The Awakening of Jacob by Krzysztof Penderecki: an orchestral work between sonoristics and neo-romantic aesthetics</p>	<p><b>Session 3b (J308)</b> Chair: Professor Harry White</p> <p><b>Community Voices</b></p> <p>Helen Doyle (TU Dublin Conservatoire)</p> <p>'A New Feature': an exploration of the Feis Ceoil's first forays into choral singing in Irish, 1906-1915</p> <p>Roderick O'Keefe (TU Dublin Conservatoire)</p> <p><b>The Guinness Choir: The Foundation Years, 1951-1963</b></p> <p>Emma Arthur (University College Dublin)</p> <p>'Domestic Art Music and the Irish Young Lady' (1800-1899)</p>	
10.30 - 11.00	<b>Coffee break</b>		

11.00 - 12.30	<p><b>Session 4a</b> Chair: Dr Ciarán Crilly</p> <p><b>CHMHE Awards</b></p> <p>Siobhan Doyle</p> <p>An Analysis of the Functions and Applications of Adaptive Music in Video Games</p> <p>Hanke Kelber</p> <p>Re-evaluating Sexual Predation and Female Vilification in Anglo-American Hard Rock and Heavy Metal Cultures in the 1970s and 1980s</p> <p>Kerri Lynch</p> <p>Zoe Conway's Work as a Reflection of Bi-Musicality in Irish Traditional Music</p>	<p><b>Session 4b</b> Chair: Dr Jaime Jones</p> <p><b>Arts in Culture</b></p> <p>Jelena Jokovic (University of Arts, Belgrade)</p> <p>Transculturality of Trumpet Styles in Contemporary Trumpeting in Western Serbia</p> <p>Weiyang Li (University College Cork)</p> <p>Local Mass Art and Intangible Cultural Heritage: From Ritual Culture to Square Dance</p> <p>Chris Colloton (Maynooth University)</p> <p>The Musical Process of Louis Stewart and its Impact on Jazz Culture</p>	<p><b>Session 4c</b> Chair: Dr Helen Gubbins</p> <p><b>Archival Treasures</b></p> <p>Sydney Rime (Maynooth University)</p> <p>Bourgault-Ducoudray's Folksong Collections: Towards a pan-Celtic Musical Identity</p> <p>Eoin Kearns (Utrecht University)</p> <p>Navigating Ephemerality: The Irish Traditional Music Archive during the Covid-19 Pandemic</p> <p>Fiona Baldwin (University College Dublin)</p> <p>What a Waste! Coming to know the medieval liturgical-musical fragments of Marsh's Library, Dublin</p>
12.30 - 13.30	<b>Lunch</b>		
13.30 - 14.30	<p><b>Keynote Address</b></p> <p>Dr Tim Summers (Royal Holloway, University of London)</p>		
14.30 - 14.45	<b>Comfort Break</b>		
14.45 - 15.45	<p><b>Careers Forum (J305)</b> Chair: Ms Hannah Millington</p> <p>Panel: Dr Aileen Dillane (University of Limerick), Dr Jack Talty (University College Cork), Dr Kayla Rush (Dundalk Institute of Technology), Dr Orla Shannon (Dublin City University)</p>		
15.45 - 16.15	<b>Coffee Break</b>		

16.15 - 17.45	<p><b>Session 5a (J305)</b>  <b>Chair: Dr Wolfgang Marx</b></p> <p><b>Performance Preparation</b></p> <p>Gustavo Souza Marques (University College Cork)</p> <p><b>Racial Play in a Music Video Trilogy: Analysing Tyler, The Creator's 'Yonkers', 'Buffalo' and 'Find Your Wings'</b></p> <p>Aileen Cahill (TU Dublin Conservatoire)</p> <p><b><i>Mille-feuille</i>: an exploration of the layering processes that occur in mental practice in music performance preparation</b></p> <p>Ella Fallon (TU Dublin Conservatoire)</p> <p><b><i>Automne</i>: An Examination of Cecile Chaminade's Approach to Recorded Performance</b></p>	<p><b>Session 5b (J308)</b>  <b>Chair: Dr Cathal Twomey</b></p> <p><b>Operatic Queries</b></p> <p>Daniel Serrano (Hochschule für Musik und Theater ,Felix Mendelssohn Bartholdy', Leipzig)</p> <p><b>Antiphonal Composing in Salvatore Sciarrino's <i>Superflumina</i></b></p> <p>Richard Mecarsel (Royal Holloway, University of London)</p> <p><b>Is there a Wagnerian <i>Verfremdung</i>? Semiological and analytical insights into spectatorial emancipation in the Ring Cycle</b></p> <p>Anastasia Motiti (Trinity College Dublin)</p> <p><b><i>Alcestis</i>: The Reinvention of Tragedy in the Operatic Topography</b></p>	<p><b>Session 5c (K217)</b>  <b>Chair: Ms Tegan Sutherland</b></p> <p><b>Eurasian Connections</b></p> <p>Darrach Sharkey (Durham University)</p> <p><b><i>Glazunov, Genealogy and Genre</i>: Cyclical Strategy in Glazunov's Piano Concerto in F Minor, Op. 92</b></p> <p>Yaoshen Liang (University College Cork)</p> <p><b>Catholicism or Confucianism? Philosophical Hybridity in the Eight Songs (1601) of Father Matteo Ricci</b></p>
17.45	<b>Conference Close (J305)</b>		