

Amplify Research

Research News from the Royal Irish Academy of Music

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by Martina Rosaria
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IncluMusic

IncluMusic is a project in partnership with Erasmus, AEC and selected European universities. The purpose of the project is to create a new course supporting aspects of third-level music education for students experiencing additional and diverse educational needs.

This September, in-person meetings with representatives from all partners took place in Brussels, as the project moved from the research stage to the formation of a curriculum with distinctive CPD pathways for teachers and admin staff.

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To ensure effectiveness and relevance, an international focus group convened at the University of Leuven, refining curriculum principles for diverse contexts. Notably, a workshop immersed attendees in the experiences of students with special needs, highlighting the importance of understanding and addressing their challenges.



The participation of the RIAM's Kim Fallen-Bailey and Jessica Harris in the conference's keynote speech and round-table investigation made a profound impact, forging international connections. IncluMusic's focus on educating teachers and staff to support neurodiverse students continues with course testing and dissemination planned for 2024-2025.



Conference News

The 11th Annual Conference of the SMEI will take place on 3-4 November in Trinity College Dublin and the Royal Irish Academy of Music. The conference theme is: 'Music Education in Times of Change: Challenges & Opportunities'. This two-day event will feature research papers, symposia, posters, workshops and performances from Irish and international music educators, practitioners, researchers and experts. The keynote speakers are Prof. Andrea Creech, McGill University, Canada and Prof. Ian Robertson, Trinity College Dublin.



DMusPerf News

Recent conference papers given by former and current DMusPerf students:

Matthew Mazanek, 'Exercising One's Fantasies: Nineteenth-Century Improvisation, Pleasure and Social Control' at the international conference 'Music and Pleasure before the Law', University College Dublin, 28-29 June 2023

Matthew Mazanek, 'Adapting Schema Analysis for Instrumental Pedagogy: A Preliminary Study in 19th-Century Guitar Preludes', at the 'Doctors in Performance' festival conference of music performance and artistic research, Royal Academy of Music, London, 30 August-1 September 2023



Latest DMusPerf graduates: Billy O'Brien, Molly Adams-Toomey & Didzis Kalniņš, pictured at graduation with Prof Denise Neary

'DOCTORS IN PERFORMANCE' FESTIVAL CONFERENCE



Billy O'Brien, 'Connecting abstract values to artistic choices: scholarship and performance in Ravel's *Miroirs*' at the 'Doctors in Performance' festival conference of music performance and artistic research, Royal Academy of Music, London, 30 August-1 September 2023

Didzis Kalniņš, 'The Sostenuito Pedal: Perspectives on an Artistic Realisation of a Device', at the 'Doctors in Performance' festival conference of music performance and artistic research, Royal Academy of Music, London, 30 August-1 September 2023

Róisín O'Grady, 'The musical lives of three Irish female composers: Annie Patterson (1868-1934), Ina Boyle (1889-1967), Joan Trimble (1915-2000)' at Kilkenny Liberal Studies, St Kieran's College, Kilkenny, 19 September 2023

Staff News

RIAM String Faculty member, **Ailbhe McDonagh** featured in the May edition of *The Strad* magazine. Ailbhe and Katie Tertell have created a free teaching resource for cellists on the Popper Études. [Read more](#).

CMC's *Amplify* podcast episode 91, marking Seóirse Bodley's 90th birthday, featured RIAM's **Dr Sylvia O'Brien** talking about her collaboration with the composer. Listen [here](#).

Composer **Jonathan Nangle's** new EP, *Surface Patterns* was released in September. *Surface Patterns* is an EP of the solo piano piece 'Surface Patterns' and the Irish language song cycle 'Snáth' for soprano and piano, performed by RIAM students **Abigail LaDuke** and **Ella Nagy**. Available on [Bandcamp](#).

In November, **Dr Lynsey Callaghan** and **Dr Jennifer McCay** will present at the '[Connection, Collaboration & Co-Creation: Ways Forward for Higher Music Education](#)' conference in Norway. Their paper is entitled: 'Transforming research in a conservatoire through co-facilitated seminars and community-building'. Lynsey is also giving a paper on 'An interdisciplinary approach to exploring social change within a conservatoire curriculum' at the same conference.

In the footsteps of Mel Bonis ...

Martina Rosaria O'Connell

As the 2023 recipient of the [Liam Swords Bursary](#), I was given the opportunity to spend the summer as a research resident at the Centre Culturel Irlandais (CCI) in Paris, France. My MMusPerf thesis on the Parisian composer Mel (Melanie) Bonis, specifically her 'Sonate pour violon et piano', creates the first analysis and transcription of the work for my principal instrument, the flute.



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My time in Paris was spent creating a healthy balance of desk work (overlooking the idyllic courtyard of the CCI), practicing in the beautiful acoustics of the centre's St Patrick's chapel, and an in-depth exploration into all aspects of Parisian culture.

The research was given a new lease of life by following the footsteps of Bonis, which are carefully documented in the only published biography, *Mel Bonis Femme et Compositeur 1858-1937*, written by the composer's great granddaughter, Christine Géliot. This journey began with Bonis's first home at number 24 on Rue Rambuteau, which is around the corner from the infamous Centre Pompidou museum.



Bonis spent the majority of her childhood and adolescence at 18 Rue Montmartre, the same street as Saint Eustache Cathedral, the home of one of the most prestigious organs in France.

I visited the venue of the 1919 premiere of her 'Sonate pour violon et piano' at Salle Gaveau in the 8th Arrondissement of the city. Bonis's life path even brought me to the northern outskirts of Paris a town called Sarcelles, where she married and spent a lot of her adult life up until her death in 1937.

Discovering her grave in Montmartre cemetery was a very sentimental experience in itself, her tombstone marked as 'Madame Albert Domange nee Mel Bonis', highlights the lack of identity she had throughout her personal and professional life.





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This residency in Paris allowed me the opportunity to meet in person Mel Bonis's great granddaughter, Christine Geliot, a lady whose generous spirit was as present in person as it was in our email correspondence. She kindly invited me to her home and allowed me access to all the musical and historical archives. Viewing handwritten manuscripts and asking endless questions which were answered with a personal insight of knowledge passed down through generations.

In the wise words of John Keats "Nothing ever becomes real till it's experienced" and this could not be more true when it comes to the opportunity to carry out my research in the birthplace of Melanie Bonis and French Romanticism.

Thank you to second year MMusPerf student Martina Rosaria O'Connell for this account of her research trip to Paris.

If you would like your research project to feature in the next Amplify Research, please get in touch.

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