

Programme for the 2021 Annual Conference of the Musicological Society of Australia and the 20th Symposium on Indigenous Music and Dance.
UNSW, in association with the Indigenous Knowledge Institute of The University of Melbourne

Papers in Columns A–D are accessible as breakout rooms in the following Zoom link: <https://unsw.zoom.us/j/83096083314?pwd=RXJtNnVKbW5UWmVvSm13YWtjSXdtUT09>
Separate Zoom links are used for the 20th Symposium on Indigenous Music and Dance, and shown in the sessions, below.

9 December

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| 9 | Welcome to Country: Aunty Lola Ryan | | | | |
| 9.30 | Session 1 | | | | 20th Symposium on Indigenous Music and Dance |
| | Room A: Opera Chair: Michael Halliwell | Room B: Performance Chair: Simon Perry | Room C: Early Music Chair: Denis Collins | D: Free discussion | (Please note the specific links required to access this stream.) |
| | <ul style="list-style-type: none">Michael Ewans: ‘The ending of Zemlin-sky’s <i>Eine Florentinische Tragödie</i>’Lawrence Mays: ‘Figaro wedded to Neapolitan expectation: Lorenzi and Piccinni’s <i>La serva onorata</i>’Izaak Wesson: ‘Presenting the Past in John Adams and Peter Sellars’s <i>El Niño</i>: Gendered, racial, and spiritual medievalisms in the scoring and staging of a contemporary opera-oratorio’John Gabriel: ‘Pirates, Petroleum, and Prelapsarian Fantasy: The South Pacific in the Musical Imaginary of Weimar Republic Germany’ | <ul style="list-style-type: none">Timothy Clarkson: ‘Mapping Orbiting Harmonies and Traces of Performer Agency’Maurice Windleburn: ‘Something/Nothing, Sound/Silence, Garcia/Cage’Alistair Macaulay: ‘Do we know what an improvising body can do? Deleuze, Spinoza and Improvisational Space’Paul Tanner: ‘The ‘Marimba-Vibe’ double keyboard: developing a nascent solo percussion idiom’ | <ul style="list-style-type: none">John Griffiths: ‘Turning the tables – a reassessment of the role and meaning of tablature’Rebekah Woodward: “‘Paris shone when the light of the Chanter burned bright”: Representations of grief in the monophonic and polyphonic conductus repertories’Kelsey Lussier and Oscar Smith: ‘Improvisation in Notre Dame Polyphony: Exploring the Intersections of Cognition and Musical Formulae’Inna Kabrovski: ‘Baroque ornamentation as a cultural phenomenon in the Italian Concerto of Bach’ | | <p>10.30–11: Introduction to the Symposium Chair: Aaron Corn https://unimelb.zoom.us/j/84139609698?pwd=Y2JFT3Z5T0xjR3JVSnFaM3F4Z3F6dz09</p> <ul style="list-style-type: none">Djirri Djirri Aboriginal Women’s Dance, Welcome to Country: 20th Symposium on Indigenous Music and Dance <p>11.00–1.30: Performance and Spirituality Chair: Samuel Curkpatrick https://unimelb.zoom.us/j/84139609698?pwd=Y2JFT3Z5T0xjR3JVSnFaM3F4Z3F6dz09</p> <ul style="list-style-type: none">11.15: Brian Garawirrtja, Renelle Gondarra, Marcia Langton, Anthea Skinner and Aaron Corn: ‘Lungutja: Songs of Yolŋu trade with foreigners’ |
| | Break | | | | |
| 12 | Session 2 | | | | |
| | A: Operatic Concealments Chair: John Gabriel | B: Performance Chair: Timothy Clarkson | C: New Directions in Research on the Golden Age of Counterpoint c.1450–c.1550 Chair: Rebekah Woodward | Room D: Free discussion | |
| | <ul style="list-style-type: none">Michael Halliwell: ‘Barry Kosky and Wagner’s <i>Die Meistersinger von Nürnberg</i>’ | <ul style="list-style-type: none">Paul Tunzi and Elly Langford: ‘Collaborating Through The Craft: An Analysis of the c.1770 Simpson Square Piano’s Restoration to a Playing State’ | <ul style="list-style-type: none">Tim Daly: ‘Secret Counterpoint: The Historical Implications of Duet Style’ | | <ul style="list-style-type: none">12.00: Daniel Wilfred, David Wilfred, Peter Knight, Aviva Endean, Sunny Kim and Samuel Curkpatrick, Raki (String): ‘The character of collaboration’ |

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| | <ul style="list-style-type: none">• Laura Biemmi: ‘<i>Die neue Hosenrolle: Reconceptualising the Trouser Roles of Richard Strauss</i>’• Sarah Collins: ‘The Stone Guest: Don Juan and the Mechanical Nature of Opera’ | <ul style="list-style-type: none">• Nikki Demandolx: ‘Performance Health and Wellbeing for the Collegiate Saxophonist’ – | <ul style="list-style-type: none">• Jason Stoessel: ‘Inventing double canon at imperfect intervals: The Kyrie II and Sanctus of Jean Ockeghem’s Missa Prolationum’• Denis Collins: ‘Some disturbance to the ear when the voices enter’: A newly identified compositional technique in motets by Zarlino and Willaert’ – | – | <ul style="list-style-type: none">• 12.45: Wanta Patrick, Brian Garawirrtja, Peter Williams and Jesse Hodgetts: ‘Cooking the kangaroo: Wisdom and connection’ |
| 1.30 | Lunch [National Committee Meeting] | | | | |
| 2.30 | Session 3 | | | | (Symposium continues...) |
| | A: Nature and Place Chair: TBC | B: 20th-Century music Chair: Natalie Williams | C: Music and... Chair: TBC | D: Varieties of Imagination, Creativity and Wellbeing in Australia Roundtable Chair: Peter Otto | Listening to the ancestors: How Indigenous traditions of song and dance can inform our responses to current ecological challenges Chair: Allan Marett https://unimelb.zoom.us/j/81183966066?pwd=cG11SUtxZTV3SmF3YkY1dU9tb-FYzdz09 Password: 707451 |
| | <ul style="list-style-type: none">• Hollis Taylor: ‘Messiaen in Australia: The Birdsong Transcriptions’• Tim Booth: ‘Against a Phonographic Acoustemology of the Soundscape Concept: Nature Conservation and Auditory Culture in a New Zealand Ecosanctuary’• Meri Haami: ‘He Whiringa Muka: The Whanganui River, Rānana Marae and Waiata’• Andrew Alter: ‘Ongoing Stories of Spatial Staging in the Studio: Echoes, Auto-tune and Popular Music in the Himalaya’ | <ul style="list-style-type: none">• Aidan Charles Rosa: ‘Reconsidering Satie’s Contributions Towards the Ordre Rose+Croix Esthétique’• Adam Weitzer: “‘Not highbrow music, but good music [...] that has genuine human appeal’: The American Reception of Johannes Brahms in the 1930s”• Madeline Roycroft: ‘From Provincial to Capital: Staging Shostakovich’s <i>Lady Macbeth</i> in France, 1964–2000’• Robert James Stove: ‘You Would Pluck out the Heart of My Mystery: Discoveries and Paradoxes in Stanford-related Research’ | <ul style="list-style-type: none">• Nathan Juriansz: ‘Responding to Revolution: Support for the Greeks from the German-speaking musical world’• Thu Ngo and Kristal Spreadborough: ‘A systemic functional semiotics approach for understanding emotional expression in singing performance: implications for music education’• Maree Kilpatrick: ‘Landscapes: Programmatic representation of nature in a selection of Australian works for piano trio’• Alisa Yuko Bernhard: ‘What exactly is aural about music and visual about dance? The case of Moriyama Kaiji, dancer (momentarily) turned pianist’ | | <ul style="list-style-type: none">• Clint Bracknell and Trevor Ryan, Kworlak keniny: ‘Performing the bullshark’• Linda Barwick and Payi Linda Ford: ‘Songs, cultural diversity and change’• Payi Linda Ford and Allan Maratt, Tjerri (Sea Breeze) and Tjendji (Fire): ‘The role of Indigenous wisdom in combatting the climate emergency and the biodiversity crisis’• Sally Treloyn, Rona Goonginda Charles, and Matthew Dembalali Martin: ‘Singing for Daybreak: Music resilience, change and continuity in northwest Australia’ |
| 4.30 | Break | | | | |
| 5 | Keynote: Angharad Davis: ‘The Problem With Primitivism: Racism, Resistance, and the Paradox of Musical Embodiment.’ Chair: TBC | | | | |
| 6 | Social | | | | |
| 7 | CLOSE | | | | |

10 December

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| 9 | A: Study Group on Opera Chair: Alan Maddox | Room B: Study-Group Meeting – Gender and Diversity Forum Chair: John Phillips | Room C: Study-Group Meeting – Australian Music Chair: Rachel Campbell | Room D: Study-Group Meeting: Artistic Research in Music Chair: TBC |
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| 10 | Keynote – Lydia Goehr: ‘First and Last Lines: Thinking Through Music and Painting’ Chair: Sarah Collins | | | | |
| 11.30 | Lunch | | | | |
| 12 | MSA Annual General Meeting | | | | |
| 1 | Session 4 | | | | (Symposium continues...) |
| | A: Analysis Chair: Adam Weitzer | B: 18th-Century Music Chair: TBC | C: Jazz Chair: John Napier | D: Free discussion | Intergenerational transmission and re-imagining archives in Indigenous Australia 1 Chair: Payi Linda Ford https://unimelb.zoom.us/j/81183966066?pwd=cG11SUtxZTV3SmF3YkY1dU9tb-FYzdz09 Password: 707451 |
| | <ul style="list-style-type: none"> Rafael Echevarria: ‘Breakthroughs in Sonata Theory: Analysing Deformations and Historical Narratives’ David Larkin: Understanding the extinction: Hans von Bülow’s <i>Nirwana</i>’ Cameron McCormick: ‘A War Symphony?: Tracing the Program of Stravinsky’s Symphony in Three Movements’ Federico Favali: ‘The Archetypes of Labyrinth in the Music of Ligeti During the Years 1967–1968’ | <ul style="list-style-type: none"> Allan Badley: ‘A Requiem For Joseph II? The Case For Leopold Hofmann’s Requiem In C Minor’ Alan Maddox: Antonio Caldara’s “pastoral opera” <i>La costanza in amor vince l’inganno</i>’ Samantha Owens: “‘She Can be Trusted to Sing in French, Italian and Latin’: The Role and Social Networks of Professional Women Vocalists in Stuttgart, c.1700–1730’ Shelley Hogan: ‘Changing basses: a Dresden example of Marin Marais’s tempest scene from his opera <i>Alcyone</i> as evidence of changing orchestral practices’ | <ul style="list-style-type: none"> Ross Chapman: “‘Saxophone English’: moral hazards and the saxophone in the Australian Jazz Age’ Ben Phipps: ‘The Study of Australian Jazz and the Issue of Methodological Nationalism’ Zachary Horne, Jeremy Borthwick, and Nathan Scott: ‘Recontextualising Australian Folk Song in Contemporary Jazz’ James Heazlewood-Dale: ‘The New Standard: Gershwin to Graves; Kerm to Kondo’ | | <ul style="list-style-type: none"> Jakelin Troy, Linda Barwick and Amanda Harris: ‘Dialogic processes in renewing Ngarigu performance practice from manuscript sources’ Genevieve Campbell, Amanda Harris, Matt Poll and Jacinta Tipungwuti: ‘Animating cultural heritage knowledge through songs: Museums, archives, consultation and Tiwi music’ Manmurulu, Rupert; Manmurulu Renfred; Brown, Reuben; O’Keeffe, Isabel: “‘Remix!’: sustaining dialogues between past and present in the manyardi song tradition of western Arnhem Land’ Jodie Kell, Joy Garlbin, Lena Djábbiba, Rachel Djíbbama Thomas and Alex Turley: ‘Barra-róddjiba: Collaborative composition’ |
| 3 | Break | | | | |
| 3.30 | Session 5 | | | | (Symposium continues...) |
| | A: From Source Studies to Performance Chair: Rafael Echevarria | B: Gender and Australian Music Chair: Sarah Kirby | C: Music and Film Chair: David Larkin | D: Free discussion | Intergenerational transmission and re-imagining archives in Indigenous Australia Chair: Reuben Brown https://unimelb.zoom.us/j/81183966066?pwd=cG11SUtxZTV3SmF3YkY1dU9tb-FYzdz09 Password: 707451 |
| | <ul style="list-style-type: none"> Melanie Plesch: ‘The Stolen Kiss: On the Recovery of a Lost Work by Alberto Ginastera’ | <ul style="list-style-type: none"> Anne-Marie Forbes and Peter Tregear: ‘Fritz Hart and the Celtic feminine’ | <ul style="list-style-type: none"> Michael Christoforidis and Elizabeth Kertesz: ‘Hearing Don Juan’s Spain in golden-age cinema’ | | <ul style="list-style-type: none"> Georgia Curran, Jodie Kell, Yamurna Napurrurla Oldfield, Grace Barr: ‘Yawulyu mardukuja-patu-kurlangu: a Warlpiri women’s digital space’ |

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| | <ul style="list-style-type: none"> Ken Murray: ‘Homages to Manuel de Falla’s <i>Homenaje a Debussy</i> (1920)’ Simon Perry and Shaun Brown: ‘Mussorgsky’s Sunless cycle—from archive and analysis to performance’ Maximillian Jonathan Rudd: ‘An Analysis of Gaucho Music Idioms in Yaman-du Costa’s <i>Sarará</i>’ Matt Keegan: ‘Playing in tongues: a study of techniques for embodying rhythm on the saxophone’ | <ul style="list-style-type: none"> Laura Case: “‘Lady violinists are something of a novelty in these colonies”: Gender bias and the violin in nineteenth and twentieth century Australia’ Johanna Selleck: ‘Webs of Intrigue: Processes of Empowering Women’s Creativity in Musical Melbourne 1880–1907’ Jaynie Anderson: ‘Bonnie Surridge (1917–1982): the challenges for a gifted pianist, who graduated at the outbreak of World War II and her musical legacy’ | <ul style="list-style-type: none"> Phillip Johnston: ‘Buster’s meta-geographical jump: A comparative audio-visual analysis of multiple scores for Keaton’s non-linear silent masterpiece <i>Sherlock Jr</i>’ Andrew Callaghan: ‘I Want Veracity: Realism and Henry Jackman’s score for <i>Captain Phillips</i>’ Vanessa Tammetta: ‘Motion Picture Soundtrack: Pre-existing Song as Viewer Disruptor in <i>Westworld</i>’ Lucy Li: “‘A Kind of a Title: Prélude”: Chopin as Soundtrack in Albert Lewin’s <i>The Picture of Dorian Gray</i> and other Melodramas’ | <ul style="list-style-type: none"> Sally Treloyn, Matthew Martin, Rona Charles, John Divilli: ‘Holding Junba: Archives and design of a database to support the revitalisation of a Kimberley dance-song genre’ Payi Linda Ford, Emily Ford, Chloe Ford: ‘New ways for old ceremony: Applying ceremonial knowledge frameworks to archiving songs from the Daly region, Australia’ Scott Davie: Ngarra-Burria Piyanna: ‘Indigenous Composers Make an Old Piano Sing’ |
| 6 | Chat/social | | | |
| 7 | Close | | | |

11 December

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| 9 | Session 6 | (Symposium continues...) |
| | Pedagogy Roundtable: Musicology for Undergratuates Chair: Jennie Shaw Julian Horton, John Napier, Inge van Rij, and Dylan van der Schyff | Composition Chair: Damien Ricketson https://unimelb.zoom.us/j/81183966066?pwd=cG11SUtxZTlV3SmF3YkY1dU9tbFYzdz09 Password: 707451 |
| | | <ul style="list-style-type: none"> Adam Manning: ‘A Rhythmic Acknowledgment’ Elizabeth Sheppard, Sally Walker and Emily Granger: ‘The genesis of Elizabeth Sheppard’s <i>Koordaboodjar</i> Heartland for Flute and Harp: A lament for unresolved racial conflict, and a Treaty call’ Markos Koumoulas: ‘Didjeridu Notation: Past, present, and future’ |

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| 10.30 | Break | | | | 10.30: Djirri Djirri Aboriginal Women’s Dance, Welcome to Country: Indigenous Knowledge Institute Intersections Symposium Chair: Aaron Corn https://unimelb.zoom.us/j/84860873610?pwd=dE1MeUI0QTZq-TytxRlBTOGUxdUxPd09 |
| 11 | Session 7 | | | | 10:50: Knowledge Intersections 1 Chair: Aaron Corn https://unimelb.zoom.us/j/84860873610?pwd=dE1MeUI0QTZq-TytxRlBTOGUxdUxPd09 |
| | A: Ethnomusicology Chair: Catherine Grant | B: Improvisation, Community, and Politics Chair: Helen English | C: Australian Music Chair: Jonathan Paget | D: Free discussion | • Meri Haami, Akawyan Pakawyan, Yuh-Fen Tseng, Jorge José de Carvalho and Marcia Langton: ‘Global perspectives on cultural continuity and change’ |
| | <ul style="list-style-type: none">• Mofang Yuan: ‘Singing Contest and Master Singers’ Improvisational Skills’• Colin Outhwaite: ‘Old-Timers vs New-comers in the Perth British Music Tribute Scene: The development of a community of practice’• Gerard Mapstone: ‘Creative Practices in Contemporary Flamenco’• Roya Safaei: ‘Connecting Cultures and Epochs: Ancient Iranian Sasanian Music for Modern Australian Art Composition’ | <ul style="list-style-type: none">• John Carmody: ‘The Structure of Musical Revolutions – are they, Properly, Social or Political?’• Anna McMichael: ‘Activating a village: community participation in new music at the Tyalgum Music Festival’• Damien Ricketson: ‘Empathetic Resonance: Vibration, Distance and Connection’• Ryan Martin: ‘Doing Away With Categories and Continuums: Reconceptualising Participation and Improvisation in Music’ | <ul style="list-style-type: none">• Frederic Kiernan and Sarah Kirby: ‘The press reception of Mary Kiernan’s (1921–2010) Australian performances’• Rachel Campbell: ‘The Reception of <i>Corroboree</i>’• Holly Caldwell: ‘Hearing the Bigger Picture: The confluence of fantasy, realism, and technique in Don Kay’s Night Spaces’• John Ferguson: ‘From the Yellow River to the Yarra River: The Performance of Orchestral Works by Chu Wanghua, and the Composer’s Fusion of Chinese and Western Compositional Techniques’ | <ul style="list-style-type: none">–––– | 11.55–12.55: Lunch |
| 1 | Lunch | B (1.15–1.45pm): Lyrebird Book Launch: <i>Take Note: Interviews with Australian Composers</i> , with Barry Conyngham, Madeline Roycroft, and Kerry Murphy. | | | |
| 2 | Session 8 | | | | 12.55: Knowledge Intersections 2 Chair: Marcia Langton https://unimelb.zoom.us/j/84860873610?pwd=dE1MeUI0QTZq-TytxRlBTOGUxdUxPd09 |
| | A: Ethnomusicology Chair: TBC | B: Gender Chair: Johanna Selleck | C: Technologies, COVID, and Mediation Chair: Laura Case | D: Free discussion | • Duane Hamacher, Inawinytji Williamson, Rangi Matamua and Diana James: ‘Astronomy and performance traditions’ |

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| | <ul style="list-style-type: none"> • Catherine Grant, Thon Dika, and Say Tola: ‘Documenting an endangered musical instrument through film: Rediscovering the Cambodian “ang-kuoch”’ • John Napier: ‘The theatre in the sacred and the sacred in the street: music in temple processions in Kodagu, South India’ • Victoria Parsons: ‘An Army in Conflict: (re)imagining “salviness” in a new liturgical musical world’ • Jacqueline Pugh-Kitingan, Hanafi Hussein, Jurry Michael Foo, Jikat aka Binol bin Darimbang: ‘Ethnomusicology in Times of Trouble – Studying Indigenous Ritual Responses to the Covid-10 Pandemic in Sabah, Malaysia’ | <ul style="list-style-type: none"> • Jonathan Paget: ‘Historical Gendered Constructions and Limitations: The Case of Madame Sidney Pratten, Victorian Guitar “Virtuosa”’ • Inge van Rij: ‘Clothes make the orchestral man: Women and orchestral dress in the long 19th century’ • Magdalena Bialecka: ‘Female Composers of the Age of Enlightenment’ • Gillian Dooley: ‘Music, Gender and Sexuality in the novels of Iris Murdoch’ | <ul style="list-style-type: none"> • Kristal Spreadborough: ‘Music, emotion, and our place in the digital world: What vocal tone quality in song can reveal about our emotional response to technology’ • Diana Blom, Amanda Irving, Aaron Gunawickrema, and Clare Maclean: ‘How music in the time of COVID-19, 2020 has meaning – an Australian perspective’ • Zoë Loxley Slump, Catherine Grant, and Sally Walker: ‘1:1 Concerts for a pandemic: Learnings from intimate musical encounters’ – | | <ul style="list-style-type: none"> • 2.00: Kaya Prpic, Damein Bell, Tyson Lovett-Murray, Peter Williams and Jesse Hodgetts: ‘Engineering and aquaculture in Indigenous knowledge’ |
| | | | | | <ul style="list-style-type: none"> • 3.00–3.30: Break |
| | | | | | 3.30: Knowledge Intersections 3 Chair: Marcia Langton https://unimelb.zoom.us/j/84860873610?pwd=dE1MeUJ0QTZq-TytxRIBTOGUxdUxPdZ09 |
| | | | | | <ul style="list-style-type: none"> • Lisa Palmer, Balthasar Kehi and Marcia Langton, Cultural ecology of Timor-Leste: Caring for bees in a divided land |
| 4 | Break | | | | |
| 4.30 | Session 9 | | | | |
| | A: Musicking Chair: TBC | B: A Century of Composition by Women: Music Against the Odds Chair: Holly Caldwell | C: Louise Hanson-Dyer: (Inter)nationalist, Cultural Activist, and Promoter of the Old and New Chair: Madeline Roycroft | D: Free Discussion | |
| | <ul style="list-style-type: none"> • Helen English: ‘Musical spaces in the Asylum for Idiots and Imbeciles’ • Cliff Powys: “‘Isabel, and Buy a broom”: Street Musicians in Sydney, 1820–1840’ • Daniel Susnjar: ‘Music and language: the use of original Afro-Peruvian Jazz music as a modern day social communication tool’ | <ul style="list-style-type: none"> • Linda Kouvaras: ‘Composing Women’s (Very) Long 100-year Fight: Evolutions, Illuminations, Solutions’ • Natalie Williams: ‘Hildegard’s Daughters: Women Composers Overcoming Their “Astonishment”’ • Maria Grenfell: ‘Mentoring Emerging Women Composers’ | <ul style="list-style-type: none"> • Sarah Kirby: ‘To Foster the Spirit of International Music’: Australian Music, Louise Dyer, and the British Music Society in Melbourne’ • Kerry Murphy: “‘If there had been a League of Nations Vow, she would have taken it,” <i>Grand Days</i>, Frank Moorhouse’ • Rachel Orzech: ‘Louise Hanson-Dyer, Australian “amie de France”’ • Thalia Laughlin: ‘Revival of the Modern Harpsichordist: the Éditions de l’Oiseau-Lyre’s continued support of Swiss Harpsichordist Isabelle Nef.’ | | <ul style="list-style-type: none"> • 4.30: Aaron Corn, concluding statements |
| 6 | Student Prizes, Joan Squire Award Chair: John Phillips | | | | |
| 7 | Close | | | | |