

SMI society for musicology in ireland
aontas ceoleolaíochta na héireann

PUBLIC MUSICOLOGY

International Symposium

National Concert Hall
Dublin
26 April 2017

PROGRAMME



Funded by the Irish Research Council New Foundations scheme

Organized by the Society for Musicology in Ireland
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SMA

PUBLIC MUSICOLOGY

International Symposium

The Kevin Barry Recital Room
National Concert Hall, Dublin
26 April 2017
08.30–19.15

Symposium Chair

Dr Lorraine Byrne Bodley
President of the Society for Musicology in Ireland

Symposium Coordinator

Dr Barbara Strahan

Keynote Speaker

Professor Christopher H. Gibbs
Bard College, New York

This international one-day symposium on Public Musicology, organized by the [Society for Musicology in Ireland](#), is in accordance with the aims of that society: to nurture and highlight the role of music in education and broader society on a national and international platform. The aim of this symposium is to ask how musicology relates to the ‘public voice’, the voice of culture at large. At a time when the government is calling for a new level of connectedness between higher education and wider society, academics are under increasing pressure to address this issue of civic engagement. Additionally, as many of our doctoral graduates do not follow an academic career path, there is an urgent need to offer alternative pathways to graduate students forging a career beyond the academy.

Our eleven guest speakers will explore a diverse range of themes: careers in and beyond musicology, community-based projects, curating concerts and issues of programming, musicology in journalism, musicology and civic engagement, music theory, musicological entrepreneurship, public musicology in Ireland, public musicology projects, and musicology and the media. This symposium aims to bring together the published scholar but also the journalist, the writer of programme notes, the teacher, the radio broadcaster and any others in a position to affect the wider discourse on music. The primary objective of the symposium is to raise awareness of how music scholars, educators, music journalists and industry professionals engage with the public at large.

Symposium Programme

08.30–09.15	<p>REGISTRATION 1st Floor Foyer National Concert Hall</p>
09.15–09.40	<p>Welcome Address The Kevin Barry Recital Room (KBRR) Dr Lorraine Byrne Bodley MRIA President of the Society for Musicology in Ireland Senior Lecturer in Music, Maynooth University</p>
<p>SESSION 1 Keynote Session 09.45–11.15 KBRR Chair: Dr Lorraine Byrne Bodley MRIA President of the Society for Musicology in Ireland</p>	
09.45–10.30	<p>Keynote Address Professor Christopher H. Gibbs James H. Ottaway Professor of Music, Bard College Co-Artistic Director, Bard Music Festival ‘Curating Concerts: Programming Past, Present, and Future’</p>
10.30–11.15	<p>Professor Harry White MRIA Chair of Music and Professor of Historical Musicology, University College Dublin “After the narcissists' jamboree”: Public Musicology in Ireland’</p>
<p>Refreshments 1st Floor Foyer KBRR 11.15–11.45</p>	
<p>SESSION 2 Society for Music Analysis 11.45–13.15 KBRR Chair: Professor Harry White, University College Dublin</p>	
11.45–12.30	<p>Professor Julian Horton President of the Society for Music Analysis Professor of Music, Durham University ‘Against Relativism: Music Theory and the Value of Classical Music’</p>
12.30–13.15	<p>Dr Anne M. Hyland Lecturer in Music Analysis, University of Manchester ‘In Defence of Specialist Knowledge: Promoting a Bi-Directional Relationship between Music Theory and Society’</p>
<p>LUNCH Local Venues 13.15–14.30</p>	

SESSION 3 14.30–16.00 KBRR Chair: Professor Julian Horton, Durham University	
14.30–15.15	Dr J. Griffith Rollefson Lecturer in Popular Music Studies, University College Cork ‘Community Engaged Musicology: The Hip Hop as Postcolonial Studies Initiative from California to Cork’
15.15–16.00	Dr Stephen Graham Lecturer in Music, Goldsmiths, University of London ‘The (Dis)Honour of Non-Existence? Anxieties of Access and Impact in Twenty-First Century Musicology’
Refreshments 1 st Floor Foyer KBRR 16.00–16.30	
Round Table Session 16.30–18.00 KBRR Chair: Dr Aidan Thomson, Queen’s University Belfast	
16.30–16.50	Dr Aidan Thomson Lecturer in Music, Queen’s University Belfast ‘Bax’s <i>In Memoriam</i> for Pearse: Publicizing a Musical Commemoration of the Easter Rising in 2016’
16.50–17.05	Dr Alexandra Buckle Lecturer in Music, St Hilda’s College, Oxford University ‘(Re-)Burying Britain’s Most Notorious King’
17.05–17.20	Dr Melanie L. Marshall Lecturer in Music, University College Cork ‘Musicology Engaging the Media’
17.20–17.35	Dr Deirdre Ní Chonghaile NUI Fellow in Irish/Celtic Studies, Moore Institute, NUI Galway ‘Amhráin Árann – Aran Songs: History, Repatriation, Empowerment and the Digital Frontier’
17.35–18.00	Q&A
18.00–18.10	Concluding Address
Wine Reception 1 st Floor Foyer KBRR 18.15–19.15	

ABSTRACTS

SESSION 1 | Keynote

KBRR | 09.45–11.15

Professor Christopher H. Gibbs, Keynote and Professor Harry White

Keynote Address

CHRISTOPHER H. GIBBS (James H. Ottaway Professor of Music, Bard College | Co-Artistic Director, Bard Music Festival)

Curating Concerts: Programming Past, Present, and Future

In this keynote address I will explore the programming of concerts from the early 19th century to the present day and offer some concluding thoughts about the future. My first focus will be on musical life in Vienna from the time of Beethoven and Schubert through Brahms, Mahler, and the Second Viennese School, the period that saw the gradual evolution of a museum of musical masterpieces. While concerts around 1800 were largely potpourri events presented mixed genres of pieces by living composers, a century later the typical program offered a much more limited selection of great works by dead masters. As a case study I will examine the lone public concert Schubert presented on 26 March 1828 (the first anniversary of Beethoven's death), comparing it with other events in Vienna at the time.

In the second part I will consider present-day concert life in Europe and America, the kind of programming typically offered by leading institutions and festivals, the challenges posed by the shrinking number of pieces being performed, by the dominance of star performers, and by the serious decline of patronage. I will suggest opportunities for more imaginative and thematic programming. I will close by discussing the much lamented "Death of Classical Music," obituaries that seem to me to be premature and often historically unnuanced.

I will relate these three periods to experiences I have had "curating" concerts and festivals, from choosing repertory, to issues of publicity, promotion, and production, challenges in finding funding and patronage, and the urgent need for accessible scholarship in program book essays, notes, preconcert lectures and panels. I will make the hopeful suggestion that public musicology need not mean dumbing down scholarship but rather chances to smarten up concert life today and in the future.

HARRY WHITE MRIA (University College Dublin)

"After the narcissists' jamboree": Public Musicology in Ireland

On 29 November 2001, the *London Review of Books* published a short letter from Richard Taruskin which read as follows: 'I am sorry to have to tell you that I have sent my Shostakovich review to another periodical for publication. After the narcissists' jamboree you published on 4 October, I couldn't bear to have my byline in the LRB'. Taruskin was referring to a 'round table' which appeared in the aftermath of 9/11, in the course of which Mary Beard (among much else) suggested that many people believed 'America had it coming'. Several readers cancelled their

subscriptions to the journal as a result, and the storm of protest from the United States was especially indignant and severe. Taruskin's withdrawal (for once) seemed tame, almost timid, by comparison with the chorus of indictments which crowded the correspondence pages of the journal for weeks afterwards. But it was widely noticed nevertheless, not least among the international community of musicologists, because it was so pithy, singular and unexpected. American musicology and public protest had suddenly (if briefly) joined hands.

In the light of this striking conjunction, I would like to examine some potential meanings of the term 'public musicology' in Ireland. To this end, I will contrast a long and often tendentious history of journalistic commentary (including – for the first time – some consideration of journalistic responses to my own work) with a corresponding dearth of informed criticism beyond the pale of academic discourse since the inception of musicology as a formal discipline in this country. I will engage with 'public musicology' as an understated but palpable phenomenon elsewhere (notably in Britain and the United States) and distinguish between publicly accessible debates *about* the nature of musicology and musicology as a mode of critical discourse which seeks to evaluate the social and cultural meaning of music beyond the domain of professional (scholarly) literature. Finally, I will argue that the potential for public musicology in Ireland as a broadly based engagement with music across history (including Irish history) is likely to remain underdeveloped as long as the Irish educational establishment persists in its radical anti-intellectualism in relation to music itself.

SESSION 2 | SMA

KBRR | 11.45–13.15

Professor Julian Horton and Dr Anne M. Hyland

JULIAN HORTON (Durham University), President of the Society for Music Analysis

Against Relativism: Music Theory and the Value of Classical Music

Writing in 2002, Julian Johnson diagnosed what he called classical music's 'legitimation crisis'; that is, its struggle to maintain legitimacy in the face of cultural relativism and the unfettered free market. Fifteen years later, there is urgent need to revisit Johnson's argument. The pressures of commercial viability, accountability to central government and fiscal austerity on the one hand, and the market-led relativisation of musical taste on the other have pushed mainstream classical music to the margins of Western culture, devalued its status as a form of knowledge and threatened its position in university curricula.

Against such duress, this paper explores arguments for the cultural and political necessity of classical music, its value as an object of pure research and its place in the academy. Taking the first movement of Tchaikovsky's Piano Concerto No. 1 as an analytical case study, I argue that music theory has a vital role to play in this defence. As the most ancient form of musical scholarship, theory has a genealogy, through which we can retrieve unfashionable but perhaps invaluable modes of musical thought. And as the basis of any specialised engagement with music, theory sustains a kind of discourse, which holds the line against musicology's collapse into generalised cultural commentary.

ANNE M. HYLAND (University of Manchester)

In Defence of Specialist Knowledge: Promoting a Bi-Directional Relationship between Music Theory and Society

In his seminal text of 2012, Stefan Collini identified a peculiar paradox surrounding the modern university: on the one hand, there has been an unprecedented recent expansion of the size and number of universities globally, and on the other this has been accompanied by a crippling fear surrounding the precarious future of their traditional values of open-ended enquiry and explorative research. As a consequence, the role of scholarship and the estimation of its relevance and worth have come under renewed scrutiny, with a certain scepticism surrounding those disciplines that do not directly address society. Under such conditions, the place of specialist knowledge, such as that found in music theory and analysis, requires fresh consideration.

This paper proposes a bi-directional relationship between musical scholarship and society: in order for scholarship to engage a public audience, it must proceed from an initial position of autonomy and genuine curiosity, the conditions for which must be provided by that society. It argues that without such a foundation, scholarship risks being reduced to serving the concerns of society, rather than reflecting critically on them in the pursuit of a more refined, multifarious understanding of the object of study and of the self. With reference to my current work on the string quartet in Vienna during Schubert's and Beethoven's lifetimes, I demonstrate the necessity of specialist knowledge to the production of new research and to its communication, both within the academy and outside of it to a wider audience. Thus, I make the case for the continued role of such knowledge within the modern university, and attempt to restore scholarship's critical position within society.

SESSION 3

KBRR | 14.30–16.00

Dr J. Griffith Rollefson and Dr Stephen Graham

J. GRIFFITH ROLLEFSON (University College Cork)

Community Engaged Musicology: The Hip Hop as Postcolonial Studies Initiative from California to Cork

In January 2013 I launched “Hip Hop As Postcolonial Studies in the Bay Area” under the auspices of the UC Chancellor's Public Scholars initiative at the University of California, Berkeley. The “community engaged scholarship” initiative brought my Berkeley undergrads into inner-city community centers on a weekly basis, teaching U.S. history and postcolonial studies to secondary students through hip hop listening, analysis, and performance sessions. With a dedicated postgraduate assistant, workable institutional backing, and a flexible assessment and reward structure for students on both ends, the project ultimately proved successful, sustainable, and transformative – especially for my own research.

In this talk I propose a model for a public musicology that shifts our attention away from “outputs” and “impact” and towards a recognition that “input” from our publics inevitably results in the most enriched and enriching research. I suggest that a true *Öffentlichkeit* in musicological research happens through a dialectical and dialogical relation between our research and the public sphere.

This, I suggest, should be the aim of public musicology; not just a one-way musicology of open lectures and newspaper concert reviews, but a “community engaged musicology” attuned equally to dissemination *and consultation*. I elaborate this argument with examples from my research in both California and Cork, detailing the types of epiphanies and interventions that this open (and vulnerable) model has facilitated. Further, I underscore how this model is not limited to ethnomusicological methods or popular musicological subjects – indeed, all of the musics we study are produced in part by their publics, a hermeneutical point that should key our focus on the all important question: “so what?”

STEPHEN GRAHAM (Goldsmiths, University of London)

The (Dis)Honour of Non-Existence? Anxieties of Access and Impact in Twenty-First Century Musicology

Musicology as an academic discipline has always been caught in something of a double bind. Pushed and pulled in seemingly opposite directions, from music’s broad public to musicology’s specialist scholars, and back again, the rooting disparities of the discipline have not always made for the best bedfellows. This distance or contrast between research object and research practice runs through many humanities disciplines, of course, but it’s especially pronounced in the case of musicology, which can sometimes feel like a very small response to a very big topic.

In recent years the relationship between academic specialisation and musical popularity has been reconfigured in various interesting ways. The internet has both broken down and reinforced walls between scholars and their publics. The pressure for one’s work to be made both accessible to and relevant for everyday musical audiences in this context of hot takes, speedy cultural conversation and social media flare-ups is intense. The neoliberal culture of assessment that imposes metrics on research to measure its ‘impact’ and in this way supposedly to enlarge its constituencies is just one way that this pressure is felt by the scholar. But this is merely one local example of a pervasive cultural burden to live the entrepreneurial life.

This paper considers these musicological and cultural changes within the context of my own experiences in a UK university sector currently reeling from cuts to funding and the ramping up of the excellence framework agenda. The changes I’ve been discussing have presented both opportunities and constraints for my work. I’ll tease this out by discussing three distinct projects I’ve been involved with: a musicology podcast; a potential impact case study research group; and a journal special issue that sought to reconcile academic rigour with critical imperatives.

Round Table Session

KBRR | 16.30–18.00

Dr Aidan Thomson, Dr Alexandra Buckle, Dr Melanie L. Marshall, Dr Deirdre Ní Chonghaile

AIDAN THOMSON (Chair) (Queen’s University Belfast)

Bax’s *In Memoriam* for Pearse: Publicizing a Musical Commemoration of the Easter Rising in 2016

Arnold Bax's orchestral piece, *In Memoriam*, was composed in the summer of 1916 as a memorial for Pádraig Pearse, who was executed on 3 May 1916 for his central role in the Easter Rising as the Director of Military Operations of the Irish Volunteers.

The work went unperformed during the composer's lifetime, and the autograph manuscript of its full score was lost until the early 1990s. Since its rediscovery, the work has been performed in the UK, including at the BBC Proms, but it received its Irish premiere only in February 2016. Immediately prior to that performance, I presented a one-hour radio documentary on Bax, *In Memoriam*, and the composer's relationship with Pearse and other Irish nationalists of the period, as part of RTÉ lyric fm's 'The Lyric Feature' series. This paper provides an account of the making of that programme, and the challenges that faced me, as a professional musicologist, in presenting the story of Bax's work to an audience beyond the academy.

ALEXANDRA BUCKLE (St Hilda's College, Oxford University)

(Re-)Burying Britain's Most Notorious King

In this paper, I will discuss my role as the Music Consultant and member of the Liturgy Committee for the Reburial of King Richard III (March 2015 at Leicester Cathedral). My involvement stemmed from my research into the only known source of medieval reburial in Europe, a source that tells us exactly how to rebury a medieval king – from the prayers said to music used. I will begin by discussing the issues I faced when adapting my transcription and reconstruction of the medieval source, a catholic liturgy from the fifteenth century, to something that could be used in the present-day Church of England. I will discuss the reality of working in the public sphere, in a national context, and how I witnessed my painstaking research being changed, pruned and edited. I will show how, as researchers, we have to learn the art of compromise when working in such contexts. I will also outline the challenges we faced as a team when dealing with national expectation. Finally, I will discuss the extraordinary week of media interest I had – with calls from midnight to early in the morning: many musicologists, nurtured in the university, are not trained to respond to such pleas. Music has the sound-bite quality that all journalists want to add to their story, but are we, as musicologists, properly equipped to deal with civic engagement?

MELANIE MARSHALL (University College Cork)

Musicology Engaging the Media

In 2015, I contributed an article on purity, whiteness and women's early music singing in twentieth-century Britain to a special issue of *Women and Music: A Journal of Gender and Culture*. I argued that the discourse of purity around early music is highly problematic in part because of its conceptual relationship to ideas of whiteness, gender and sexuality. My article and a related talk I gave encouraged a critic to reconsider her own practice, and she interviewed me for a full-page article in the *New York Times* with a hardcopy circulation of 1 million. This was not my first professional interaction with media, but it was the most high profile, and I've learned a lot from it. In my round-table contribution, I will share (with permission) some of the strategies used to publicise the conference and journal issue; I will discuss what I have learned about being interviewed in a professional context, and how I am developing my own media engagement.

DEIRDRE NÍ CHONGHAILE (Moore Institute, NUI Galway)

Amhráin Árann – Aran Songs: History, Repatriation, Empowerment and the Digital Frontier

This paper charts the motives and methods behind the on-going community-based bilingual music publication project *Amhráin Árann – Aran Songs* to consider how and why it constitutes public musicology. Since its inception in 2000, the project has occupied a wide variety of public spaces including lectures, presentations, radio and television broadcasting, album production, academic literature, film and opera productions, church services and live performance. Since 2012, it has maintained a social media presence on Blogger, Facebook, Twitter and SoundCloud. Throughout, the methodology developed in response to the demands of a performance-oriented milieu in which oral utterances maintain a currency that acknowledges and values its pre-literate heritage. The rise of digital literacy presents this project and the practice it documents with another frontier zone, one that inspires – as does literacy – a spectrum of behaviours from swift retreat to full embrace. The hope of history is that the song practice of Aran will be served well by *Amhráin Árann – Aran Songs* but success rests partly on the dream of a democratic digital space in which access is easy, guaranteed and affordable. Navigating the multiple media options used by current generations represents a not-so-new challenge and we imagine that no difficulty is insurmountable.

BIOGRAPHIES



DR LORRAINE BYRNE BODLEY

[Lorraine Byrne Bodley](#) is Senior Lecturer in Musicology and Director of Research and International Studies at Maynooth University. She has published 13 books including: *Goethe and Zelter: Musical Dialogues* (2009); *The Unknown Schubert* (2007) and *Schubert's Goethe Settings* (2003). Recent publications include *Schubert's Late Music: History, Theory, Style* (Cambridge University Press, 2016); *Rethinking Schubert* (Oxford University Press, 2016), both co-edited with Julian Horton, and a special Schubert edition of *Nineteenth Century Music Review* published by Cambridge and co-edited with James Sobaskie. She is currently writing a new biography of Schubert commissioned by Yale University Press. Recent awards include a DMUS in Musicology, a higher doctorate on published work (NUI, 2012); two DAAD Senior Academic Awards (2010 and 2014) and a Gerda-Henkel Foundation Scholarship (2014). In 2015 she was elected President of the Society for Musicology in Ireland and Member of The Royal Irish Academy.



PROFESSOR CHRISTOPHER H. GIBBS

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College, Co-Artistic Director of the Bard Music Festival, and Executive Editor of *The Musical Quarterly*. He has also taught at Columbia University, Haverford College, and the University at Buffalo.

Gibbs edited *The Cambridge Companion to Schubert* (Cambridge University Press, 1997), and is the author of *The Life of Schubert* (Cambridge University Press, 2000), which has been translated into five languages.

He is co-editor, with Dana Gooley, of *Franz Liszt and His World* (Princeton University Press, 2006) and, with Morten Solvik, of *Franz Schubert and His World* (Princeton University Press, 2014). He co-authored, with Richard Taruskin, *The Oxford History of Western Music, College Edition* (Oxford University Press, 2013).

Gibbs is a recipient of the ASCAP-Deems Taylor Award and was a fellow of the American Council of Learned Societies in 1999-2000. He has written for many scholarly and general interest publications, including *19th-Century Music*, *Schubert durch die Brille*, *Current Musicology*, *The Opera Quarterly*, *Journal of the Arnold Schoenberg Institute*, and *The Chronicle of Higher*

Education. He has contributed to numerous anthologies and reference works, including the revised edition of the *New Grove Dictionary of Music and Musicians*.

As a program annotator and lecturer, Gibbs works with many of the country's leading musical institutions. He was the musicological director for the final three years of the acclaimed Schubertiade at the 92nd Street Y in New York City and served as musicological adviser for the bicentennial Schubert Festival at Carnegie Hall. For the past sixteen seasons, he has written the program notes for the Philadelphia Orchestra. He gives frequent pre-concert lectures for that orchestra, as well as for the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, Carnegie Hall, New York City Opera, Metropolitan Museum of Art, "Great Performers" at Lincoln Center, Music@Menlo, and other organizations.



PROFESSOR HARRY WHITE

[Harry White](#) is Professor of Historical Musicology at University College Dublin, where he has held the Chair of Music since 1993. He served as inaugural President of the Society for Musicology in Ireland from 2003 until 2006, and was awarded the Society's Harrison medal in 2014. He is a Fellow of the Royal Irish Academy of Music (2007) and was elected to the Royal Irish Academy in 2006 and to the Academy of Europe in 2015. His principal research interests are the cultural history of music in Ireland, the relationship between political and religious servitude and the European musical imagination, 1700–1750 and the history of Anglo-American musicology since 1945.



PROFESSOR JULIAN HORTON

Julian Horton is Professor of Music at Durham University, President of the Society for Music Analysis and a Council Member of the Royal Musical Association. He was educated at Trinity College, Cambridge, and has also taught at University College Dublin and King's College London. He is author of *Bruckner's Symphonies* (Cambridge 2004), editor of *The Cambridge Companion to the Symphony* (Cambridge 2013) and co-editor with Lorraine Byrne Bodley of *Schubert's Late Style* (Cambridge 2016) and *Rethinking Schubert* (Oxford 2016).



DR ANNE M. HYLAND

Anne M. Hyland is Lecturer in Music Analysis and Undergraduate Admissions' Tutor for Music at the University of Manchester, having previously studied at the University of Cambridge. She has published widely on Schubert's instrumental music from a range of analytical and philosophical perspectives in peer-reviewed journals including *Music Analysis* (2009) and *Music Theory Spectrum* (2016), and has contributed to numerous edited volumes such as [*Rethinking Schubert*](#) (Oxford University Press, 2016); [*Schubert's Late Music: History, Theory, Style*](#) (Cambridge University Press, 2016), and [*The String Quartet: From the Private to the Public Sphere*](#) (Turnhout: Brepols, 2016). Her monograph on Schubert's Chamber Music for Strings is forthcoming in Cambridge University Press's [*Music in Context Series*](#). Anne is a recent recipient of a BA/Leverhulme Trust research grant for a new project investigating the Viennese string quartet between 1818 and 1830. She is Critical Forum Editor for [*_Music Analysis_*](#).



DR J. GRIFFITH ROLLEFSON

[J. Griffith Rollefson](#) is Lecturer in Popular Music Studies at University College Cork. He has served on the faculties of music at the University of Cambridge and UC Berkeley, where he served as [UC Chancellor's Public Scholar](#). He has published his research in a wide variety of journals and edited collections and given talks at the [Cambridge Festival of Ideas](#), Prince's Teaching Institute, and Alex Ross's The Rest is Noise Festival. His research has been supported by the DAAD, British Academy, Mellon Foundation, and others and his book, *Flip the Script: European Hip Hop and the Politics of Postcoloniality*, is forthcoming from the University of Chicago Press (October 2017).



DR STEPHEN GRAHAM

[Stephen](#) is a Lecturer in Music at Goldsmiths, University of London.

Stephen's book *Sounds of the Underground* was published by University of Michigan Press in May 2016. Stephen recently completed a chapter on Popular Modernism for Routledge. His article on X Factor and reality television appeared in the January 2017 issue of *Popular Music*, and a piece on form in Justin Timberlake was published in *American Music* in 2015.

Stephen co-hosts the podcast, [Talking Musicology](#) with Liam Cagney.



DR AIDAN THOMSON

Aidan Thomson is Lecturer in Music at Queen's University Belfast. He is co-editor of *The Cambridge Companion to Vaughan Williams* (2013), and has published articles and book chapters in *19th-Century Music*, *Journal of the Royal Musical Association*, *Musical Quarterly*, *Elgar Studies*, *Edward Elgar and His World*, among others. He is currently Reviews Editor of the *Journal of the Society for Musicology in Ireland*, sits on the Council of the Society for Musicology in Ireland, and is a Research Associate of the Research Foundation for Music in Ireland.



DR ALEXANDRA BUCKLE

Dr Alexandra Buckle is Lecturer in Music at St Hilda's College, Oxford. She works on late medieval English music, with a special focus on institutions, iconography and patrons. Alexandra has published widely on fifteenth and sixteenth-century English music and articles can be found in *Early Music*; *Plainsong and Medieval Music*; *Journal of Liturgical Studies* and *BBC History Magazine*. Alexandra was on the committee for the reinterment of King Richard III at Leicester Cathedral in March 2015 and her research guided the ceremony. Alexandra enjoys speaking about her research in more popular outlets; on the radio and has twice acted as a music consultant for English Heritage.



DR MELANIE L. MARSHALL

[Dr Melanie L. Marshall](#) lectures in music at UCC, and specializes in gender, sexuality, & eroticism in music, & music of early modern Italy. She secured research funding from the European Union (Marie Curie fellowship), the AHRB, and the Wingate Foundation, among others. She is co-editor of and contributing author to volumes on [Sexualities, Textualities, Art & Music in Early Modern Italy](#), and [Lady Gaga](#). A co-edited volume on *Beyoncé* is under advance contract. Her most recent sole-authored article is ‘*Voce bianca: Purity and Whiteness in British Early Music Vocal Performance*,’ *Women and Music: A Journal of Gender and Culture* (2015). Melanie’s public musicology activities include radio and print media interviews; engaging amateur musicians in research; writing programme notes; working with early music festivals; and public talks for general audiences. Melanie blogs at <http://www.melaniemarshall.com>. Melanie is currently writing a monograph on gender and politics in strophic song of 16th-century Italy.



DR DEIRDRE NÍ CHONGHAILE

Deirdre Ní Chonghaile is NUI Fellow in Irish/Celtic Studies at the Moore Institute in NUI Galway. Previously, she was NEH Keough Fellow at the University of Notre Dame, Alan Lomax Fellow in the Library of Congress, and IRC Fellow at NUI Galway, where she also worked more recently with the Digital Cultures Initiative. She is currently preparing a book on music-collecting in Ireland and researching a recently uncovered collection of sean-nós song manuscripts created in Pennsylvania, the Rev. Daniel J. Murphy Collection, which constitutes the largest extant manuscript collection of Irish song ever to have been created by independent collectors. Further details on Deirdre’s research can be found at [Aran songs blog](#).

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Dr Ruth Stanley, Honorary Membership Secretary
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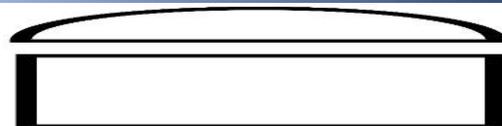


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