



46TH NATIONAL CONFERENCE
OF THE
MUSICOLOGICAL SOCIETY OF AUSTRALIA

OPEN BORDERS: THE FUTURE OF MUSIC RESEARCH

ELDER CONSERVATORIUM OF MUSIC | THE UNIVERSITY
OF ADELAIDE,
29TH NOVEMBER - 2ND DECEMBER 2023



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About the MSA

The Musicological Society of Australia was founded in 1963 at the University of Sydney and achieved full national status in 1976. Its five regional chapters (South Australia, Sydney, Tasmania, Victoria and Western Australia) provide local activities, research networks, and support groups for members. For details about local chapter activities please contact the relevant chapter presidents (listed below).

The MSA also attracts a significant international membership from individuals and institutions. It is affiliated with the International Musicological Society (IMS), International Council for Traditional Music (ICTM) and the New Zealand Musicological Society (NZMS).

MSA Position Statement

The MSA embraces and promotes music musicology in the broadest terms including historical, ethnographic, analytical, cultural, behavioural and performance research.

The key activities of the MSA include:

Presenting an annual conference, which is regularly held in conjunction with the New Zealand Musicological Society;

Producing the internationally peer-reviewed journal *Musicology Australia*, published by Taylor & Francis;

Mentoring postgraduate students and emerging scholars; and,

Advancing academic and public understanding and appreciation of music, an activity and resource that is fundamental to the wellbeing of individuals and communities.

Governance

In accordance with the Society's Constitution the MSA is governed by a National Committee whose members were elected during the Society's Annual General Meetings. It comprises an Executive, which is responsible for the ongoing operation of the Society, as well as general committee members and ex-officio members who advise the Executive and vote on matters of importance. All positions are honorary.

National Committee

Executive

President

Secretary

Treasurer

Membership Secretary

2 General Members

Ex-officio members

Elected Chapter Presidents

Immediate Past President

New Zealand Musicological Society (NZMS) President

Australian or New Zealand elected member of the International Musicological Society (IMS)
Directorate

Australian or New Zealand elected member of the Executive Board of the International
Council for Traditional Music (ICTM)

Current Office Holders

Office	Name
President	Sarah Collins
Secretary	Frederic Kiernan
Membership Secretary	Sarah Kirby
Treasurer	Erin Matthews
Tasmanian Chapter President (ex officio)	Anne-Marie Forbes
South Australia Chapter President (ex officio)	Steven Knopoff
Sydney Chapter President (ex officio)	Kathryn Roberts Parker
Western Australia Chapter President (ex officio)	Cecilia Sun
Victorian Chapter President (ex officio)	Maurice Windleburn
Past President (ex officio)	Michael Hooper
IMS Delegate (ex officio)	John Griffiths
NZMS President (ex officio)	Nancy November
Public Officer	Jaki Kane
Access and Equity Officer	Anthea Skinner
Awards Committee Chair	John A Phillips
Media and Communications Officer	Nicholas Freer

Affiliations

The MSA is affiliated with the following organisations:

[New Zealand Musicological Society](#)

[International Musicological Society](#)

[International Council for Traditional Music](#)

Grants, Bursaries & Prizes

The MSA administers an annual pool of funding for various purposes:

A [Student Prize](#) to be awarded to a paper presented at the National Conference.

Student Travel Grants to help fund expenses of student members who present papers at National Conferences.

Indigenous Scholarships (Travel Grants) to assist indigenous MSA members attend the National Conference.

Bursaries for Indigenous Presenters

Don & Joan Squire Award for Voluntary Services to Musicology in Australia.

Special Funding Scheme supports music researchers with their research by offering individual grants.

Keynotes - Abstracts and Biographies Gavin S. K. Lee (Soochow University, China)

Global Musicology and Epistemic Transculturation: The Sinophone View

Chairs: Sally Macarthur, Paul Watt, Jula Szuster

11am, Wednesday 29 November 2023, Hughes Lecture Theatre, University of Adelaide



There is a contradiction between the concept of global musicology which has largely circulated in English-language discourse, versus the practice of global musicology, which I argue is best instantiated in music research circles that use other languages. This paper theorizes epistemic transculturation as the inevitable process of transformation that occurs when the Western music disciplines (with its tripartite division into musicology, ethnomusicology, and music theory) flow across Sinophone borders, including China, where I now work, and Singapore, where I received my early music education. Delinking from the view of some scholars that Chinese research has low value (e.g. a colleague outside of musicology stated that only 1 Chinese author in their field is worth citing), I turn my focus

to mapping the terrain of music research in the Sinophone world, in which local variants of research are intertwined with transculturated elements. I examine cases such as the different reactions to the death of US musicologist Richard Taruskin, with Chinese scholars launching half a year's worth of weekly online symposia, versus the ambiguous reaction of Euro-North American scholars; local writings critical of Euro-North American ethnomusicology as a foreign import unsuitable for Chinese music research; and, the emphasis on epistemic location in the work of Ye Songrong, who argues for the interpretation of Western music history through Chinese philosophy. In closing, I advocate

for translations of contemporary music academic discourse from around the world as the new frontier to overcome, and as a central practice of global musicology.

Gavin S. K. Lee (Soochow University, China) researches and teaches Sinophone, black and Sino-Afro, US minority, and queer/trans composers, with a special focus on 20th-century tonal and avant-garde music. In addition to championing underrepresented composers, Lee has been among the first to advance emerging ideas and approaches such as East Asian ways of knowing music, global musical modernisms, global philosophy of music, global music history pedagogy, queer/trans music theory, and alienation from identity and ideology in music. His publications include the forthcoming *Estrangement from Ethnicity: Music and Sinophone Alienation* (UMich), and two edited volumes, *Queer Ear* (Oxford), and *Rethinking Difference in Gender, Sexuality, and Popular Music* (Routledge). Lee has collaborated with around 200 researchers in editing 2 books and 3 special journal issues, and convening 31 conference panels. Since 2020, Lee has presented 10 guest lectures on three continents in the US, Australia, Taiwan, and China. In addition to serving as editor of *IMS Musicological Brainfood*, he is a member of the Indiana Theory Review editorial board, SEM Council, and SEM 2023 conference program committee. In 2022-3, Lee is virtual visiting scholar at Western Sydney University's Australia-China institute.

The keynote address by Gavin S. K. Lee is sponsored by the Musicology and Ethnomusicology Hub, Elder Conservatorium, The University of Adelaide.

The [Musicology and Ethnomusicology Hub](#) based at The University of Adelaide is a collegial community of scholars whose work is innovative and interdisciplinary. The Hub promotes three research themes: Music, Gender and Marginality and New Materialism; New Political and Cultural Histories of Music; and Digital Humanities and Music Research. More themes will be developed as the membership increases. The Hub provides research training and support, and exciting opportunities for international collaboration. Each year it sponsors two research fellowships in musicology, each with a total amount of \$50,000, named in honour of the world-renowned musicologist, Dr Elizabeth Wood. The Hub welcomes new members. For more information please contact: Professor Sally Macarthur: sally.macarthur@adelaide.edu.au; Dr Jujla Szuster: jula.szuster@adelaide.edu.au; Professor Paul Watt: paul.watt@adelaide.edu.au

Marcia Langton in Conversation With Aaron Corn, Grayson Rotumah and Dylan Crismani.

Panel 1 - Finding their Voice: Indigenous Leaders and Leadership in Music and the Arts

Panel 2 - Making History, Shaping the Future: 50 Years of the Centre for Aboriginal Studies in Music. Interview with Greyson Rotumah and Dylan Crismani on 50 Years of CASM.

Chair: Jennie Shaw

Jennie Shaw interviews Marcia Langton and Aaron Corn on the topic of Indigenous music/arts leadership.

9am, Thursday 30 November 2023, Hughes Lecture Theatre, University of Adelaide



Professor Marcia Langton AO - Associate Provost, The University of Melbourne; Fellow of the Academy of Social Science in Australia; inducted onto the Victorian Honour Roll of Women; recipient of the Nevelle Bonner award for Indigenous Teacher of the Year; Fellow of Trinity College; Honorary Fellow of Emmanuel College at the University of Queensland; Redmond Barry Distinguished Professor at the Melbourne School of Population and Global Health; member of the Expert Panel on Constitutional Recognition of Indigenous Australians; honorary fellow of the Australian Academy of Technology and Engineering; officer of the Order of

Australia for distinguished service to tertiary education and advocate for Aboriginal and Torres Strait Islander people.



Professor Aaron Corn, Inaugural Director of the Indigenous Knowledge Institute at the University of Melbourne, has a background in music, curatorial studies and Indigenous knowledge. He works closely in co-designed research with Australian Indigenous colleagues and communities and serves as a Director of the National Recording Project for Indigenous Performance in Australia. Aaron has recently been Director of the National Centre for Aboriginal Language and Music Studies, and the Centre for Aboriginal Studies in Music, at the University of Adelaide. He has served as a Director of the National Recording Project for Indigenous Performance in

Australia since 2010, and has previously served on the Australian Research Council College of Experts. His research investigates new strategies for strengthening human cultural diversity in the digital age with emphasis on the durability of Indigenous knowledge across generations and cultures.

Grayson Rotumah is of Bundjalung and South Pacific Island heritage and is Co-Director at CASM. Grayson is a composer, performer, lecturer, researcher and has been working in the field of Indigenous music education at CASM for 26 years.

Dylan Crismani is an Australian composer of mixed Wiradjuri and European descent. Dylan is co-director of the Centre for Aboriginal Studies in Music and a music researcher and lecturer.

Linda Barwick (The University of Sydney)

Serendipity and Innovation in Music Research

Chair: Steven Knopoff

11am, Friday 1 December 2023, Hughes Lecture Theatre, University of Adelaide



Serendipity, the happy accident, the moment where “the idea meets the material” (William Kentrige quoted in Nguyen 2023) is often a driver of innovation in diverse fields of research. As Mark de Rond argues, serendipity is the capability to recognise and put into fruitful practice the connections between seemingly unrelated events (De Rond 2014), the ability to “see bridges where others see holes” (Burt 2004).

Reflecting on some key moments in my career, this talk will invite you to think about the serendipitous in your own research trajectory. Since innovation needs to be supported by preparedness, perseverance, and infrastructure (Drucker 1998), I will ask

how well our rapidly evolving institutional research environments support (or hinder) innovation in music research, and how best to direct our efforts to develop our field.

Linda Barwick is an Emeritus Professor at The University of Sydney’s Sydney Conservatorium of Music. Following her PhD research on Italian traditional song, supervised by Antonio Comin (Flinders University) and Catherine Ellis (then University of Adelaide), she taught and pursued research and research administration at various Universities in Australia and overseas, as well as undertaking applied research for a number of First Nations organisations. She was foundation director of PARADISEC, the Pacific and Regional Archive for Digital Sources in Endangered Cultures, which celebrates its 20th anniversary in 2023.

Themes of Linda’s research include music analysis, community music and music archiving. Building on fieldwork in Italy, Australia and the Philippines, she currently supports a number of community-led cultural renewal projects in Italy and Australia. Linda’s many publications include the recent volume *Music Dance and the Archive* (Sydney University Press, 2022; co-edited with Amanda Harris and Jakelin Troy), which was winner of the Australian Society of Archivists’ Mander Jones Award. Linda is a Fellow of the Australian Academy of the Humanities, and a Member of the Order of Australia.

Other Conference Events and Information

Celebration of the Award of the 2019 Guido Adler Prize to Margaret Kartomi

This event, organised by John Griffiths, is to celebrate the award to Professor Emerita Margaret Kartomi AM of the 2019 Guido Adler Prize of the International Musicological Society for her lifetime contribution to the discipline. Margaret will present a short talk about pioneer Austrian musicologist Guido Adler (1855-1941) and one of his successors Georg Kepler (1906-2003), in turn one of her own teachers in Berlin. This will be followed by videos from students and colleagues, and drinks in the foyer.

IMS Guido Adler Prize

The IMS Guido Adler Prize honours distinguished scholars who have made an outstanding contribution to musicology. Instituted in 2018, the International Musicological Society inaugurated the IMS Guido Adler Prize in honour of one of the pioneers of our discipline, also honorary president of the IMS when founded in 1927. The Prize has also been awarded to Kofi Agawu, Lorenzo Bianconi, Margaret Bent, Hermann Danuser, Lewis Lockwood, and Yoshihiko Tokumaru.

Margaret Kartomi



Margaret Kartomi was awarded the Guido Adler Prize in 2019 because of her lifetime record of outstanding research, her extraordinary service to the discipline of musicology, and her role as a teacher and mentor to a generation of scholars. Her name is known throughout the scholarly world for her contributions to ethnomusicology and her passionate promotion of the discipline in the Asia-Pacific region. She has received many prestigious awards, in Australia, the USA, Asia, and Europe. She is a former president of the MSA and the IMS Directorium.

In her research of Indonesia and South-East Asia, she has been a pioneer scholar of the music and culture of music in Java, Sumatra, Aceh, and the Riau Islands. She has also made broader contributions to numerous theoretical areas of musicology, particularly to the theoretical understanding of musical instruments and organology. She has been one of the driving forces of musicology in Australia for more than fifty years.

Lunchtime Concert Programs

Conference presenters were invited to perform or demonstrate material relating to their papers during the lunch breaks on Thursday and Friday. Six presentations are scheduled:

Thursday 30 November, 1-1.30pm

Matthew Horsley (paper presentation Wed session 4) MB 14

Dialogues with the octopus: instrumentation and instrumentality in uilleann piping
An introduction to the uilleann pipes (Irish bagpipes) and their repertoire, rendered through the intertwined histories of two instruments and their makers

Jessica O'Donoghue (paper presentation Thurs session 2) - Hartley Concert Room
Resonant Narratives: The Power of Hybrid Composition
After her research presentation on hybrid approaches to composition in her upcoming chamber opera 'Running Man', Jessica will showcase a live performance of her song cycle, 'Studies for the Running Man.' Accompanied by the exceptional Jack Symonds, this performance is a significant early phase of her new major work, offering a captivating preview into her creative journey.

Alana Blackburn (paper presentation Thurs session 3) - Schultz
Screening of the film *Sweet Alcaic Metres* (15 mins)

Friday 1 December, 1-1.30pm

Gillian Dooley (paper presentation Fri session 1) - Hartley Concert Room
A program of songs from the Austen Family music collection, including the four songs discussed in the paper 'I flung away my spinning wheel'. With Lani Gerbi and Rosemary Richards.

Gabriel McMahon (paper presentation Fri session 3) - MB 14
The Matusiflute in practice: Applying intermusability to explore Sino-Western dizi and flute performance practice

Libby Myers (paper presentation Sat session 2) - Schultz
Libby Myers will perform solo guitar works from her doctoral research which explored performer identity through artistic and narrative methods.

Book Launches

There will be four book launches held during the course of the MSA National conference which will feature the work of national and international music scholars in attendance. The launches will be held at lunch and afternoon tea times in the Madley Space, University of Adelaide. All conference delegates are invited to attend all launches. Books will be available for sale at the launches and throughout the course of the conference through the Sarabande outlet in the Madley Space.

The launch schedule is as follows:

Helen Rusak, *Women Music and Leadership*

Wednesday, 29th November 1:00pm
To be launched by Ruth Rentschler OAM, Professor in Arts and Cultural Leadership, University of South Australia

John Gabriel and Sarah Kirby (eds.), *Australasian Music at Home and Abroad.*

Wednesday 29th November 3:15pm
To be launched by Paul Watt.

Jula Szuster and Rosemary Richards (eds.), *Memories of Musical Lives.*

Thursday 30th November 10.30am

To be launched by Kerry Murphy.

Gavin Lee (ed.), *Queer Ear: Remaking Music Theory*

Thursday 30th November 3:15pm

To be launched by Paul Watt and Sally Macarthur.

Please join the authors for these special events.

Technical Information for Presenters

PowerPoint slides or other A/V presentations may be on your USB drive (to plug into the conference room desktop computer and A/V system) or may be on your own laptop device. It is highly recommended you bring an additional copy of your presentation on a USB drive, even if you plan to present from your laptop, as there can be compatibility issues.

If you plan to present from your own laptop, it is essential that you bring a cable which terminates in a standard male HDMI plug, to connect your device to the presentation room AV system. If needed, Officeworks has a good assortment of adaptors.

If at all possible, use video or audio clips which have been saved to your USB or laptop. It is not a good idea to rely on YouTube or other online sources during your presentation due to the need to ensure that limited presentation time is not taken up by online ads and because of the risk of server problems at the time of your presentation.

You will have the opportunity prior to your talk to check that your media presentation works. Please talk with one of the volunteers prior to the first session of the day, or during morning/afternoon teas or lunch for more information.

Wifi access will be available using the University guest account. The password will be provided when you arrive.

Technical Information for Chairs

Thank you for agreeing to chair a session at the conference.

Please consult the latest version of the program (online or at the registration desk) to make sure your session is running as planned.

Presentations should be approximately 20 minutes, followed by up to 10 minutes question time. Please keep each presentation within its 30-minute time slot, as audience members may need to move between presentations (e.g. for the purpose of judging awards). Let the speakers know when they are approaching the end of their time by displaying the notices which you should find in the rooms. (5 minutes, 2 minutes)

Please invite questions from the floor at the end of each paper and encourage questioners to be brief and to the point. It is a good idea to have a question ready in case there are no questions from the audience at first.

The PC in each room should already be logged in. If not, the username and password is lecture/lecture. Help from the University IT staff is available if absolutely necessary, but first check with an organising committee member or volunteer in the room. The number for emergency assistance is 8313 3550.

If you need to access wifi from a personal device, you can use the University of Adelaide guest account. The password for the week will be silvermat

Online presentations

Check beforehand to see if you have any remote presenters in your session. If so, you should have received an invitation to cohost a zoom session, and the presenter will have received the link. Try to check in with them before the session starts - they will be able to attend the whole session (but not the rest of the conference).

If you have a remote presenter, please pass the hand-held or lapel microphone in your room to each questioner during question time as otherwise the presenter will not be able to hear them. If there is any technical problem with this, you might need to resort to repeating the question from the audience to the online presenter.

There will be no one attending online apart from the presenter.

Programs

Wednesday 29th November

Wednesday 29 November	
9-10, Session One Madley Rehearsal Studio and courtyard	Registration
10-10.30	Morning tea
10.30-12.30, Session Two Hughes Lecture Theatre	<p>Welcome to Country Opening remarks</p> <p>Keynote 1: Gavin Lee, 'Global Musicology and Epistemic Transculturation: The Sinophone View'. Sponsored by the Musicology and Ethnomusicology Hub, Elder Conservatorium, The University of Adelaide.</p> <p>Chairs: Sally Macarthur, Paul Watt, Jula Szuster</p>
12.30-1.45pm Madley Rehearsal Studio and courtyard	Lunch - Includes launch of Helen Rusak, <i>Women Music and Leadership</i> .

	Madley MB14	Madley MB22	Schulz Lev5
Wednesday Session Three 1.45-3.15	20th Century France Chair: Kerry Murphy	Gender and Sexuality Chair: Paul Watt	Australian Indigenous Music Cultures Chair: TBA
	John Gabriel: Staging Neo-Classicism between Interwar Paris and Berlin: Giorgio de Chirico's Designs for Ernst Krenek's <i>Leben des Orest</i>	Sally Macarthur: Reconfiguring Violence, Gender, and Sexuality in Music	Erin Matthews: Kawadji Wimpa and the Laura Quinkan Dance Festival
	Rachel Orzech	April Mitchell:	Vincent Perry and Paolo Fabris:

	Les Semaines Musicales Françaises, 1933: The Annual Celebration of French Music that Wasn't	A New Materialist Perspective on Freddie Mercury's Life, Music and Identity	The Music Resonates in Arnhem Land: Developing a Culturally Aware Pedagogical Approach to Music Students. [Remote from Darwin]
	Cathy Duncan: Satie, Cocteau, Picasso and the Circus: The Collaboration of "Parade" (1917)		Clint Bracknell: SongCircle: Song Revitalisation and Tourism in Western Australia
3.15-3.45	Afternoon tea – includes launch of John Gabriel and Sarah Kirby (eds.), <i>Australasian Music at Home and Abroad</i>		
	Madley MB14	Madley MB22	Schulz Lev5
Wednesday Session Four 3.45-5.15	Women making music Chair: Sarah Kirby	Education Chair: Melanie Plesch	Music cultures Chair: Alistair Macaulay
	Nancy November: Challenging Tradition: All-Female String Quartets of the Late 19th and Early 20th Centuries	Susannah Helman: Learning the piano: guides and exercises in the National Library of Australia's collections	Starr Abelardo: Kaway-Kawayan (Bamboo Waving): Bamboo as a Conduit of Culture within the Complex System of Music-Environment Reciprocity and the Case of Philippine Bamboo Music
	Nicholas Williams: The Life and Career of Madeleine Sander Friedheim (1869-1959)	Summer Le Ren: Move better, feel better, sound better — Developing coordinated movement in piano playing [Online from China]	Matthew Horsley: Dialogues with the octopus: instrumentation and instrumentality in uilleann piping (see also concert Thurs lunchtime)
	Kerry Murphy: Louise Dyer: International Lady Journalist	Lindsey Cooke: Listening to Music While Reading Is Thought to Be Distracting, So Why Do So Many Individuals Still Do It?	Aditya Ryan Bhat: Notes on Speculative Ethnography in Sound: two case studies
5.30-7 Elder Hall	Reception to celebrate Margaret Kartomi's Guido Adler prize		

Thursday 30th November

Thursday 30 November			
9-10.30, Session One Hughes Lecture Theatre	Keynote 2: Marcia Langton with Aaron Corn, Grayson Rotumah and Dylan Crismani. Chair: Jennie Shaw		
10.30-11	Morning tea – includes launch of Jula Szuster and Rosemary Richards (eds.), <i>Memories of Musical Lives</i>		
Thursday Session Two 11-12.30	Madley MB14	Madley MB22	Schulz Lev5
	Vocalising in public and private Chair: Gillian Dooley	Modernism crossing borders Chair: John Gabriel	Music and Narrative Chair: Libby Myers
	Paul Smith: Privacy and the Act/Art of Singing	Anna Louise Henwood: A Shipwrecked Sonata and a Photograph: Tracing the Steps of Alfredo Casella and Mario Pilati	Merri Bell: “After All the Years of Separation”: Musically Representing Author L.M. Montgomery’s Suspended Romances
	Rabiya Plush-Noad: Woman Interrupted: Examining the Impact of Vocal Disruption on Female Character Development Within the Work of Stephen Sondheim	Jordan Chua: Nikolai Medtner in Britain: A Survey of His Concerts, Ticket Prices and Repertoire from 1928 to 1931	Kar Ho Toby Wong: Creative Responses in Butterfly: Interpreting “Race”
	Le-Tuyen Nguyen: From Cochinchina with Love (includes performance of ‘Song of the South’)	Melanie Plesch: Ombra in the Pampas: Alberto Ginastera’s Representation of the Supernatural	Jessica O’Donoghue: Resonant Narratives: The Power of Hybrid Composition (see also concert Thurs lunchtime)
12.30-1.45	Lunch – including performances by presenters 1-1.30: Matthew Horsley (presenting Wed session 4) MB 14; Jessica O’Donoghue (presentation Thurs session 2): Hartley Concert Room Alana Blackburn (film screening) (Thurs session 3) Schultz		

Thursday Session Three 1.45-3.15	Madley MB14	Madley MB22	Schulz Lev5
	18th century Europe Chair: Gillian Dooley	Embodiment and disembodiment Chair: Paul Smith	Creating and recreating Chair: Steven Knopoff
	Mark Smith: J.S. Bach's Cello Suites and Portraits: Problems and Politics	Oscar Smith: Embodied, Kinetic Orality: How Musicians Entrain in Contemporary Balinese Gamelan Music	Alana Blackburn and Mike Terry: Sweet Alcaic Metres: Engaging with Regional Communities to Develop Creative Work (film screening Thurs lunchtime)
	Alan Maddox: The Most Famous Master of Italy': New Light on The Early Life of Imperial Court Composer Antonio Caldara (1670-1736)	Joshua Robinson: Cooking as Musicological Enquiry	Bradley Kagan: Acculturation and Beyond: Enriching Game-world Cultures through Real-world Musical Stereotypes
	Allan Badley: Johann Baptist Wanhal's Dances for the 'Kleiner Redoutensaal' and Late Eighteenth-century Viennese Dance Culture	Oliver Cameron: Word Painting Outside the Lines	Colin Outhwaite: You Just Haven't Earn't It Yet Baby' - Authenticating British Music Tribute Shows in Perth, WA
3.15-4pm	Afternoon tea – includes launch of Gavin Lee (ed.), <i>Queer Ear: Remaking Music Theory</i>		

	Madley MB14	Madley MB22	Schulz Lev5
Thursday Session Four 4-5.30pm	Beethoven, Schubert, Bruckner Chair: Rosemary Richards	History, Meaning, Celebration Chair: Chris Stover	Panel: Reevaluating Sources and Practices in Early European Music Chair: Sam Owens
	John Carmody: Sonata as <i>Selbstbildnis</i> . Beethoven's Late Work in A-flat as a Personal and Stylistic Retrospection and Portrait	Sarah Kirby: The British (and International?) Music Society: Cultural Renewal and Musical Cosmopolitanism in Interwar Sydney	Denis Collins: Zarlino's Mirror Canons and Hidden Counterpoint in the Sixteenth Century.
	Kato Koichi: Schubert's Mature Sonata Form as His Mature Song Style: A Study of the 'Great' Symphony D. 944/i	Jonathan Paget: Musical Meaning and Musical Performance: A Practice-Based Approach to Hermeneutics	Jason Stoessel: A Reassessment of the Place of Matteo da Perugia in the History of Sacred Polyphony, c.1400-1420.
	John A Phillips: Bruckner and Brick Walls: Four Decades of the 'SPCM' Finale Completion	Michael Hooper: Celebrating Music	Tim Daly: When is a Cadence? Structure, Rhetoric and Performance Practice in Fifteenth- Century Polyphony.
5.45-6.45 Hartley Concert Room	Conference concert 1: Music for voice, piano and flute, with Katelyn Crawford, Gemma Vice and Haowei Yang (Recitals Australia fellowship students)		

Friday 1st December

Friday 1 December				
	Madley MB14	Madley MB22	Schulz Lev5	Hartley Concert Room
Friday Session One 9-10.30am	Australian Women Composers Chair: Helen Rusak	Music and community Chair: Alana Blackburn	Antipodean views Chair: Sam Girling	Musical messages Chair: Merri Bell
	Talisha Goh: Canons and Conspiracies: Kathleen Schlesinger's Theory of <i>Harmoniai</i> and the Works of Elsie Hamilton	Mitra Jahandideh: Khele: More Than Communication [online from Canada]	Elizabeth Nichol: Frederick Wynne-Jones: from the Barn Dance to Metropolis, via Australian Musical Theatre	Jacinta Wang: Angel Musician as a Symbol in Early Modern Art
	Fiona McArdle: Towards a Canon of Australian Art Song by Women Composers	Li Chen: The Evocation of Guqin Sounds on the Piano – Piano Adaptation Three Stanzas of Plum Blossoms (1973) as a Case Study	Shane Pauline Lestideau: The Arthour-Wight Manuscript [Online from Melbourne]	Lani Gerbi and Gillian Dooley: 'I Flung Away My Spinning Wheel': The Representation of Sexual and Romantic Consent in 18th-century Music, Art, and Fiction (see concert Fri lunchtime)
	Aidan McGartland: Form and Forming in Margaret Sutherland's Late Concertos [online from US]	John Napier: Sounding Unity in Segregated Spaces: Vālaga in South India	Samantha Owens: "The Drinking of Mild Beer is Allowed": Performing German Nationalism and Sociability in Wellington Liedertafeln, c. 1900	Chrissie Berryman: Mockery and Messages: Musical Expressions of Gendered Oppression at the Jacobean Court
10.30-11	Morning tea			
11-12.30, Session Two Hughes Lecture Theatre	Keynote 3: Linda Barwick: 'Serendipity and innovation in music research' Chair: Steven Knopoff			
12.30-1.45	Lunch – including performances by presenters 1-1.30:			

	Gillian Dooley (Fri session 1) Hartley Concert Room Libby Myers (Sat session 2) Schultz Gabriel McMahon (Fri session 3): MB 14		
	Madley MB14	Madley MB22	Schulz Lev5
Friday Session Three 1.45-3.15	Therapy, psychology, conflict transformation Chair: Lindsey Cooke	Opera and transformation Chair: Michael Hooper	Flutes, Bassoons, Matusiflutes Chair: Shelley Hogan
	Helen English: Perceptions of Transformative Benefits for Older Adults through Music-Making: A Comparison of Choral and Instrumental Experiences in Two Case Studies	Helen Rusak: Elena-Kats Chernin's Opera Scores	Janice B Stockigt: Quantz, His Ascendancy in the Dresden Hofkapelle, and the Heightened Role of Flauti Traversi in Zelenka's Masses:1726–1736
	Nikki Demandolx: "The Role of Recovery: Musician's Experiences with an 8 week Periodised Program"	Sarah Collins: Opera and Uncertainty	Katherine Walpole: Forgotten Fagotten? The Role of the Bassoon in the Early Symphonies of W.A. Mozart
	Ryan Martin: Quasi-Innate, Personal, and Social Mechanisms of Musical Meaning and Their Implications for Conflict Transformation	Stephen Mould: Opera in Australia: The Search for 'Artistic Vibrancy'	Gabriel McMahon: The Matusiflute in Practice: Applying Intermusability to Explore Sino-Western Dizi and Flute Performance Practice (see also concert Fri lunchtime)
3.15-3.45	Afternoon tea		
	Madley MB14	Madley MB22	Schulz Lev5
Friday Session Four 3.45-5.15	Texts and meanings Chair: Paul Smith	Metadata and material culture Chair: Ryan Martin	Crossing borders Chair: Nancy November
	Konstantin Zenkin: On "Complex" and "Simple" Musical Texts: Projection of Some Philological Doctrines	Shelley Hogan: Life of a Music Copyist: The Contributions and Complaints of	Rosemary Richards: "Where Everybody Connected with Artistic Endeavour Congregated": Madame Elise Wiedermann

		Dresden copyist Jean Baptiste Prache du Tilloy (1673–1734)	Pinschof and Touring Musical Celebrities.
	Daniel Serrano: References To Earlier Musical Genres in Salvatore Sciarrino's <i>Il canto s'attrista, perché?</i> (Online from Vienna)	Kathryn Roberts Parker: Tales of Vernacular Music Circulation: Morris Dancing in Seventeenth Century Printed Books	Ian Forward: The phenomenon of Finnish musicians touring Australia 1993-2022
	John Griffiths: Buen Ayre and the Nature of Musical Works in Renaissance Spain	Caleb Triscari: Understanding the Complexities of Music Metadata in Australian Collections	Sam Girling: "Germanising" the Plot? String Quartet Arrangements of 'Foreign' Opera in Early Nineteenth-century Vienna
5.45-6.30 Hartley Concert Room	Conference concert 2: Music for piano and flute, with Esmond Choi (Recitals Australia fellowship student) and Paula Custodio		
7.00pm	Conference dinner at Madam Hanoi		

Saturday 2nd December

Saturday 2 December			
9-10, Session One	Annual General Meeting of Musicological Society of Australia - MB 22		
10-10.30	Morning tea		
	Madley MB14	Madley MB22	Schulz Lev5
Saturday Session Two 10.30-12	Philosophy Chair: Gillian Dooley	Composing in the 21st century Chair: John Napier	Panel: Music and Musicology Beyond Deleuze Chair: Sally Macarthur
	Samuel Milch and Henry Barlow: Taste and Philosophy: Wittgenstein's Shakespeare and his Beethoven.	Libby Myers: Creature: Musical Alchemy as Inquiry into Experimentation, Improvisation and Performance (see also concert Fri lunchtime)	Alistair Macaulay: The Autonomy of Expression and the Becoming Musical of Classicism, Romanticism and Modernism
	Boyi Sun: The Dichotomy, Coexistence, and Hybridisation between Funktionstheorie and Stufentheorie in Different Systems of Harmonic Symbology	Damien Ricketson: Ripples and Resonance: New Notational Strategies for Spatial Composition	Chris Stover: Two Riemanns: A Deleuze-Guattarian Approach to Transformational Music Theory
	Cameron McCormick: Neo-Thomistic Modernism: The Influence of Jacques Maritain on the Work of T.S. Eliot and Igor Stravinsky	Nick Freer: Tim Miller's 'Stowed': Utilising Polyscality to Disassociate Harmonic and Melodic Interdependence"	Maurice Windleburn: A Post-Bergsonian Perspective of Edgard Varèse's Crystal Metaphor [Remote from Melbourne]
12.15-12.45 Session Three	Hughes Lecture Theatre: Closing remarks and awards		
12.45-2	Lunch break		

2-3.30 Elder Hall	Closing concert. Featuring Anna Goldsworthy (piano), Helen Ayres (violin) and Thomas Marlin (cello), also student trio Joyce Kwok (harp), Alex Byrne (flute) and Tim Tran (viola)
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Abstracts (sorted by session)

Wednesday 29th November

20th Century France

Chair: Kerry Murphy

John Gabriel

*Staging Neo-Classicism between Inter war Paris and Berlin: Giorgio de Chirico's Designs for Ernst Krenek's *Leben des Orest**

Ernst Krenek's *Leben des Orest* (1930) was one of the most anticipated operas of late Weimar Republic Germany. Krenek was a leading composer of the New Objectivity, and this latest opera tantalisingly transferred his jazz-infused style from modern-day settings to ancient Greece. After a successful premiere in Leipzig, the work's second production was at the Berlin Kroll Opera, a notorious centre for experimental, modernist productions, with set designs by the Italian-French surrealist Giorgio de Chirico. Critics of the Berlin production of *Leben des Orest* clashed over which elements succeeded or failed, with particularly widespread disagreement over de Chirico's designs. I argue that this split reception reflected a fundamental divergence in Krenek and de Chirico's neo-classicism, that is, how they understood Classical antiquity and sought to instrumentalise it in the present. In his music and libretto, Krenek sought to bring antiquity into the modern day with the bustle of the city, the sounds of jazz, and a political-philosophical allegory exploring individualism versus collectivism. De Chirico also tied his designs to contemporary society and politics, but through a lens of detached abstraction with a strong "metaphysical" element-including his famous faceless, dehumanised statues-that were not present in Krenek's work. Building on recent comparative interdisciplinary work on the wide range of practices that fell under the interwar umbrella of neo-classicism, examine how critics' diverse perspectives on the production reveal commonalities and divergences in neo-classical artistic production across national traditions (Austro-German and Italian-French) and artistic practices (composer-librettist and visual artist)

Rachel Orzech

Les Semaines Musicales Françaises, 1933: The Annual Celebration of French Music that Wasn't

Plans for an annual festival of French music began to be reported in the francophone press in 1932, with the inaugural event to be held in June 1933. The organisers were ambitious: the festival was to be France's answer to Germany's Bayreuth festival, Austria's Salzburg Festival and Italy's emerging Musical May in Florence. Numerous French musical organisations and institutions were involved, tourist organisations were making plans, and a number of government representatives lent their names and their moral support to the initiative, spearheaded by the lawyer and music-lover François Hepp and organised by Louise Dyer, the Australian founder of recently established music press Les Editions de l'Oiseau-Lyre. Then, just two weeks before opening, it was suddenly cancelled. This paper investigates the hopes and ambitions surrounding the imagined *Semaines musicales françaises* of 1933, using press and archival sources to analyse the way in which its promoters framed its purpose and the ways in which it was received by commentators. It positions the event within the political and social context of interwar France and the mitigating factors of national identity crisis and

economic depression, showing how the event was conceived as a nation-building project and an exercise in cultural exchange at a time when France's self-image was plagued with insecurity and doubt.

Cathy Duncan

Satie, Cocteau, Picasso and the circus: the collaboration of "Parade" (1917)

The 'realist-ballet' Parade, a collaboration between Erik Satie, Jean Cocteau, Pablo Picasso, and the Ballet Russes, premiered in Paris at the Théâtre du Châtelet, on 18 May 1917, amid the turmoil of WW1. When Satie responded violently to a critical review, it created a scandal, which gave him eight days in prison. The ballet, and its music, were viewed as an attempt to undermine French cultural standards. Both Satie and Cocteau maintained that there was "...no source of inspiration in the collaboration of Parade." The thesis will provide evidence of inspirational sources. Satie, Cocteau, and Picasso were each drawn to the milieu of Montmartre, which had become an epicentre of artistic exchange for painters, poets, musicians, composers and performers. Early research has identified the circus as a dominant source of inspiration for the three collaborators. An analysis of Satie's early compositions has revealed elements of circus music that re-emerge in the composition of Parade. Initial analyses have revealed quintessential circus elements in Satie's music, Cocteau's scenario, and Picasso's costumes and scenery. A combination of musical, multimedia and iconographic analyses will distinguish common elements analogous to those of the circus. Existing studies suggest a disparity between musical, visual and dramatic parameters in the composition of Parade. The thesis will demonstrate unity in its composition. The thesis will evaluate the role of the circus in the development of new musical aesthetics. It will establish the significance of the circus in the dissemination of aesthetics, across platforms and between cultures.

Gender and Sexuality

Chair: Paul Watt

April Mitchell

A new materialist perspective on Freddie Mercury's life, music and identity

The life and music of Freddie Mercury has been a constant source of discussion in popular media. Surviving members of Queen, Brian May and Roger Taylor, continue to keep the band's music in the fore front of our collective mind, by using Queen's music in new and unique ways. Subsequently, Mercury is constantly talked about as an icon and his work is put on a pedestal. His legendary status pigeon-holes his music and his identity into categories which are repeated throughout popular media and scholarship; such as, musical genius, rock royalty, AIDS victim, queer icon, and flamboyant showman. What happens if we explore beyond these hard boundaries in which identity and music categories place Mercury? What insights could we discover from a fluid form of analysis that can re-negotiate boundaries in real-time? These are questions that are explored in this presentation, through the use of Karen Barad's new materialist perspective. Barad, a quantum physicist and philosopher, explains their approach to analysis in *Meeting the Universe Halfway* (2007). Barad's diffractive approach requires a shift in thought to relational agency, where boundaries are defined in the moment, but only exist in that moment, and are re-negotiated in every single moment. This mode of analysis then becomes performative and active, focussing on the affects of difference. It moves us out of creating hard boundaries, and into a fluid perspective where definitions ebb and flow according to the particular moment of analysis.

Sally McArthur

Reconfiguring Violence, Gender, and Sexuality in Music

In 2022, a publication about women composers, 'A Century of Composition by Women', is released. I receive a copy and am transported to the 1980s and 1990s. I wonder if this book is recycling what has already been said about 'women', failing to acknowledge the complexity of gender and intersectional categories, or whether it is reconfiguring gender, sexuality, and music. I discover that it is a mixture of these things. While the purpose of this paper is not to focus on this book, I am interested in how we work with boundaries in this field, understanding, as Karen Barad puts it, that 'there is no absolute boundary between here-now and there-then' (2014, 168). Instead of adding to the abundant research on women composers, I will explore something else, asking: does identifying as a feminist and/or queer researcher in music have negative consequences for the researcher? I note that some of the earlier work has had violent consequences, especially for Susan McClary. This paper will consist of diffractive readings of reflections and other materials by McClary, Elizabeth Wood and Judith Lochhead. I argue that these readings transform their earlier research, shifting from polarising binaries/boundaries to a series of affirmative encounters. In the spirit of Barad, I 'intra-act' with diffraction, not as a singular event in space and time but rather with a sense that the time we are talking about is 'untimely', 'out of joint', 'broken apart in different directions' with each moment emerging as an 'infinite multiplicity' (Barad 2014, 169).

Australian Indigenous Music Cultures

Chair: TBA

Erin Matthews and Simon Butcher

Kawadji Wimpa and the Laura Quinkan Dance Festival

The aim of this paper is to showcase the Lockhart River Kawadji Wimpa dancers at the 2023 Laura Quinkan Dance Festival. The Laura Quinkan Dance festival is a 4-day event held at Laura in Far North Queensland every 2 years and showcases the many Indigenous groups of Cape York. It is a competition that encourages each community to share their songlines through song and dance and winning the festival is coveted throughout the Cape. The festival began in 1974. Lockhart River has been consistent winners over previous festivals. This presentation will show video of Kawadji Wimpa dancing numerous parts of the liwayi story and new songlines that cover recent history. The songlines represented in the 2023 Laura Quinkan Dance Festival are an example of how old and new merge together seamlessly in an incredibly positive and uplifting manner. Sharing the songlines with not only people from all over Australia, but also many festival goers from overseas, ensures that culture is kept alive and strong which means puuya kunta (strong heart). I invite the Kawadji Wimpa Songman, Simon Butcher to co-present with me. This year's Laura Quinkan Dance festival was sponsored by the Ang-Gnarra Corporation, Australia Council for the Arts, Tourism and Events Queensland, Rio Tinto, Cook Shire Council, Many Rivers, the Laura Ranger program, BBM, Black Star Radio, Interim Truth and Treaty Body, Apuni pima and the Queensland Government.

Vincent Perry and Paolo Fabris

The Music Resonates in Arnhem Land: Developing a Culturally Aware Pedagogical Approach to Music Students

“Communication through music stimulates lively interaction and one of the reasons for this is that it conveys concepts which are not, or cannot be, verbalized” (Ellis, 1985, p. 5). Since the late-1980s, East Arnhem Land, in Northern Australia has continually been the birth place for commercially successful, First Nations’ music, most notably due to the musical output of Yothu Yindi, Gurrumul, and more recently via the work of King Stingray. Yothu Yindi’s protest song, “Treaty” (1991) is remembered for its inclusion of lyrics in Dhuwal, one of the Yolngu Matha (meaning the “Yolngu tongue”) dialects of the Yolngu (or Yolŋu) people. Christie (2000) highlighted the cultural importance of these dialects and reflected, “Yolŋu [groups] can tell from each other’s language as well as from each other’s art, song and dance, which part of the land they belong to. Each territory has a history, encoded through stories and songs and language which belongs to that place” (p. 4). In 2022, music lecturers at Charles Darwin University, based in Darwin were assigned the task of delivering vocational education and training (VET) to two Yolŋu students based in Yirrkala, a remote NT community. Initially, this training presented several challenges to both the students and lecturers in question. This research aims to investigate possible methods to counter the geographic, logistic, linguistic, and cultural challenges pertaining to music education delivery in East Arnhem Land. Furthermore, this paper aims to address several key questions: would translating the course content and assessments tasks improve effective communication between educators and students? What other reasonable adjustments are essential to the successful delivery of a VET course in East Arnhem Land? And how can traditional music education methods of East Arnhem Land better inform music education training within metropolitan Australian cities?

Clint Bracknell

Song Circle: Song revitalisation and tourism in Western Australia

This paper will discuss the processes involved in developing Song Circle as part of the inaugural Ever Now festival in Perth, Western Australia. Fulfilling Ever Now’s brief to provide a regionally distinctive experience of Indigenous culture demanded deep engagement with Nyoongar song revitalisation via Song Circle, created as the latest major creative work in a string of collaborative projects involving an ever-expanding collective of Nyoongar artists. Past research projects have consolidated archival records of endangered Nyoongar song and facilitated community engagement in reviving singing practices. However, presenting an international scale work based on traditions of Nyoongar performance requires deep investment of time and space, plus in this case, the creation of many new Nyoongar songs. Regardless of the performance outcome, the development workshops and rehearsals for Song Circle have provided an exceedingly rare opportunity for high-level training focused on an endangered Indigenous language and performance tradition in an urban setting. Inspired by the ground-breaking examples of Mowanjum Festival (Kimberly, WA) and Milpirri Festival (Tanami Desert, NT), the creators of Song Circle made strategic decisions about how to incorporate technology, involve youth, and represent Nyoongar culture for diverse audiences. Involving dance, visual design and lighting, songs are at the core of Song Circle. The esoteric timbre, language and rhythms of the songs presented marks them as distinctly Nyoongar, but performative elements combine to articulate and sustain Nyoongar relationships with creatures and features of local landscapes.

Women Making Music

Chair: Sarah Kirby

Nancy November

Challenging Tradition: All-Female String Quartets of the Late 19th and Early 20th Centuries

The string quartet was traditionally firmly located in the male domain. A ‘strong genre’, associated with technical mastery and the highest compositional achievements in the eighteenth and early nineteenth centuries, it was composed by men (including, notably, the main exponents of the Viennese Classical canon), performed by men (in both public and private settings), and written about by men. Women were largely excluded from its sphere, except as audience members at concerts, which started to flourish in the early and mid-nineteenth centuries. But starting around the 1870s, the social taboo against women learning string instruments was eased, and women started to participate not only in private string quartets but also in public. This was partly a function of changing access to conservatoire training for women, and notable female performers, including the Czech violinist Lady Halle (Wilma Norman-Neruda) and the Canadian violinist Nora Clench. Both of these women had access to the Austro-German tradition through mteachers and repertoire, which helped them to establish their reputations and their string quartet leadership, in a still almost exclusively male arena. How were female quartet players, and all-female string quartets received, and how did this change? In reviews of the time we find references to purity, uniformity, and invisibility of female performers, which seem to be an effort to contain the covert voyeurism evident elsewhere—for example in iconography (including photographs). What persists and changes today in the ways we currently understand all-female string quartets of our time? I consider aspects of voyeurism and technical excellence.

Nicholas Williams

The Life and Career of Madeleine Sander Friedheim (1869-1959)

Scholars are familiar with the name Arthur Friedheim (1859-1932), the great pianist who was an important figure in the reception of Liszt’s music around the turn of the twentieth century. Yet how many know the story of Madeleine Sander Friedheim (1869-1959), wife of the famous virtuoso? In his autobiography, Arthur tells how he met Madeleine in Leipzig, in 1887. A promising young pianist, born in England, she had recently graduated from the Leipzig Conservatory, studying under Carl Reinecke and Bruno Zwintschler, and was pursuing further study under Martin Krause. Madeleine and Arthur married in August 1888. For a time, Madeleine accompanied Arthur on his concert tours, often performing alongside him. Critics describe “a young lady with remarkable skill” and a “conscientious performer with a legitimate technique.” Not only a pianist, Madeleine was also an accomplished singer and pursued a career as an operatic soprano. In his autobiography, Arthur tells how, when war broke out in 1914, Madeleine and their two children were left behind in Germany while he found safety in America. Arthur accounts in detail the trials he faced in America—but left conspicuously absent was the story of Madeleine’s struggles during these difficult years. An English woman in war-time Germany, suddenly become an enemy in her own neighbourhood, and cut off from the financial support of her husband, she was able to support herself and her children thanks to her musical abilities. Based on published and unpublished documents, this paper tells the story of Madeleine’s forgotten musical career.

Kerry Murphy

Louise Dyer: International lady journalist

From her arrival in Europe in the late 1920s Louise Dyer wrote a regular newspaper column for the popular evening Melbourne newspaper the Herald, which she maintained for most of the 1930s. The editor of the Herald, Keith Murdoch asked for a broad-brush coverage of “life and movement” in France: politics, interesting events and outstanding personalities in the commercial, literary, musical and dramatic worlds. In her articles Dyer regularly reproduces detailed statistical information about life in France—which she obtained from the office of the

Association française d'échanges artistiques. But when Murdoch complained her articles were getting a bit too serious, she obligingly threw in articles on topics such as the Paris Yo-Yo craze of the decade. It was a turbulent period and Dyer also wrote on political and social issues such as the depression and women's rights. This paper explores the specific cultural issues and events that she promoted and that she thought important for Australians to know about; she called it propaganda. She was proud of her role as international journalist, an activity she maintained assiduously during the very busiest period of her career as a publisher.

Education

Chair: Melanie Plesch

Susannah Helman

Learning the piano: guides and exercises in the National Library of Australia's collections

An interesting strength of the National Library of Australia's music collections are its holdings of guides to playing the piano, and exercises designed for beginners from the 18th century to the present. In some cases, such as the Five Finger Exercises (Op. 16) of Aloys Schmitt (1788-1866), the Library holds numerous editions, dating from the early 19th century, through to an edition published in Adelaide in the 1890s, to 20th-century Australian editions. While this collecting is unlikely to have been, in most cases, a deliberate strategy by the Library, this kind of work offers great scope for study. This paper surveys the Library's holdings and what they tell us about this genre, world wide appetites for these works, and suggests what use can be made of these collections. In particular, it focuses on their printing and publication history, their design, and the features and benefits these methods were selling. Some were clearly more successful than others. Finally, it examines the representation of female composers in this genre.

Summer Le Ren

Move better, feel better, sound better - Developing coordinated movement in piano playing

Enhancing piano playing through coordinated movement Adaptable framework, interdisciplinary, multimodal, multisensory, iterative cycle The pianist's body enables sound creation through various movements. Existing studies have identified movement-related problems that hinder tone quality, increase injury risks, and impede musical expression. However, many piano tutor books in use today lack comprehensive guidance on the relationship between movement, sound, and physical well-being. This poses a significant challenge for junior instructors who lack specific direction to help students improve technique while promoting physical health awareness. To address these issues, I developed a framework and design-based training portfolio, integrating interdisciplinary knowledge and multimodal techniques into a practical format. To evaluate the effectiveness of this approach, I carried out a design-based action research intervention, involving student pianists aged 8-14 in individual lessons with specially developed resources. The intervention was assessed through data triangulation, including student-written documents, performance videos, questionnaires, and the researcher's journal. After a 26-week implementation cycle, the results showed enhanced students' awareness of coordinated movement, enriched sound production, and more proper playing habits, thus potentially mitigating the risk of playing-related pain and injury on the piano. The study emphasises the importance of encouraging pianists to incorporate acquired knowledge and develop personalised strategies. It stresses the significance of respecting individual interpretations, executions, and comfort levels in developing coordinated movement while allowing adequate time for technique internalisation. Moreover, it shows that piano teachers should continuously train, consistently

monitor student progress, and update teaching resources. The proposed framework and design-based intervention demonstrate potential for application in broader instrumental teaching contexts.

Lindsey Cooke

Listening to music while reading is thought to be distracting, so why do so many individuals still do it?

Evidence exists that individuals choose to listen to music while performing various simple and complex tasks, with recent trends indicating that a portion of individuals often have music playing while they read (IFPI, 2019:2021). This has implications for effective comprehension as some scholars suggest the presence of music will deplete cognitive resources, resulting in a greater chance of becoming distracted (Vasilev et al. 2018). By contrast, some have claimed that listening to music improves cognitive performance, due to increases in physiological arousal and improvements to mood (Thompson et al. 2001). The proposed presentation will extrapolate the results of the initial study in a PhD series which compiled data on real-life behaviours of a cohort of university students regarding their use of background music while reading for study purposes. Of note was the comparable percentage of respondents that claimed they often listen to music (57%) and those who avoided listening to music while reading (56%), suggesting that individual differences exist that may determine whether music is distracting or helpful to readers. Reasons for listening also varied, with reports of it increasing motivation, enhancing focus, or masking external noise. Based on prior literature, a working memory score was collected from respondents to inspect whether higher scores correlated with lower self-report of background music acting as a distraction. A music engagement rating, based on expertise and music use, was also analysed as a possible moderating factor. Descriptive findings revealed the most listened to music genres were; Pop, Easy Listening and Hip-Hop, and revealed that individuals listened to both lyrical and instrumental, as well as fast and slow tempo music while reading.

Music Cultures

Chair: Alistair Macaulay

Starr Aberlardo

Kaway-Kawayan (Bamboo Waving): Bamboo as a Conduit of Culture within the Complex System of Music-Environment Reciprocity and the Case of Philippine Bamboo Music

Amongst communities in the Philippines, musical instruments produced from bamboo are both diverse and widespread. They are also considered crucial both for cultural maintenance and socio-economic survival-as explored most recently by the Bamboo Musical Instruments Innovation Research and Development Project, a collaboration of the Forest Products Research and Development Institute at the Philippines' Department of Science and Technology and the University of the Philippines Center for Ethnomusicology. In this paper, I draw on my experience within this project, as well as the concepts of "music ecosystem" (Shapiro 2022) and "eco-trope" (Titon 2023), to explore the significance of bamboo as a conduit of culture existing at the intersection of music and environment. I examine the ways bamboo functions in the complex system of music-environment reciprocity and, as a result, how bamboo music can help uplift various facets of Philippine communities such as environment, employment, and education. The interplay between culture and nature, particularly in the case of Philippine bamboo music, demonstrates specific ways that it can be valid and useful to consider music as an ecosystem as it allows us to understand music more completely, which in

turn, enables music to contribute to solving life problems, such as in the pursuit of cultural sustainability.

Matther Horsley

Dialogues with the octopus: instrumentation and instrumentality in uilleann piping

The uilleann pipes (Irish bagpipes) occupy a central emblematic role in Irish traditional music. Their striking appearance and mechanical complexity, coupled with the difficulty of obtaining and maintaining a working instrument has meant that the physical instrument itself looms large in the imagination and discourse of uilleann pipers. The language pipers use to describe their relationship to their instruments often alternates dizzily between the reverent and the mundane, positioning the pipes as simultaneous sources of wonder and frustration. This presentation will examine the interface between musician and instrument in the contemporary uilleann piping tradition as both a generative and constraining factor. It will also reflect on the symbolic power of an instrument and its sound in establishing connections between a piper and place, community, lineage and history. This research draws on ethnographic interviews with prominent uilleann pipers and pipe makers coupled with analysis of recorded music. A central framework will be that of musical style, a vital but frequently ambiguous concept amongst practitioners of Irish traditional music, which can be used to illuminate pipers' relationships with their instruments and the broader processes of choice and necessity that guide musicmaking.

Aditya Ryan Bhat

Notes on Speculative Ethnography in Sound: two case studies

Speculation has long been part of humankind's creative repertoire. This dissertation examines sonic speculation, focussing on two case studies that sit in dialogue with critical ideas from anthropology. In the 1980s, writer Ursula K. Le Guin and composer Todd Barton collaborated on an album of Music and Poetry of the Keshto accompany yLe Guin's quasi-ethnographic 'novel' *Always Coming Home* (1985). This collection of thirteen tracks was presented to the audience as literal field-recordings of performances by a hypothetical future society. More recently, Berlin-based sound artist Andrew Pekler released *Tristes Tropiques* (2016), after Claude Lévi-Strauss's classic fieldwork-memoir. It responds to the anthropologist's meditations on cultural loss in Amazonia whilst also critically reflecting on the artist's own listening tastes. The records diverge in form, function, and technical sophistication. But, as this paper will show, they have key similarities, placing them both within the category of 'speculative ethnography in sound'. Materially, speculative ethnography in sound is an approach that manipulates and combines synthesised and real-world sounds in often-uncanny ways. Conceptually, it interrogates social and economic relations in the contemporary world to destabilise static dichotomies like Humanity and Nature, or Self and Other. In the absence of literature dedicated to this topic, the discussion draws on a wide swathe of material: anti-colonial criticism (including Marxist and indigenous perspectives), ecocriticism, and the 'reflexive turn' anthropological theory of the 1970s and 1980s. The dissertation considers the political role of speculative creativity, arguing that it is a valuable means of imagining alternative ways to live.

Thursday 30th November

Vocalising in Public and Private

Chair: Gillian Dooley

Paul Smith

Overheard: Privacy and the Art/Act of Singing Paul Smith “my voice confirms my identity”

I repeat the phrase over and over on the phone as a security measure allowing an imprint of my voice to secure my data and information with the government. They assure me that my voice is just between us. This project interrogates the voice and its relationship with privacy. Australian law mandates that under no circumstances is one to record the voice of another without their express permission, even when in a public setting. Unlike a photograph or video, the voice is particularly sacred within the realm of privacy. These understandings confront my creative relationship with voice and I ask, how private is the voice when in song? How do politics of the voice change when its modality changes from spoken to sung? A conflict exists for the art/act of singing, which remains tightly wrapped in politics of the spectacle, that inverts dominant vocal protections. This presentation builds on theories of privacy to better understand what kind of aesthetic engagements singers and scholars can have with the singing. As theories privacy moves towards and focus on ‘information’ above ‘actions’, I draw on Julie Inness (1992) and Sarah Igo (2018) to reassert the privacy of an act. I argue that singing be reconsidered not as a public act but as a private one which, when part of a public performance, is a temporary re-negotiation of an agent’s ever flexible sphere of privacy and that listening accepts an invitation into a singer’s intimate boundaries.

Rabiya Plush-Noad

Woman Interrupted: Examining the Impact of Vocal Disruption on Female Character Development Within the Work of Stephen Sondheim

Skilful fluidity of vocal delivery is what professional singers train for. Since the mid-twentieth century, there has been a tendency to strive for perceived perfection in vocal performance, which has come at the cost of character development and dramatic intent. However, in the disruption of this vocal delivery, the vocal interruption, we can look beyond the superficial beauty these perfectionist tendencies encourage. The works of Stephen Sondheim (1930-2021), and more specifically, the female roles within them, mark a turning point in the representation of women on the stage. Vocal interruption is the device both composer and performer utilise to move away from accepted stereotypes and social constructs. The voice is a dynamic area within current scholarship. Scholars such as Emily Wilbourne and Carolyn Abbate consider vocal failure in opera, while Ana Flavia Zuim and Stacey Wolf focus on vocal inflection and characterisation within Sondheim’s work. Neal Perez da Costa’s current research on reclaiming the beauty within skilful imperfection also holds relevance. My research sits within this space occupying the void where vocal interruption within Sondheim’s work combines these themes. Using three categories: failure, inflection, and speech, I shall examine female roles within Sondheim’s work and how, using vocal interruption, complex, multidimensional, and intrinsically human characters are formed. Through this framework, a case study using descriptive and comparative analysis of notable performances will form the basis of this research, demonstrating how vocal interruption complicates the musical presentation of female characters and is, therefore, integral to character development and complexity.

Le-Tuyen Nguyen

From Cochinchina with Love

In 1900, the voice of a woman from Saigon was recorded in Dr. Léon Azoulay's collection of wax cylinder recordings at the Paris World Exposition. Singing a popular love song of the nineteenth-century with a Southern Vietnamese accent, the female vocalist told the classic story of a lonely woman longing for her love. To date, this is the first recording of music from Cochinchina. This paper will discuss the social-historical and musical contexts of this newly-found recording; and also explore the literary/mythological allusions embedded in the lyrics. The discussion will identify the song's modal structure, melodic and rhythmic organisations. Based on the study, this paper will highlight the similarities between the musical materials found in this love song and its contemporary *tài tử* instrumental repertoire, and also the classic *vọng-cổ* song 'Đã cổ hoài lang' which emerged twenty years later. The presentation will include a live performance of 'Song of the South' for piano and voice.

Dr Le-Tuyen Nguyen is an Australian composer, researcher, and teacher. Born in South Vietnam, he settled in Sydney in the 1990s. He studied music and education at the University of New South Wales and completed his doctorate at the Australian National University. His music has been performed in Asia, Europe, Australia, and the USA. He has worked in leadership positions within the New South Wales Department of Education and a Teaching Fellowship at the Australian National University School of Music.

Modernism Crossing Borders

Chair: John Gabriel

Anna Louise Henwood

A Shipwrecked Sonata and a Photograph: Tracing the steps of Alfredo Casella and Mario Pilati

When we think of instrumental music from the beginning of the twentieth century and the inter-war years, some celebrated composers from this period are easily recognizable and their music is still being programmed today. We need only to think about Stravinsky, Ravel, Vaughan Williams, Bartók, and Schoenberg, to name a few. What we often do not consider is what was happening with instrumental music in Italy during this time. The success of Stravinsky's music in Italy was largely due to the work of Alfredo Casella, a prominent Italian composer, performer, and teacher born the same decade as Stravinsky and present at his premiere of *The Rite of Spring* in Paris. The traditions north of the Alps have cast unfortunate shadows over prominent musicians in Italy, who remain poorly remembered today, along with their instrumental music. My aim is to present findings of how a sonata of the 1920s brought together prominent musicians from the top to the bottom of Italy, from France, and the United States. In 1927 the sonata won a Coolidge award, yet due to unfortunate circumstances just before the Second World War, the sonata lay shipwrecked for several decades, only to be discovered again in the 1990s. As part of my research, I have investigated Italian composers born in the 1880s, the *Generazione dell'80*, which has led me to a photograph and new information on the premiere performance of the sonata in Naples in 1931.

Jordan Chua

Nikolai Medtner in Britain: A Survey of His Concerts, Ticket Prices, and Repertoire from 1928 to 1931

In 1935, the Russian pianist and composer Nikolai Medtner (and his wife, Anna) settled in England, where he was to live until his death in 1951. It is clear that Medtner felt that he had at last found a country where the audiences appreciated and welcomed his music, with his wife writing that “In London everything went off as in a fairy tale.” Prior to this permanent move to England, Medtner had visited the country at least three times, with his first trip there coming at the invitation of London-based Russian singer, Tatiana Makushina. This initial visit took place from 11-27 February 1928 and was followed by further trips there in October-November 1928, and again in 1931. Regarding his first performance in England in 1928, critics noted that “Medtner’s fame had preceded him, and the many professional musicians present gaped in astonishment at these pianoforte pieces”. As part of a broader research project examining at the reception of Medtner in Britain as both a pianist and composer, this paper will explore his concert activities there during these three visits from 1928-1931. Using data taken from digitized British newspapers, contemporary accounts and correspondence (as compiled Richard Holt), it will look at venues, ticket prices, repertoire and reviews of these concerts. In doing so it will add to current knowledge regarding the reception of Russian music in Britain during the first half of the twentieth century, as well as deepening current understandings of Medtner’s early career in that country and the possible influence he may have had on classical piano playing there.

Melanie Plesch

Ombra in the Pampas: Alberto Ginastera's representation of the supernatural

An important debate in the field of topic theory, and even in the definition of musical topic itself, relates to whether recurring figures within a specific composer's oeuvre can constitute topics. A relatively unexplored area is the extent to which these figures are related to established European mainstream topics. Alberto Ginastera, widely acknowledged as one of the most significant Latin American composers of the twentieth century, presents an interesting case study in this regard. In this paper, I examine a recurring musical figure in Ginastera's works, which is traced back to his early *Concierto Argentino* for piano and orchestra, written when the composer was only nineteen and later withdrawn, to his late works such as the *Guitar Sonata* op. 47. The signifier is defined through musical analysis, while the signified is unveiled through an archaeology of the topic throughout Ginastera's works, an analysis of its paratexts and its 'troping' with other topics. The figure, it is found, is used as a representation of impending peril, mystery, the nocturnal, the uncanny, and the ominous. While it may appear to be an idiosyncratic Ginasterian topic, I propose that its genealogy can be connected to the European topic of the *ombra*. Through a cultural history analysis, I show the importance of the cultural trope of the *sombra* in Argentine culture, specifically cultural nationalism, with which Ginastera was profoundly acquainted during his formative years and whose influence he acknowledged in his writings.

Music and Narrative Chair: Libby Myers

Merri Bell

“After all the years of separation”: Musically representing author L. M. Montgomery’s suspended romances

Canadian author, L.M. Montgomery did not set out to write stories about romance. As she indicated in her journals, she wrote character-driven stories of young girls navigating their way through young girlhood. However, she understood that the public, and her publishers, expected these girls to experience romance that culminated in marriage, following the societal traditions of the time. Montgomery managed this dichotomy by having many characters experience a suspended romance, delaying the romantic aspect of the relationship as long as possible. Arts-based practice is a mode of analysis and offers the opportunity to find a new way of understanding and communicating Montgomery's type of suspended romance. Music is in many ways considered romantic, so is an appropriate medium to communicate Montgomery's romantic narrative structures. In this presentation I will investigate Montgomery's use of suspended romance in her novels, and how this delay provided her characters time to develop other areas of their lives. Using an arts-based methodology to identify and analyse recurring themes in Montgomery's work, the result is a new musical composition that articulates these suspended romances using six different musical devices. This creative work exemplifies the intertextual link that exists between Montgomery's work and new musical compositions.

Kar Ho Toby Wong

Creative responses in Butterfly: Interpreting "Race"

The representation of Asian races and cultures in European operas has been a contentious issue in contemporary productions in recent decades, with Giacomo Puccini's *Madame Butterfly* constantly in the limelight regarding its musical exoticism. This paper surveys the ongoing progress in productions of *Butterfly*. Prior to the 1980s, productions attempted to present Asian elements as 'realistically' as possible. Burgeoning discussions in post-colonial studies have drastically altered the presentational methods in such productions since the late 20th century. The fundamental argument originates from Edward Said's *Orientalism*, in which he suggests that presentations of the exotic East are mere imaginations of the West itself. Opera directors have been unprecedentedly grappling with the 'appropriate' way to handle cultural issues in *Butterfly* for the past two decades. While some of them have adhered to the traditional 'orientalist' approach, many others have either sought to present the most 'authentic' rendition by involving Japanese historians in stage designs or have 'de-exoticised' productions through innovative stagings in the style of *Regieoper*. This study proposes that the varying performance approaches in modern productions of the opera have been attributed to the pliable interpretation of potential cultural 'problems' in *Butterfly*. These are not only influenced by musical terms, but also by the ever-shifting sense of socio-political phenomena of the 21st century. This paper turns to close performance analysis of several *Butterfly* productions, in order to understand how Asian races and cultures are presented through music and stage signifiers. Selected performances include Robert Wilson's *Paris* (1993), Anthony Minghella's *Met* (2006), Graeme Murphy's *Australia* (2019), and Moshe Leiser and Patrice Caurier's redesigned *London* (2022) productions.

Jessica O'Donoghue

Resonant Narratives: The Power of Hybrid Composition

This study delves into the dynamic realm of 21st-century opera and vocal music, exploring innovative ways to rekindle the art of storytelling while forging profound emotional connections within audiences. Central to this investigation is a hybrid approach to composition. My research explores how drawing from various styles and techniques, including contemporary production methods, might both surprise an audience, resulting in heightened emotional responses, and disarm an audience, making them more receptive to narratives that

may touch upon sensitive or challenging themes, such as mental illness. Drawing inspiration from the works of Nigel Fabb and David Huron, who emphasise the power of surprise in evoking strong emotional reactions, this study examines how composers might strategically employ cross-fertilization across genre boundaries to build and subvert audience expectations. Furthermore, as a performer/composer, I take a multi-faceted approach, emphasising the collaborative nature of art where performer, audience and composer all play integral roles in the unfolding of the narrative. As such, this study underscores the importance of understanding and meeting the audience's emotional needs, as well as the composer's role in communicating narratives effectively. Through the composition and performance of two major works: a song cycle titled 'Studies for the Running Man' which explores various facets of serious mental illness (Schizophrenia and psychosis), and a chamber opera titled 'Menarche' which explores the possibility of reversing generational trauma in relation to the female body, this research reimagines 21st-century opera and vocal music as a vibrant, evolving medium where choice and innovation intersect to elicit powerful emotional responses.

18th Century Europe Chair: Gillian Dooley

Mark Smith

Bach's Cello Suites and Portraits: Problems and Politics

Cellos were important to Bach, but this is not well understood today. Already in 1708, Bach himself (aged around 23) played the very difficult solo part for a small cello in his Cantata No. 71, in Mulhausen. Bach's Cello Suites Two to Five show Bach as the original cellist in the Court of the musical Prince Leopold in Coethen (1720-1722). Suite Two (July 1720) shows Bach to be profoundly upset at the unexpected death of his first wife, Maria Barbara. The Sarabande of Suite Two unusually quotes the melody of Couperin's "La Sultane", composed in memory of the French Princess Marie-Adelaide de Savoie. Suite Three of 1721 is clearly happy about Bach's marriage to Anna Magdalena. Bach's Cello Suite Four (for Easter 1722) begins with a very unusual "Preludium", which anticipates his later (and very much larger) St. Matthew Passion. Bach had many problems in Leipzig, as he remained a citizen of Eisenach (where he was born) and therefore was not a citizen of Leipzig. Also, Bach's son Carl Philipp Emanuel was employed by Leipzig's enemy, King Frederick of Prussia, who admired Bach. In effect, Bach spent the last few years of his life in great danger. After Bach died, it was another four years before his obituary was published. Bach's Catholic Masses were composed so that he could receive some support from the ruler in Dresden. My presentation will also include a major section about the portraits of Bach. Most people today only know the false portrait of 1748. The 1731 portrait of Bach with three of his sons by Balthasar Denner (now in Stuttgart, in the Bach-Akademie) is certainly genuine, and very important, yet hardly known. Here Bach is shown holding a half-size cello, and on a table is Bach's Violino Piccolo. My presentation will include reproductions (in colour) of all the surviving portraits of J.S. Bach.

Mark Smith's study of Bach began in 1976 at Flinders University with his PhD in Musicology about Bach and the cellos of his time, completed in 1981 and supervised by Dr Robert Illing. Mark is an expert in the music of Bach and in the history of the cello and has played with many early music groups in Australia.

Alan Maddox

'The most famous master of Italy': New light on the early life of Imperial court composer Antonio Caldara (1670-1736)

Amongst the 'golden generation' of composers active in the early eighteenth century, including J.S. Bach, Handel, Vivaldi, Telemann, François Couperin and Marin Marais, the Austrian Imperial court composer Antonio Caldara was one of the leading lights. Famous across Europe as a composer of operas, church music, oratorios and cantatas, his works were more widely distributed than perhaps any of his contemporaries, and influential on many of them. Bach copied and made an arrangement of a Magnificat by Caldara, while Zelenka adapted several of his sacred works for the famous Capella of the court of Dresden. He was the favourite composer of Emperor Charles VI and the first composer to set the opera libretti of the pre-eminent theatre poet of the century, Metastasio. Yet despite his fame during his lifetime, Caldara's music remains surprisingly little known today and significant gaps remain in our knowledge of his biography and compositions, notwithstanding the pioneering research of Ursula Kirkendale in the 1960s. In particular, a number of questions remain about the early part of his life and career in Italy, before he gained the coveted post in Vienna where he remained until his death. In this paper I report on new findings about Caldara's Italian period, including previously unreported archival documentation of his birth and family.

Allan Badley

Johann Baptist Wanhal's Dances for the 'Kleiner Redoutensaal' and Late Eighteenth-century Viennese Dance Culture

The masquerade balls held in the two imperial ballrooms (Redoutensäle) were the most elaborate public dances in Vienna in the late eighteenth century and certainly the most impressive in terms of the music performed. During the 1790s, many of the most distinguished composers in Vienna contributed music for the Redoutensaal balls, among them Haydn, Mozart, Beethoven, Koželuh and Wanhal. For all the material evidence that survives for the Redoutensaal dances, we cannot be certain how the music was performed or, by extension, how it was danced to. For that, we must turn to the music itself. The dances composed by Johann Baptist Wanhal for balls in 1792 and 1794 offer excellent case studies in this respect as well as allowing us to consider some of the compositional strategies he employed to create musical variety in a medium that offered little scope for originality. Of particular interest in this respect are the codas to the three sets of German Dances which, with their varied allusions to the dance within larger and more flexible musical structures, might be considered perfect expressions of late eighteenth-century Viennese dance culture.

Embodiment and Disembodiment

Chair: Paul Smith

Oscar Smith

Embodied, Kinetic Orality: How musicians entrain in contemporary Balinese gamelan music

In Bali's cultural centre of Ubud, there is a network of musicians who play cutting edge "supra-cultural" contemporary music, featuring non-isochronous or irregular temporal organisations (Tenzer 2018). With considerable overlap of membership, these musicians play in the groups Gamelan Salukat, Gamelan Yuganada and Nata Swara, led respectively by composers Dewa Alit, Wayan Sudirana, and Putu Septa. During my fieldwork and composition projects over the past few years, I've become particularly fascinated with the expansion of these players' musicianship in order to execute the complex compositions with the famed

Balinese tightness. In order to holistically explain the musicianship at work in this situation, I propose a theoretical framework for characterising the strategies I encounter in the field, based partly on work by Brinner (1995, 2010), Clayton (2013, 2020) and others. In particular, I suggest ways in which various multi-modal knowledge representations can assist precise ensemble synchrony, a la cunainour understanding of interpersonal musical entrainment identified by Clayton (2020) that may provide a link between the neural (music psychology) and the socio-cultural (ethnomusicology). Focusing on both process and product, I use interviews and ethnographic descriptions of rehearsals alongside music analysis combined with computational video analysis to demonstrate the utility of my framework. Finally, I reflect on my mixed methodologies, suggesting how such an approach fits into current trends of interdisciplinarity and humanities-science crossover in music research.

Oscar Smith (B.Mus, Sydney Conservatorium) is a PhD Candidate in Ethnomusicology at the University of British Columbia. His primary research interest is in the contemporary composition scene in Bali, and his gamelan compositions have been performed by Gamelan Salukat, Gamelan Çudamani, and the Sydney Conservatorium of Music Gamelan Ensemble. More broadly, he is interested in the analysis of world music, especially through the lens of music cognition. His published writings analyse the music of Dewa Ketut Alit, discuss intercultural collaborations with Gamelan Salukat, and document the new works of American composer Brian Baumbusch. Before embarking on his ongoing dissertation fieldwork, Oscar worked as an adjunct faculty at Kwantlen Polytechnic University Dept. of Music. He is currently an editor for the Analytical Approaches to World Music (AAWM) Journal and was formerly guest editor for *Balungan*, published by the American Gamelan Institute.

Joshua Robinson

Cooking as musicological enquiry

This paper will investigate cooking as a method of inquiry for new discoveries in music. Like music, cooking can be viewed as an embodied way of knowing - a means by which to communicate and share knowledge. In some cultures, such as Bali, this embodied knowledge is shared via oral traditions for both methods. Additionally, Balinese gamelan music is often linked with food within academic literature; for example, food is almost always present at gamelan rehearsals and food is also used as a ritual offering before performances. Despite this, little research exists examining why this deep connection exists. Adapting Brady's methodology of 'cooking as inquiry', I cooked an Indonesian kue lapis (layer cake) and compared this process with my experiences playing and composing for Balinese gamelan. Kue Lapis is a complex steamed cake, taking three hours for me to cook and requiring equipment typically uncommon in Australian households. As a result, I demonstrate both this method of cooking and gamelan performance involve repetitive processes, the wandering mind, and specialised equipment. Additionally, both final outcomes are similar - one, a layered song, the other, a layered cake. Through this research I demonstrate the importance of alternative research methods within music and how these can give greater insights into rituals and processes which occur during ethnomusicological fieldwork. Additionally, this method can lead to a deeper understanding of cultural processes, which can assist with enculturation and bi-musicality.

Oliver Cameron

Word Painting Outside the Lines

The intersection of language and music's semantic functions is a fruitful space for creative exploration, as compositional decisions enhance, contradictor embellish the lyricist's words.

The literal and figurative aspects of text have traditionally been evoked in a composer's use of 'word painting', a technique that first emerged mainly in early madrigal and operatic traditions. This study seeks to explore how a composer might approach word painting for text sources that utilise experimental typography. These literary devices involve elements of abstraction, formatting, space, redaction or symbols that interrupt the traditional flow of text on the page, and prompt non-linear engagement with intended meaning. A substantial literature already exists that analyses these techniques within the tradition of creative writing, however little has been written about the way a composer interprets these devices. I seek to address this gap in the literature with a practice-led approach, documenting the compositional development of a song cycle for soprano and piano that utilises experimental typographic text. Attempts at word painting outside the traditional boundaries of text setting were productive, as music and text were developed and shaped into a unified body of work and premiered at the Sydney Conservatorium of Music's Festival of Art Song in September 2023. This research seeks to contribute to the evolving conversation about the relationship between text and music and its diverse compositional applications, by showcasing how experimental typography can be integrated into this process.

Creating and Recreating Chair: Steven Knopoff

Alana Blackburn and Mike Terry

Sweet Alcaic Metres: engaging with regional communities to develop creative work

Alcaic Meters is an audio-visual work that was developed by Alana Blackburn and Mike Terry to answer the Regional Futures prompt 'what does the future look like in your region?' It is a sensory representation of resources that are at risk and essential for the future of regional lives. Our examination began with the enduring themes of poet and activist Judith Wright and her early years in our region (Armidale / New England). Wright examined consequences of colonial and settler policy, the use of resources and ultimately the stewardship of the landscape. Unsurprisingly, matters that remain in the discourse of our region. The work features site specific sound gathered and brought into an accompanying audio and musical composition, using the Alcaic stanza as an experimental device for editing the imagery - a borrowed theme from Judith Wright's 'Northern River'. Artists, composers, and performers have a valuable role in socially embedded creative work and encourage communities to listen to their environment through an accessible and engaging format. This work is a creative response formed by engagement with the community of the region, raising questions and prompting discussion: How is the management of regional resources embedded in the future we envision, and how can this be represented in an audio-visual creative work? The Regional Futures project is a state-wide program of creative development and conversations between artists and community exploring the question "what does the future look like in your region?"

Bradley Kagan

Acculturation and beyond: Enriching game-world cultures through real-world musical stereotypes

Video games feature locations and cultures that range from historical to the fantastical. When experiencing these scenes, players develop an understanding of the game-world by filtering the visual and auditory material through their subconscious, pre-existing stereotypes regarding visual and musical tropes and themes. The music/sounds in games play a vital role

in creating a homogenous and believable world and help to contextualise everything from cultural, geographical and even temporal perspectives. Often the music presented is not a perfectly faithful reproduction of a time or place, but instead taps into the unconscious understanding of players and what they “think” a scene should sound like. This broad level of musical literary understanding draws from the globalised nature of mainstream media and cultural stereotypes to provide representation for real world cultures and times in the games themselves. Without these cues, players can struggle to form accurate assumptions about settings and tone. For games that do not feature real-world cultures, music can serve as a guidepost that takes aspects of our real-world musical stereotypes and adapts them for in-game cultures. This can reinforce a sense of richness and depth to a game’s constructed cultures. When a game’s visual aesthetic, cultural paradigms, and audio design share parallels with real-world cultures, our brains naturally borrow elements from the real-world to fill these game-world constructions in an acculturated process that results in the scenes in the game feeling realistic and homogenous. This synchronicity between game-world and real-world helps to create immersive cultural landscapes and minimise any cognitive dissonance when experiencing new and unique worlds.

Colin Outhwaite

‘You Just Haven’t Earn’t It Yet Baby’-Authenticating British music tribute shows in Perth, WA

Popular music tribute shows involve recontextualised performances of past musical works and rely on shared first-hand or vicarious experiences between musicians and audiences. Tribute bands are often praised for, or pride themselves on, how ‘authentic’ they are in the reproduction of the original ‘text’. In tribute music discourse, authenticity is therefore commonly defined by how closely a band imitates the sonic and historical elements which comprise the ‘essence’ of the original band or songs. However, the perception and prioritisation of such elements are subjective, shaped by musical experience and limitations, notions of taste, social agenda, and so on. This paper therefore adopts Edward Bruner’s (1994) categorisation of the term relating to the replication of ‘historical sites’ in museum exhibitions. Rather than focusing on sonic and historical ‘accuracy’, I suggest that the portrayal of ‘authority’ is an increasingly significant aspect of tribute music performance. As representatives of history, tribute musicians do not merely strive to curate popular musical history. Instead, they curate their own history, and their own personal experiences with the music they play to prove their legitimacy as cultural ambassadors. The ‘site’ in question is therefore the nexus between performer and text, as opposed to the text itself, encouraging performers and audiences to bond over shared experiences. Focussing on the British music tribute community in Perth, this chapter complements and extends existing tribute music research to highlight the role of identity in both the performance of a show, and the overall expression of group solidarity.

Beethoven, Schubert, Bruckner Chair: Rosemary Richards

John Carmody

Sonata as Selbstbildnis. Beethoven’s Late Work in A-flat as a Personal and Stylistic Retrospection and Potrait

Though the Romantic era provides a strong challenge to such generalisations, we tend, nowadays, to accept that music is an abstract art which (to paraphrase John Cage) says

“nothing”, for all that it “says” it tellingly and movingly. Yet, even excluding opera, it can be argued that music has a narrative or, even more strongly, a biographical, character. Taking Beethoven’s 31st piano sonata as its template (Opus 110 in A-flat), this presentation will argue that this relatively late work has precisely such a didactic quiddity, as a sort of musical Bildungsroman which was written just before the great composer turned to the Opus 111 sonata as his prediction of the *Kunstwerk der Zukunft*, anticipating the work of such composer-pianists as Liszt. In seeking to justify that thesis, the paper will draw its arguments from the music. Part of its intent is to posit the view that not only can Opus 110 be fruitfully understood as a compositional self-portrait but perhaps other putatively “abstract” pieces might be considered likewise.

Kato Koichi

Schubert's mature sonata form as his mature song style: a study of the 'Great' Symphony D. 944/i.

Schubert developed his song style from 1822 to 1826, by combining strophic form with through-composed form that represents his mature song style (notably, the song settings of Seidel and Schulz of 1825-26), as noted by Einstein, Reed and Newbould. Remarkably, his hybrid style seems to reflect in the structure of the secondary theme group (S) in the ‘Great’ Symphony, first movement, D 944 (1825-26), the period of which is contemporaneous to Schubert’s achievement of his mature song style. Hypothetically speaking, this finding can further be extended to explore the idea that the development of his song style aligns to that of the instrumental works. This will particularly be illuminating with a comparison to the ‘Unfinished’ of 1822. While the S of both represents what Salzer¹⁹²⁸ defines as the Schubertian lyric structure, an expansion through repetitions of the same group of motives, the S of the ‘Unfinished’ is paratactic and that of the ‘Great’ presents a spinning-out continuity as a more unifying structure. It is in this sense that the ‘Great’ can be viewed as an elevation of the paratactic, which enables to assess how Schubert achieved his mature sonata form as a product of an intersection of Lied style. With this in mind, this paper, focusing on the ‘Great,’ will attempt to offer a new approach to an analysis of Schubert’s sonata form in light of Lied and to determine the period of Schubert’s maturity, the issue of which the current scholarship does not reach a consent.

John A. Phillips

Bruckner and Brick Walls: Four Decades of the 'SPCM' Finale Completion

In 1983, Italian composer and conductor Nicola Samale and composer Giuseppe Mazzuca began work on a completion of the unfinished Finale of Bruckner’s Ninth Symphony, first recorded in 1985. Joined in 1987 by music student Gunnar Cohrs, and in 1989 by Australian PhD student John Phillips (hence the initialism “SPCM”), the project scored a major breakthrough in 1991 with their publication of a score incorporating Phillips’ research on the original MSS and completion of the coda. This score, recorded, widely performed and broadly speaking well received, was endorsed by the decision of Musikwissenschaftlicher Verlag, Vienna, to publish Phillips’ research in the Bruckner Complete Edition. In 1999 this culminated in the first-ever performance, in Vienna in 1999 (103 years after its composer’s death), of the Finale fragments in Phillips’ edition by the Vienna Symphony under Harnoncourt, later recorded by the Vienna Philharmonic. The MWV publications established beyond doubt that Bruckner had in fact left a continuous, definitive orchestral score, in part fully orchestrated, not merely sketches, but that pages were stolen following the composer’s death; as a result, a completion of the Finale should be seen as a kind of musical anastylosis—the archaeological technique by which ruined historical buildings are restored—rather than as a speculative

integration of sketches that had not yet achieved definitive continuity in the composer's mind. Up until the late 2010s the SPCM Finale was widely performed internationally, receiving overall positive reviews, given the prevailing wall of misinformation surrounding the work. But needless to say, the Ninth is still largely performed in three movements. Conscious of the shortcomings of the last published version (2012), Phillips used the COVID years to arrive at what he considered better solutions to parts of the score; this revision was first performed by the London Philharmonic under Robin Ticciati in November of last year, and so far scheduled for further performances in Karlsruhe, Tokyo and Amsterdam 2024-25. AMIDI realisation of the score posted in YouTube has received over 8000 views and largely positive comments. Reviewing the history of the reception of the SPCM Finale, this paper raises the question: can the reception history of canonical works be challenged? John Phillips received his PhD from the University of Adelaide in 2002 for his thesis entitled "Bruckner's Ninth Revisited". He is the author of numerous publications in this and other fields. He has served the MSA as National Secretary and for the last 12 years Awards Chair. In 2019 he was awarded the Don and Joan Squire Award for Voluntary Services to musicology in Australia.

History, Meaning, Celebration Chair: Chris Stover

Sarah Kirby

The British (and International?) Music Society: Cultural Renewal and Musical Cosmopolitanism in Interwar Sydney

In the aftershocks of World War One, having been cut off from the artistic centres of Europe, many felt that Australia was in need of cultural renewal. In 1920, Henri Verbrugghen—the Belgian director of the Sydney Conservatorium—endeavoured to reinvigorate the Sydney musical scene by promoting what he considered a local idiom: British and Australian music. Writing to the President of the newly-formed British Music Society in London for advice, Verbrugghen received the 'unexpected' reply that he had been unanimously appointed the representative of the BMS for New South Wales. As parochial as the name 'British Music Society' may appear, the Society's aspirations were international, using the networks established through the British Empire to promote all modern music and living composers. Affiliating with the International Society for Contemporary Music in 1927, the BMS Sydney further reinforced this cosmopolitan outlook by changing their name to the 'British and International Music Society' in 1933. This paper explores the establishment, life, and impact of the BMS in Sydney in the interwar period, with particular emphasis on the Society's promotion of 'international' contemporary and modernist music. Situating this work in the context of contemporary critical discourses of music and internationalism in Australia, it argues that—in the decades following Federation and a move towards Australian political independence—the BMS was illustrative of a broader national impulse to rebuild international connections lost during the First World War.

Jonathan Paget

Musical Meaning and Musical Performance: A Practice-Based Approach to Hermeneutics

The notion of hermeneutics remains rare within musical discourse, although musical interpretation is a commonplace activity for performers. With the protestations of Susan McClary (and others) in the late twentieth century, musicology pivoted from the purely positivistic and embraced musical meaning as a legitimate subject of enquiry, precipitating

fields such as semiotics and topic theory (among others). However, the emergent interpretative plurality of the twenty-first century—where the notion of a single ‘correct’ musical interpretation is increasingly discredited—creates complex dilemmas for the performer-researcher. How can an interpretation be defended, both as the practice of legitimate research and as a legitimate interpretative solution (albeit one of many)? And how can a musical hermeneutic be translated into a meaningful performance that vividly communicates to audiences? This paper considers the value of a practice-based process where by a conceptual or narrative frame is constructed in parallel to the music (either using pre-existing or new text). The frame is grounded in scholarly exegesis considering a range of clues (from topic theory, HIP, intertextuality, and cultural exegesis). Via an experimental artistic research process akin to Smith/Dean’s “iterative cyclic web,” the words and music are gradually brought into stronger alignment, and the hermeneutic is refined in response to preliminary performances. Curiously, this approach arguably acts to clarify and vivify meaning for both performers and audiences. This paper advocates not only for the value of rigorous, wide-ranging scholarship in developing a musical hermeneutic but also for the contribution made by the artistic research process itself.

Michael Hooper

Celebrating Music

Celebration is now a ubiquitous part of the arts. It shapes gatherings, such awards ceremonies, establishing hierarchies, through phrases such as ‘Australia’s most celebrated composer,’ and is the purpose for many commissions, especially those that celebrate the anniversaries of people, institutions, and buildings. What, in such a context, does celebration mean? Despite—or perhaps due—to this ubiquity celebration as an idea has received very little attention, and it has gone largely untheorized. The scholarship that has focussed on celebration mostly involves community events or religious festivities, or family gatherings for birthdays and the like. Neither of those forms of celebration satisfactorily accounts for celebration in artistic spheres. The scholarship about celebrity does sometimes contribute to understanding artistic celebration, especially in those situations where an art-form wields significant cultural or financial capital, and yet that scholarship does not fully account for the particularities of celebration in the form of ‘the celebrated artist’ or ‘celebrating the arts’ as a whole. This paper comes at the start of a project that aims to better understand the celebration of the arts, and especially the celebration of music and musicians. The paper will begin to explain the history of the notion of celebration, especially as it has been used in Australian contexts.

Panel: Reevaluating Sources and Practices in Early European Music: Chair: Sam Owens

This themed session draws together recent directions in early music research, with particular focus on source studies and analytical techniques for repertoire spanning the early fifteenth to late sixteenth centuries. New discoveries and increasingly sophisticated understanding of relationships between composers and the cultural environments that they experienced provide impetus for in-depth interrogation of compositional techniques, theoretical writings and other primary materials. The three presentations in this session highlight musical experimentation in sacred music at the turn of the fifteenth century, offer a reassessment of cadential function in late fifteenth-century music, and provide insight into the notational delight of sixteenth-century composers and theorists in hiding mirror canons in plain sight.

Denis Collins

Zarlino's Mirror Canons and Hidden Counterpoint in the Sixteenth Century

This presentation takes as its starting point a seeming error in a musical example by Gioseffo Zarlino in chapter 56 of Book III of his magisterial *Le Institutioni harmoniche* (1558). The modern editors of this book undertook a substantial intervention by changing the clefs and pitches in Zarlino's original in order to arrive at what they thought was the correct resolution of this canon. However, careful comparison of this example with similar examples that Zarlino added to the expanded third edition of his treatise (1573) shows that all of his examples are correct as notated. They demonstrate a contrapuntal technique that appears to have been passed over in silence by historical and modern theorists, whereby clefs are carefully arranged on a single line of notated music so that a type of invertible canon results in performance. This silence is by no means unusual in the history of contrapuntal techniques: recent research has only started to form an understanding of how composers could combine melodic materials in many different ways as a musical example unfolded. In this presentation, solutions to Zarlino's mirror canons from 1573 will be proposed. Attention will then turn to other situations where Zarlino's theories can help in unravelling the complexities of modal counterpoint. Specifically, I will identify manifestations of mirror canons in repertoire examples by sixteenth-century composers, and I will show how a mirror canon with four resolutions in Thomas Morley's *A Plaine and Easie Introduction to Practical Musicke* is indebted to Zarlino's precedents.

Jason Stoessel

A Reassessment of the Place of Matteo da Perugia in the History of Sacred Polyphony, c. 1400-1420

Matteo da Perugia was a composer active in Italy in the early decades of the fifteenth century. Most of his works appear in one manuscript, but recent discoveries and a growing awareness of sacred music in this period calls for a fresh re-evaluation of his position in the history of Early European Music. In this presentation I provide an overview of Matteo's musical techniques in his sacred music with a view to assessing its chronological layering and its relationship with the music of his contemporaries. Matteo's use of imitation, canon and periodic structures (talea and color) in several mass sections and motets contrasts with his other liturgical settings that more closely resemble the style of his secular chansons. Is this stylistic variation the result of a chronological development of Matteo's musical style or rather contextual determinants such as local liturgy, patronage or the influence of contemporary composers? Matteo seems to be aware of some of the most recent developments in musical style by northern composers but also contemporaries like Antonio Zacara da Teramo, Bartolomeo da Bologna and Johannes Ciconia. Yet, his interventions—as witnessed by surviving musical sources—in the works of other composers but also his own suggest he never stood still in his musical experimentation. After almost a century of musicological research, Matteo's status as a composer at the dawn of the fifteenth century can now be better understood in terms of his creative engagement with contemporary trends and the development of his own voice over an extended period of time.

Tim Daly

When is a Cadence? Structure, Rhetoric and Performance Practice in Fifteenth-Century Polyphony

Cadences are the basic means of articulation in late-fifteenth century mass composition. Cadences mark contrapuntal relationships, knit phrases together into movements, and typically appear at each entry and exit of the cantus firmus voice. Despite this structural importance, contra puntal definitions of cadence are surprisingly hard to find in contemporary theory, where theorists tend instead to concentrate on the rhetorical role of cadence, emphasising the punctuating effect of cadential closure. This paper draws on examples from repertoire to illustrate the way composers of the period balanced these two aspects of cadential function. Composers employed a variety of techniques that weakened or strengthened cadences allowing them to create a range of effect, including eliding the punctuating effect of cadential progressions. The result of this analysis is an expanded concept of cadence, one that understands structural and rhetorical functions as ends of a continuum, from cadence solely as a means of articulation to the emphatic closures that mark the ends of musical paragraphs. This view of cadence poses new questions to interpreters and editors. Since performance-practice decisions, particularly the inflection of leading notes, depend on cadential identification, the problem ceases to be whether a progression is cadential in origin, but rather whether it should be heard as a cadence. Further examination of the previous case studies will show that this determination, like the awareness of the continuum, depends on familiarity with the cadential toolkit available to composers of the time.

Friday 1st December

Australian Women Composer

Chair: Helen Rusak

Talisha Goh

Canons and Conspiracies: Kathleen Schlesinger's Theory of Harmoniai and the Works of Elsie Hamilton

At the dawn of the 20th century, Adelaide-born Elsie Hamilton (1880-1965) had begun a promising musical career, winning one of the first Elder Conservatorium Scholarships, featuring as a star concert pianist, and studying composition at the Paris Conservatoire. However, her attentions changed in 1916 when she met musical archaeologist Kathleen Schlesinger, a Fellow at the University of Liverpool who had devised a new system of just intonation that she believed corresponded to the harmoniai scales practised in Ancient Greece. Convinced of the theory, Hamilton followed Schlesinger to London to study the harmoniai, incorporating it into her subsequent musical practice. When the two women attempted to bring the tuning to the public from 1917, however, their reception was less-than-welcome, and they were dismissed by the musical public and academy alike, leading to their concealment from the annals of music history. One century later, the story of Schlesinger and Hamilton is once again resurfacing in emerging research from academics and musicians, and their contributions to experimental music composition and theory are finally recognised. This presentation examines the story of the women's reception and legacy, introducing their pioneering work and speculating on the conditions that have contributed to their under recognition within musical scholarship. In the 21st century, with a renewed awareness of the values inherent in academic inquiry, the story of Hamilton and Schlesinger raises some pertinent questions for the future of music research such as: What counts as research? Who should be researched? What implications might this have for future musical practice?

Fiona McArdle

Towards a Canon of Australian Art Song by Women Composers

There are more performances including works by women composers than ever, yet just over a quarter of the composers listed as Represented Artists by the Australian Music Centre are female, and of these less than half have composed Art Song. Performers could look to international databases such as Donne's BIG LIST of Women Composers¹, Institute for Composer Diversity Works Diversity Database and the Boulanger Initiative Database to provide insight and an overview of compositions by Australian women, however Australian women composers are severely underrepresented across all three databases. Australia has a rich history of women composers of Art Song; one only has to look at the compositions of Margaret Sutherland, Peggy Glanville-Hicks and Miriam Hyde for proof of this, yet there is no definitive record of these compositions. How can singers identify Australian Art Song without a complete understanding of the breadth of the repertoire? Initial research has identified 170 Australian women composers of Art Song from the 21st Century, and this list is growing. Through a survey of these composers, I have commenced building a database of 21st Century Australian Women Composers, and the Art Songs they have composed. With this information, pre-existing databases can be updated to better represent Australian composers. Meanwhile, using a framework based in catalogue raisonné, I intend to create a resource featuring selected

composers and their works; providing analysis and background to the pieces, and offering a starting point for teachers and performers to explore the diverse repertoire of Australian women composers.

Aiden McGartland

Form and Forming in Margaret Sutherland's Late Concertos

After Margaret Sutherland's liberating divorce in 1948 and increasing recognition, she turned to writing larger-scale works, a sizeable proportion of which are labelled concertos: Concertino (1949), Concerto Grosso (1958), Concerto for Violin and Orchestra (1960) and Concertante (1961). In this music-analytical study, I unpack the similar musical language of these works, with an emphasis on form. An eclectic analytical method is employed, matching the composer's stylistic eclecticism. The study draws upon key Form enlehre scholarship from Caplin, Hepokoski and Darcy, and Schmalfeldt, as well as voice-leading approaches to form. Sutherland equates concerto form with the aria (Garretty, 1963), seemingly echoing Donald Tovey (1936). In this study, I examine four essential aspects of Sutherland's concertos. Firstly, there is the concerto aesthetic of ritornello form, with large-scale call-and-responses between orchestra and soloist. Secondly, Sutherland's formal deformation and liquidation (at both the sonata zone and phrase levels) are part of her modernist idiom. Thirdly, closure is undermined by frequently displaced and elided cadences, obscuring formal boundaries and tonalities. Lastly, Sutherland's large-scale tonal ambiguity is interpreted as a form of progressive tonality, and related to formal deformation (due to the lack of tonal return), and is examined with voice-leading techniques (including the auxiliary cadence). In summation, I will demonstrate how Sutherland employs traditional concerto forms whilst simultaneously deviating from norms through modernist manipulations, synthesising a distinct neoclassical musical language defined by a dialectic between tradition and modernity.

Music and Community Chair: Alana Blackburn

Mitra Jahandideh

Khele: More Than Communication

My presentation focuses on the Talesh people of Iran, who predominantly reside in Talesh County. The county's distinct geographical divisions encompass coastal areas, plains, foothills, and mountains. Within these regions, traditional occupations include ranching, farming, rice cultivation, and fishing. As part of their daily life and work, Talesh women and men perform khele, a traditional callused to communicate outdoors or scare wild animals. During my fieldwork, I learned that khele can also convey personal emotions in response to surroundings. Additionally, I observed a form of khele being performed during local concerts, where it serves as a medium to express personal feelings, connect with the Talesh rural way of life, evoke a romantic connection to nature, appreciate musicians, and engage the audience. Drawing upon my fieldwork in the rural regions of Talesh, this presentation explores various performance practices of khele. Through my analysis, I propose that khele transcends its role solely as a communication tool, transforming into a presentation of cultural identity, a catalyst for social connections, and a channel for fostering emotional bonds. The performance of khele also evokes feelings of joy and gratitude, serving as a reflection of pastoral traditions that honour and celebrate nature.

Li Chen

The Evocation of Guqin Sounds on the Piano - Piano Adaptation Three Stanzas of Plum Blossoms (1973) as a Case Study

Adaptations of Chinese traditional music for piano were mainly formed in the 1960s and 1970s, with a modern aesthetic sense and in line with the needs of society, and were a crucial step in the transition from learning to the intermingling of Chinese and Western music. The guqin, as one of the most classic Chinese musical instruments, has been deeply influenced by Chinese musical aesthetics for thousands of years and embodies the spirit of classical Chinese aesthetics; while the piano is an important carrier of Western musical aesthetics, so it is of great theoretical and aesthetic value to study the piano adaptations resulting from the fusion of the two. This paper examines Chinese composer Wang Jianzhong's compositional techniques in his piano adaptation of a guqin piece, Three Stanzas of Plum Blossoms (1973), focusing on the evocation of the three main sounds of the guqin on the piano: fanyin (overtone), anyin (pressed tone) and sanyin (scattered tone). It was found that Wang Jianzhong had unique compositional ideas and insights in evoking the guqin sounds, resulting in a nationalized piano language, and conveying the spirit of classical Chinese aesthetics and philosophy. The study of piano adaptations of the guqin is expected to shed some light on the composition of modern Chinese piano music and to promote the transmission and innovation of Chinese culture.

John Napier

Sounding unity in segregated spaces: vāḷaga in South India

This paper offers an initial examination of the role and symbolism of vāḷaga, a double reed aerophone and drum ensemble heard in the Kodagu district of Karnataka in South India. It is frequently heard in conjunction with two other ensembles: chende (centa) drumming groups, more commonly associated with the adjacent state of Kerala and the district of Dakshin Kannada, and duḍikottpāt quartets of male singers and drummers from Kodagu's most prominent ethnolinguistic group, the Kodava. All three ensembles feature at temple-based festivals, the overlay of duḍikottpāt and vāḷaga characterises other celebrations including rituals of animism, ancestor worship, and marriage, and the ensemble is heard at other secular events. Its presence and audibility compared to duḍikottpāt ensure that its sound is the most frequently recognisable sonic index of Kodagu. Association with celebration further indexes the notion of ballo ('[to] live well'), and its distinctive utilisation of popular melodies and rhythmic intensity has facilitated the development of the hybrid genre of vāḷaga remix. Nevertheless, whilst its sound may reinforce notions of unity and the centripetal role of festivals, careful observation of the physical disposition of all three ensembles relative to each other, to inner shrines, processing deities, and dancers, reveals a consistent and careful demarcation of space that reflects the lower social status of vāḷaga players. Whilst sonically indexing unity, total practice indexes the tension between the centripetal idealism of celebration and advocacy of a 'district' culture, and the realities of inter-group relations.

Antipodean Views Chair: Sam Girling

Elizabeth Nichol

Frederick Wynne-Jones: from The Barn Dance to Metropolis, via Australian musical theatre

Frederick Wynne-Jones (1875-1935) is described in his Auslit entry as a New Zealand-born music director, composer, publishing representative, businessman. He is perhaps best remembered in Australia as a musical director for theatre companies which toured across Australia from the late 1890s until the late 1910s and composer of a number of light works including songs, dances and operas, over fifteen of which are held in Australian libraries. Less well known are his early days in New Zealand as a composer, music publisher and retailer, his links to Alfred Hill, his battle with Nicholson's in the New South Wales Equity Court over the copyright of his most successful piano piece, the Barn Dance, and his later relocation to the USA where he became USA manager for the German film company UFA. This paper will fill some of those gaps as well as considering his output during his 20 years involvement in musical theatre in Australia, providing a better understanding of the musical and business career of this multi-faceted musician.

Shane Pauline Lestideau

The Arthour-Wight Manuscript

The Arthour-Wight manuscript of 1734 is one of the oldest collections of handwritten music associated with colonial Australia. Containing pieces principally of Scottish origin, it was originally owned by Margrat Arthour and contains the handwriting of Helen Wight and other scribes. First noticed in the 1980s by a member of the public visiting a National Trust property in Goulburn, studies into the book's origin only began in earnest in 2018 after I was asked to continue the work begun by this individual. This presentation outlines some of my research, including genealogical studies, musical content, countermarks and watermarks, and related historical findings. The manuscript is unique even by Scottish standards, representing a time in Scotland's musical history from which few practice books such as this one have survived. Its contents can be linked to a period of intensified musical activity in Edinburgh and other Scottish cultural centres during which public concerts became immensely popular with the landed classes. My findings have uncovered the identities of the two women mentioned, one of whom was born into a controversial branch of one of Scotland's most distinguished families. Documentation from a recent research trip to Scotland is used to support my views as well as my working theories on the manner in which the practice book was created, and as its arrival in Australia. Presenter:

Samantha Owens

"The Drinking of Mild Beer is Allowed": Performing German Nationalism and Sociability in Wellington Liedertafeln, c. 1900

In August 1899, an item published in the Sydney-based *Deutsch-Australische Post* heaped praise upon Wellington's German residents "for the energy with which-within the short timeframe of barely two years-they have brought their *Deutsche Liedertafel* into a state of such great prosperity that it must now be counted as one of the leading musical societies of Maoriland's capital city." A description followed of a recent "Grand Concert" given by this all-male choir under the patronage of New Zealand's governor, Lord Ranfurly, to raise funds for Wellington Hospital. Alongside a selection of solos and chamber music (including a performance of Haydn's 'Austrian Hymn'-aka 'Emperor'-Quartet), as reported in the local *Evening Post*, the event provided "Wellingtonians an opportunity of hearing songs of the Fatherland sung by natives of the Fatherland". The city could, in fact, boast of three *Liedertafeln* around this time: the Wellington *Liedertafel*, the *Deutsche Liedertafel* and the *Orpheus Liedertafel*. This paper will examine the role played by these men's singing clubs in Wellington's musical and social life in the years around 1900. In particular, it will investigate the extent to which their performances were perceived to be expressions of German

nationalism and sociability (Geselligkeit), as well as considering issues of both class and gender (including contemporary debates concerning the introduction of women members).

Musical Messages

Chair: Merri Bell

Jacinta Wang

Angel Musician as A Symbol in Early Modern Art

This paper draws on the current state of research on music and art to investigate the representations of angel musicians as an imperative symbol in Early Modern art. Through an investigation of selected artworks, this paper demonstrates the important roles of musical elements in the projection of artistic themes concerning angel musicians. The relevance of music to artistic priorities is reflected in the depth of knowledge amongst artists about instrument construction, changes in contemporary performance techniques and in details of music notation. This wide-ranging knowledge is integrated by artists with a wealth of other knowledge about biblical, classical and contemporary issues. This paper takes the different portrayals of playing the lute as an example to illustrate artists' awareness of the developments in lute construction and playing technique, which is an indicator of the close connection between music and visual arts. Also, the discussion in this paper is a contribution to broader musicological research on the intersections of music and visual art in Early Modern cultural life.

Lani Gerbi and Gillian Dooley

'I flung away my spinning wheel': The Representation of Sexual and Romantic Consent in Eighteenth-century Music, Art, and Fiction

In Europe in the long eighteenth century, requests by men for sexual or romantic activity and women's responses, either positive or negative, followed a particular social script. While men's scripts sometimes included verbal requests, the performance of consent or refusal by women depended almost entirely upon physical rather than verbal communication. These transactions are depicted in various artforms of the time, including music, literature, and paintings. In this paper we compare the representations of situations where romantic or sexual consent is being sought in a selection of French and English songs drawn from Jane Austen's music collection, where the musical rhetoric amplifies and emphasises the dynamics of the interaction. We will also analyse the poses, gestures, and composition with which French painter Jean-François de Troy (1679-1752) depicts sexual consent and refusal within a purely visual format, demonstrating how women could effectively communicate consent entirely without speaking. And finally, we will briefly look at some scenes from Austen's novels where it is implied that romantic consent is being sought and compare the descriptions, drawing common threads between the three art forms of song, visual art, and narrative fiction.

Chrissie Berryman

Mockery and Messages: Musical Expressions of Gendered Oppression at the Jacobean Court

Combining musical analysis and historical research, this paper reveal show the development of secular instrumental music in early modern England communicated notions of women's in equality and disempowerment. The research contributes to our understanding of the history

of ideas regarding gendered inequality and how cultural expression shapes and perpetuates societal values. In Jacobean English society, attitudes towards outspoken women connected concepts of a Scold, with those of a whore, and a Cuckold. A woman's unruly tongue and questioning of patriarchal authority was anathema, threatening the order of society and reflective of Satanic influence. Increasing perceptions of social crisis during the Jacobean reign created an imperative to silence such women, as the consequences of their vocality threatened the very foundations of society. Fortunately for the prevailing patriarchy, music provided an invaluable tool of propaganda in this respect. An obscure example of early modern English instrumental music, *The Scoulding Wife with Divisions*, survives in two primary sources. Circumstantial evidence establishes a likely connection between both primary sources and the Jacobean court. Through a synthesis of historical, contextual research and musical analysis I contend that non-aural, meanings were communicated to the performers of these works through the presentation and notational form of the music. These meanings, relevant across the diverse domains of international diplomacy and domestic revelry, suggest that the circulation of this music around court, theatre and domestic spheres encouraged associative interpretations by the performer that effectively normalised a culture of gendered vilification and oppression.

Therapy, Psychology, Conflict Transformation Chair: Lindsey Cooke

Helen English

Perceptions of Transformative Benefits for Older Adults Through Music-Making: A comparison of Choral and Instrumental Experiences in Two Case Studies

Music is a powerful tool for meaning-making across the lifespan. For older adults, engaging with music can be transformative, opening up new experiences, musical identities, and meaning-making opportunities, all important as we age. This paper focuses on perceptions of transformation, defined as positive change of some kind. It reflects on two case studies and is part of a larger project which aims to identify participants' perceptions of their own transformation and the practices which enable these. Participants were categorised as from choirs or instrumental groups. The study compares the expressions of experiences of change by these older participants in the two distinct forms of music-making. Qualitative data were collected through group discussions, interviews, and focus groups. Results from a survey sent out to all participants contextualised the data with demographic and musical background details. The collated data were then analysed using thematic analysis, aided by NVivo to capture word frequencies. Early findings suggest that where as there are themes in common between both music group types, there are different emphases, for example, in discussing connections to others or engagement with music itself. The case studies were held in Hobart, Tasmania and Central Victoria, and groups included mixed and all-women choirs, brass bands, a gamelan orchestra, string and ukulele groups.

Nikki Demandolx

The Role of Recovery: Musician's Experiences with an 8-week Periodised Program"

Recent research indicates that the lifetime prevalence of musicians' injuries can be up to 93%. Performance related injuries can affect the performer physically and mentally and, in some cases, may force the musician to leave their occupation. There is a need for practical strategies and further education, especially within the tertiary and recent graduate cohort, to

improve the occupational sustainability and in the interest of injury prevention, to intervene early at the nexus of industry and education. To address injury risk factors with practical tools, and to explore the relationship between recovery and injury, a recent study with 14 participants employed the use of recovery tools, targeted strengthening exercises, meditation, yoga and periodisation within a holistic and individualised program, designed for saxophonists but widely applicable to other musicians. The results from this case study provide insights to the lived experience of saxophonists with injuries, including attitudes and perceptions surrounding the role of recovery as a musician. This presentation will primarily focus on the role of recovery to enhance music practice, physical and mental wellbeing, for the whole musician. The results of this study may provide insight on practical strategies that guides future research directions for use in education and performance for all musicians."

Ryan Martin

Quasi-Innate, Personal, and Social Mechanisms of Musical Meaning and Their Implications for Conflict Transformation

Put succinctly, conflict transformation is the shifting of relationships between conflicting parties in a way that minimises harm. It is increasingly becoming an area of interest for scholars and practitioners hoping to understand how music can positively contribute to social change. A common concern during conflict transformation is the impact of cultural distance and how it might enhance or limit the harm reduction process. The most obvious way cultural distance might shape conflict transformation is its contribution to the conflict itself. This affects whether enhancements to cross-cultural understanding are a viable method for reducing harm. However, cultural distance can also mediate other crucial conflict transformation mechanisms, like imagining peace, adjusting out-group perceptions, and creating a safe space for dialogue. In this presentation, I will specifically examine cultural distance regarding musical meaning, how such meanings can be consistent or vary by culture, and the implications of this for music-driven conflict transformation. I will start by briefly reviewing known biological, personal, and cultural factors shaping musical meaning. From there, I will consider how these factors impact cultural distance regarding musical meaning. Finally, I consider how an understanding of these factors and their impacts might be applied in the design, execution, and evaluation of music-based conflict transformation initiatives.

Opera and Transformation

Chair: Michael Hooper

Helen Rusak

Elena-Kats Chernin's Opera Scores

Women's access to composing for large scale forms such as opera is historically limited due the power and influence required to be awarded commissions in major opera houses. Opportunities for women composers increased during the 20th century with a growing number of women scoring large scale commissions with international opera companies. This paper focusses upon one of Australia's high profile women composers Elena Kats-Chernin and her pursuits in opera throughout her career. From her earliest opera compositions she has composed for librettos voicing feminist sentiments alongside those of masculinism, and contemporary concerns. This paper examines her approach to composing contemporary opera scores in response to a variety of commissions. It addresses the conference theme of open

borders by addressing how the international landscape of opera is expanding to reflect diversity in commission and themes.

Sarah Collins

Opera and Uncertainty

This paper focuses on the new materialist orientation of opera studies, and seeks to map a selection of its historical antecedents. Taking in discursive snapshots from the 1760s (by Denis Diderot and Gotthold Ephraim Lessing), the 1880s (by Edmund Gurney and William James), and more recent theory (by Joan Copjec and Slavoj Žižek), I explore a stream of thought concerned with the interactions between meaning and matter, substance and subject. I then discuss its implications for our understanding of the character of Papageno in Mozart and Schikaneder's *Die Zauberflöte*, both in theoretical terms and in contemporary productions. I will explore the musical function of Papageno in relation to what Jane Bennet has called – after Lacoue-Labarthe and Diderot – ‘affective experiments in subjectivity’. Specifically, I will argue that the musical construction of the character amounts to a thought experiment in how a certain in stability of self-consciousness shapes a capacity to respond effectively to uncertainty and change. This insight has broader implications for how we think about the mimetic qualities of opera, and ultimately the paper seeks to highlight the unacknowledged persistence of linguistic models in current understandings of the interaction between matter and meaning in operatic forms of representation and performance.

Stephen Mould

Opera in Australia: The search for ‘Artistic Vibrancy’

In 2014, a National Opera Review was commissioned by the Australian Government. This was in response to widespread criticism of artistic and funding issues surrounding opera companies around Australia. It signalled a crisis in opera, which was summarised as a lack of ‘artistic vibrancy’. The final report was handed down in 2016, and since then, few of its 118 recommendations have been acted upon. The companies discussed in the report subsequently continued with a ‘business as usual’ approach and it took the COVID pandemic, causing a cessation of performance activity, to create a space where opera companies (as well as the performing arts generally) were forced to reflect upon their own practice, and consider future directions. The NOR was selective in the scope of its investigation. One state company and leading smaller companies which are not reliant upon government funding fell outside its purview, creating a distorted overview of the operatic landscape. Much attention fell upon the National Company (Opera Australia) which remains in flux-undergoing significant internal change, without, to date having made a clear statement of intent regarding future directions. This paper will snapshot the commencement of a three-year investigation of the current malaise in operatic practice, investigating exactly what was meant by ‘artistic vibrancy’, and how it was found to be lacking in the practice of the companies that it examined. It proposes a framework for evaluating operatic practice in Australia and explores what opera, historically a mirror of society, reflects back to us.

Flutes, Bassons, Matusiflutes Chair: Shelley Hogan

Janice B. Stockigt

Quantz, his Ascendancy in the Dresden Hofkapelle, and the Heightened Role of Flauti Traversi in Zelenka's Masses: 1726-1736

Following travels to Italy, England and France, Johann Joachim Quantz (1697-1773) returned to Dresden in 1728 where he rose from the position of principal oboist of the Polish Kapelle to second flautist of Dresden's famed orchestra, the Hofkapelle, to replace Johann Martin Blochwitz (c1681-c1743). By 1733 Quantz's annual salary of 250 Thaler rose to 800 to equal that of the principal flautist, Pierre-Gabriel Buffardin (1693-1768), a success accomplished when Quantz played the game of pitting one court against another for his service. After the 1728 visit to Dresden by the Prussian Elector with his son, Crown Prince Friedrich (later, Friedrich II, of Prussia), Quantz began to teach Prince Frederick, and was permitted to visit Berlin twice each year. The rapid ascendancy of Quantz is seen in Dresden court records which reveal the tactic used to bring about this remarkable rise. Examination of writing for two flutes in Masses composed by Zelenka (1679-1745) for important feast-days in Dresden's Catholic court church between 1726 and 1736, as well as celebratory occasions in the lives of Dresden court members, reveals the new prominence given to traverse flutes and an increased role assigned to the second player, Quantz. Moreover, a brief remark about Dresden's two famed flautists published in 1740 by Johann Gottlob Kittel ('Micrande') reveals Quantz's rivalry with Buffardin, an indication that their quarrels were public knowledge, and that theirs was neither a happy, nor a collegial, association.

Katherine Walpole

Forgotten Fagotten? The Role of the Bassoon in the Early Symphonies of W.A. Mozart

Music manuscripts of the eighteenth century used the generic term 'basso' or 'bassi' to label the lowermost instrumental line of the score. Instruments were grouped according to their musical role, melody and basso. Treatises and manuscripts of the time give very little indication about which instruments were to play the basso line. New research shows the basso instruments included bassoon in addition to cello, a bass type instrument and or a keyboard. Nineteenth-century instrument taxonomy and scoring conventions group instruments according to sound production (wind, brass, percussion, string) and have the string instruments placed in the lower most system of the score. Could this be the reason the bassoon today is not considered a basso instrument? Was the bassoon's eighteenth-century col basso function forgotten once the compositions of the nineteenth century placed the bassoon into the section with winds? Could it explain why the basso today is being performed more often than not by only string instruments? I propose that the future of historic performance practice research requires a boarder approach which considers more than analysis of primary source material. I argue that consideration for and investigation of the implicit and unwritten tacit knowledge practices inherent in our historic colleagues is necessary to reveal historically informed performance practices worthy of today's concert platforms.

Gabriel McMahan

The Matusiflute in Practice: Applying Intermusability to explore Sino-Western Dizi and Flute Performance Practice

The Matusiflute, a modified flute head joint invented by Matthias Ziegler, can imitate the timbral quality of the Chinese dizi (bamboo side-blown flute). Due to its imitative nature, repertoire for the Matusiflute can be written to incorporate musical ideas and themes from both a Chinese dizi music context, and a Western flute music context. In approaching such a

Sino-Western hybridity, concerns may be raised on the sensitivity of the approach, in avoiding notions of cultural appropriation and orientalism. Through the implementation of intermusicability and Transmusicality,; this thesis paper aims to expand upon my first class honours thesis (2021) and further examines the creative practice of exploring intercultural Sino-Western themes through a newly commissioned work featuring the Matusiflute. By drawing on an autoethnographical journal, with reflections and discussions on said journal entries, as well as interviews and workshops, this thesis will chart my collaboration with Sydney-based dizi tutor Dr. Chai Changning and composer Dr. Nicholas Ng in creating a newly commissioned Matusiflute piece that expresses themes of Sino-Western intercultural hybridity within a Chinese-Australian cultural context. Through developing a sensitive approach to cross-cultural collaboration with using the Matusiflute, the research aims to either prove or disprove the hypothesis that the Matusiflute, being a product of cultural imitation, can generate the capacity for a sensitive hybridised approach to said imitated musical culture. The determined results that arise from the research should be able to ascertain if the Matusiflute is an instrument that promotes intercultural themes, or alternatively, if it enforces themes of appropriation and tokenism.

Texts and Meanings Chair: Paul Smith

Konstantin Zenkin

On “Complex” and “Simple” Musical Texts: Projection of Some Philological Doctrines

The paper aims to clarify the views on the ways to translate meaning in musical texts, on the degree of directness and indirectness of musical utterance in various eras and styles. The paper applies textual and comparative (based on drawing parallels between literary and musical texts) methods of research. The matter includes a) art history data. The author attempts, on the basis of analysis of A.V. Mikhailov’s dichotomy, identifying two states of literary text, to consider similar phenomena in music and to indicate musical substantiation for the mentioned text typology: b) the musical matter, the peculiarities of the styles of the 18th and the 20th centuries. This provision is grounded by another Mikhailov’s theory, which links the beginning of the 19th century with the turn from the traditionalistic, rhetorical culture (the culture of the “ready-made” word) to the non-traditionalistic one. The “simple” state is in here not to the 19th century realistic literature (distinguished by direct explicit meanings). The “complex” - “sacred” one (the one dealing with implicit, indirect meanings) is in here not to the pre-19th century literature, and also of the 20th century. Mikhailov views the 19th century as a huge exception in the literary history, which endowed the world culture with the invaluable experience of naturalness and directness of meaning expression. The situation in music was in many respects similar. The results: we indicate the historically predetermined cause of the utmost directness of utterance in Romantic music, as well as the ways of applying indirectness in music of other styles.

Daniel Serrano

*References to Earlier Musical Genres in Salvatore Sciarrino’s *Il canto s’attrista, perché?**

Sciarrino completed this opera in 2019, which was commissioned jointly by the Stadttheater Klagenfurt and Wuppertaler Bühnen. To write the libretto, Sciarrino drew inspiration from Aeschylus’ *Oresteia*, with the composer bringing Clytemne and Cassandra to the fore front of the plot. Beyond the recourse to classical literature, Sciarrino uses the terms *alla Marcia* and *Tempo notturno* here. Both refer to two old musical genres. Scene III is about

Agamemnon's reception in the palace after the fall of Troy and here the tempo indication *alla Marcia* appears. The March character is suggested, among other things, by the often-occurring dotted rhythm and the 4/4 time, which is also often the case in classical marches. Whether other elements of the march are incorporated here remains to be investigated. Scene V is the shortest scene in the entire opera. Its title is *Tempo notturno*. Sciarrino might be following the tradition of the Italian nocturne, which dates back to the period between 1760 and 1840. Many of these compositions are characterised by moderate tempo, melancholy, negative feelings and the coldness of death (cf. Sirch 2005). The scene dealt with here also presents the characteristics just described. My research is therefore devoted to identifying musical characteristics that elucidate Sciarrino's reference to old genres and help in the understanding of his music. This will also shed light on the question of how he integrates these characteristics into his style.

John Griffiths

Buen Ayre and the Nature of Musical Works in Renaissance Spain

This paper explores the term *buen ayre* used by early modern Spanish writers on music particularly aimed at understanding sixteenth-century notions of the nature of the musical work. *Buen ayre* is used with reference to various musical qualities or attributes of both performance and composition. It was used in a similar way to *bon goût* in French, the elusive quality often invoked with reference to seventeenth-century performance practice. Among theorists, *buen ayre* was used in conjunction with performance to apply to general qualities of good taste, and specifically in relation to rhythmic alteration. Compositional *buen ayre* appears to refer sometimes to expressive aspects of good style, but on other occasions as a statement of another elusive quality that could not adequately be described or expressed in words. When used in this latter manner, *buen ayre* was the condition of a musical work in which all its elements were laced together with balance and coherence. *Buen ayre* is thus a starting point for providing theoretical substantiation of the structural architecture and rhetoric that guided the fashioning of musical works in Renaissance Spain.

Metadata and Material Culture

Chair: Ryan Martin

Shelley Hogan

Life of a music copyist: The Contributions and Complaints of Dresden Copyist Jean Baptiste Prache du Tilloy (1673-1734)

Music copyists at the royal court in Dresden played a pivotal role in its eighteenth-century cultural life. Copying encompassed elaborate tasks as an effective part of the compositional process preparing performance materials through adaptation and orchestration appropriate to the local context. Early in that century, Dresden copyists were commonly individuals who served in other official posts, and who were often employed as performing musicians within the court. Surviving sources relating to French copyist, violon cellist and dancer Jean Baptiste Prache du Tilloy (1673-1734) provide an unusual window in to his life and work. His activities were outside of the Italian music copying school in Dresden that would dominate the century, and well before the city's important court copyists' group "Notisten-Expedition" would be established in 1817. While much of Prache du Tilloy's work as copyist was likely destroyed during the Prussian bombardment of the city in 1760 as part of the Seven Years' War, some manuscripts survive. Also of great interest are the numerous documents relating to Prache du

Tilloy held in the Hauptstaatsarchiv, Dresden. Particular focus is given to the petitions to court written by Prache du Tilloy and his wife during more than three decades of service. These primary sources are used together to present a case study, revealing new aspects of the sophisticated role of copyist, expected productivity and working conditions at the Saxon court, as well as illuminating first-person accounts of courtly service.

Kathryn Roberts Parker

Tales of Vernacular Music Circulation: Morris Dancing in Seventeenth Century Printed Books

The beginning of the seventeenth century saw an exponential rise of printed books which featured stories, songs or music related to morris dancing. Now one of the most enduring forms of folkdance in the British Isles, public records show that its most popular period was during the seventeenth century. This paper explores the personalities who popularised morris dancing in print, from William Kemp and his Nine Daies Wonder dancing the morris from London to Norwich, through to Thomas Ravenscroft and Thomas Morley who captured the morris dance in whimsical songs and tune arrangements. Narratives, songs and part books all reveal different elements of morris dancing. Printed books at the start of the seventeenth century both boosted the popularity of morris dancing and solidified conventions of movement and music in the decades to come. Through comparative textual analysis, I'll show how morris dancing in print is an excellent example of how vernacular (orally-circulated) tunes were engaged with by the general public in the early modern period.

Caleb Triscari

Understanding the Complexities of Music Metadata in Australian Collections

The ability to find a musical resource in a library, archive or museum collection is intrinsically linked to how well it is described through its metadata. Various metadata standards are currently used in collections globally. However, the complexity and diversity of musical material has raised issues around how to most appropriately describe or catalogue it, to ensure it remains accessible. This issue is even more pertinent if a collection chooses to collaborate on projects like Trove, WorldCat or RISM, as these large databases are crucial to musicologists, researchers and other patrons. This paper considers the unique combinations of standards and practices that Australian institutions employ to manage the metadata of their music collections, a topic which has, to date, been largely neglected. For this study, staff from five collecting institutions were interviewed. Staff were asked which standards they use to manage the metadata of their music collections, their experience working with those standards, and the communities their collections serve. They were also asked questions around their collections' discoverability and interoperability. The findings show that each institution drew from a unique variety of standards, thesauri and other resources to describe the music material held in their collection. They show that each institution's choice of standards is informed by their operational priorities, encompassing the interests and needs of their collections' users. The standards are also informed by the music material their collections hold, including material that is distinctive to Australia, such as that pertaining to First Nations Australians. These findings hold significance for future consideration of how to improve access to music held in collections. Discussing the standards and practices used in Australia, and how these have been developed in response to particular user communities and material, is significant in any efforts towards improving standards or access to music.

Crossing Borders

Chair: Nancy November

Rosemary Richards

“Where everybody connected with artistic endeavour congregated”: Madame Elise Wiedermann Pinschof and Touring Musical Celebrities

Personal memorabilia may provide clues about musical activities in Australia and New Zealand in the early twentieth century, to add to evidence from sources such as newspapers, concert programs, memoirs and manuscript, printed and recorded music. This case study focuses on tours by Mark Hambourg, Ignace Jan Paderewski and Hugo Heermann. Sources include autograph books dated c. 1900-16 now housed by State Library Victoria, Melbourne, that belonged to Austrian-born and Melbourne-resident soprano and singing teacher Madame Elise Wiedermann Pinschof. Her autograph books indicate that the Pinschofs welcomed Hambourg, Paderewski and Heermann into their network of Melbourne artistic identities which included Percy Grainger, George Marshall-Hall, Mona McCaughey, Nellie Melba and Tom Roberts. A study such as this assists in evaluating the significance of musical performers, repertoire and collecting in the lives of individuals and their communities and contributes to a broader understanding of musical interconnections in the years prior to World War I.

Ian Forward

The phenomenon of Finnish musicians touring Australia 1993-2022

The increasing presence of Finnish musicians on Australian stages during the last 30 years was, in effect, the result of a convergence of seemingly unrelated circumstances in Finland and Australia. The musicians' performances encompassed a broad range of genres including a regular stream of jazz performances, occasional appearances of traditional and “new folk” musicians, burgeoning Finnish metal acts, and an increasing number of collaborations between Finnish and Australian musicians performing classical music. This paper examines the factors that have motivated Finnish musicians to perform in distant Australia. It draws on extensive multi-sited ethnographic research, including semi-structured conversations with Finnish musicians who have performed in Australia, and with experts in related fields. Historical, political and musical analyses of this data shed light on three broader socio-musical issues: the interplay between political ideologies and cultural construction, the institutionalisation of music education, and the role of intermediaries in international music performance. In the wake of Finland's welfare state reforms introduced in the 1960s, a vibrant system of music education was established that trained inordinate numbers of highly skilled musicians. Encouraged by domestic success, these musicians sought global audiences and Australia emerged as an attractive destination offering adventure, personalised support, and a chance to enhance reputations. In addition, certain significant individuals located in both countries were instrumental in developing a place for Finnish music and musicians in Australia. Ultimately, Australian audiences were treated to the audacious music for which Finnish musicians are renowned.

Sam Girling

“Germanising” the Plot? String Quartet Arrangements of ‘Foreign’ Opera in Early Nineteenth-century Vienna

Arrangements were a popular and lucrative means for composers in the early nineteenth century to disseminate and showcase their music to a wider audience, acting as a publicity campaign for their latest works. While the piano, especially four-hand piano, was by far the most popular choice of instrumentation in such arrangements, the string quartet also offered a convenient and suitable medium for transcriptions of the latest stage works. In this paper I

consider operatic arrangements by the Viennese violinist and composer Franz Alexander Pössinger (1766-1827), and how such works contributed to canon formation in the early nineteenth century. Pössinger established a strong reputation in this field: letters and pencil markings on manuscripts suggest that he collaborated with Beethoven on arrangements of *Die Geschöpfe des Prometheus*, the Fourth Piano Concerto, and *Fidelio*. He published arrangements throughout his life, including operas by Weigl, Meyerbeer, Boieldieu, Weber, and Rossini. This contrasts with many composers of the same period, including Beethoven, who used arrangements in the early stages of their career as a way of learning the art of composition. Arrangements of 'foreign' operas in Vienna during the Biedermeier period were often adapted (in terms of language, stage setting, and plot) to specifically suit Viennese musical tastes and to fuel interest in popular subjects of the day such as folklore, orientalism, and the Scottish enlightenment. Accordingly, arrangements made a far greater contribution to the rich and diverse musical landscape of early nineteenth-century Vienna than they have previously been given credit for.

Saturday 2nd December

Philosophy

Chair: Gillian Dooley

Samuel Milch and Henry Barlow

Taste and Philosophy: Wittgenstein's Shakespeare and his Beethoven

The 1977 publication of *Culture and Value*, a posthumously collected set of Ludwig Wittgenstein's personal notes, offered new insights into the tastes and personal opinions of this canonical philosopher, allowing for the formation of new philosophical ideas. It includes revealing reflections on art—most strikingly, Wittgenstein's broadly negative judgement of William Shakespeare. Writing of "Beethoven's great heart", Wittgenstein declares, "no one could say Shakespeare's great heart." Critics and philosophers have been puzzled by Wittgenstein's judgement, and those interested in applying Wittgensteinian ideas to criticism and the study of aesthetics have sought to justify or explain away his view. This talk proposes to approach the problem differently. Rather than asking, "Why didn't Wittgenstein like Shakespeare?" we ask, "Why did Wittgenstein like Beethoven?" This question appears trivial at first. After all, who doesn't like Beethoven? Moreover, how can an investigation into a philosopher's taste be profitable for music research? We find that when Wittgenstein speaks critically about art, his assertions draw interesting tensions with his philosophical commitments. He likens Beethoven's formal rigour to "argument", in doing so seeming to reduce one form of expression to another—something he explicitly criticises. On the other end, Wittgenstein contends that Shakespeare is not "true to life" and suggests that he is a "creator of language" rather than a true poet, which appears to run against his anti-essentialist outlook. We suggest that examining and resolving tensions of this kind helps to enrich a Wittgensteinian approach to aesthetics and criticism. Doing so also makes suggestions for what gives music its unique place among the arts. In music, formally rigorous argument can be made in a way that is once abstract and emotionally expressive.

Cameron McCormick

Neo-Thomistic Modernism: The Influence of Jacques Maritain on the Work of T.S. Eliot and Igor Stravinsky

In 1930 a curious thing happened, T.S. Eliot and Igor Stravinsky both produced the first major religious work of their mature lives. This strange biographical alignment was, however, not an isolated incident, but rather the most recent in a series of uncanny parallels in their lives and work, which could be traced back at least twenty years. Indeed, in 1927 T.S. Eliot converted to Anglo-Catholicism little more than a year after Stravinsky had returned to communion in the Russian Orthodox Church. However, the religious conversions of these erstwhile modernists cannot be considered in isolation, and form part of a larger sphere of religious, and more specifically neo-Thomistic, revival occurring throughout the 1920s. Perhaps the key figure in this revival was Jacques Maritain, a religious philosopher who through his private study groups at Meudon would come to exert an immense influence on innumerable modernist artists, writers and composers. This paper will trace both the personal and theoretical influence Maritain and his philosophy had on both Stravinsky and Eliot's aesthetic evolution.

Boyi Sun

The Dichotomy, Coexistence, and Hybridisation between Funktionstheorie and Stufentheorie in Different Systems of Harmonic Symbology

There are many different chord labelling systems used in harmonic pedagogies and harmonic analyses internationally. The dissemination of many of these systems is monolingual, which means that those systems are only documented in one language and are only known to people who speak that language. This conference paper aims to raise people's awareness of the fact that functional harmony can be and is being taught in different ways around the globe, thereby facilitating international academic communication and enhancing harmonic pedagogical methodologies. This paper will be centred around how *Funktionstheorie* and *Stufentheorie* - the two metatheories of tonal harmony of the common practice era - influenced the development of various chord labelling systems. We shall see that there are chord labelling systems that completely obey one theory whilst rejecting the other (such as seen in many Riemannian and post-Riemannian systems used in Germany and Scandinavia), and there are also chord labelling systems amalgamate the two systems (which is very common amongst Sposobinian and post-Sposobinian systems found in the former Socialist Bloc). The amalgamation of the two theories can be done in different ways and with different ratios between the two. These differences and the analyses there of will be demonstrated by a close examination of how diatonic triads are labelled in different systems.

Composing in the 21st Century Chair: John Napier

Libby Myers

Creature: Musical Alchemy as Inquiry into Experimentation, Improvisation and Performance

In the ancient world, the practice of alchemy combined scientific, philosophical and supernatural thought to understand and transform matter. Alchemists were not so much fixated on the mastery of substances, but rather their interactions and sensorial properties - "not so much imposing form on matter as bringing together diverse materials and combining or redirecting their flow in the anticipation of what might emerge" (Ingold, 2014, p. 94). This presentation argues for a praxis of musical alchemy that experiments with what musical substances do, rather than what they are, to inquire into what might emerge from the perspective of performers - those who deal most haptically and intimately with these materials in practice. This is explored through an original improvised work, *Creature* for electric guitar and liquid objects, to demonstrate the potential of musical alchemy as an emerging artistic-theoretical framework for experimentation and improvisation. In this presentation, performance represents the musician's laboratory for grappling with agential substances such as rhythm, time, harmony, melody, texture and timbre. In these experiments, the performer becomes contaminated through interactions with these elements. Where the archetypal virtuoso in western classical music is characterised by mastery and control over sonic materials, alchemic narratives free them from their historical paradigms. Through "monstering" (Armstrong et al, 2020), a transdisciplinary methodology that reinvigorates and renews once-reified objects, artistic research and musicology combine to examine the unexpected and uncontrollable aspects of music. This presentation advocates for what may be learned about musical works through the processes of the performer, and how concepts of musical alchemy may work to transform, renew practices and identities.

Damien Ricketson

Ripples and Resonance: New Notational Strategies for Spatial Composition

“Ripples and Resonance” explores the representation of space in animated notation with reference to my own composition *Is Anybody There* (2023). *Is Anybody There* is a twenty-minute work for twelve spatialised musicians recently premiered by Speak Percussion in Melbourne’s Rising Festival, Elisabeth Murdoch Hall. The work takes inspiration from the acoustic phenomenon of sympathetic resonance in which one body is conjured into vibration by the distant touch of another. Written during COVID-19 lockdowns, vibration is offered as a medium of empathetic connection in which physically distant musicians call across space to set one another into resonant relationships. In trying to capture the themes of resonance and space, a unique animated form of musical notation was invented. The performers are represented spatially in a floorplan-style graphic of the venue. When they call out to others by striking, bowing or otherwise activating their metal instruments, the energy they introduce into the space visually emanates from their position in the score as animated ripples that wash across others in the space. If a distant musician is receptive to the vibrations, literally holding an instrument of the same wavelength, a connection is made, and that musician is called into resonance in turn creating their own ripples and potentially triggering others. I position the pandemic-inspired work within the tradition of spatially conceived compositions and draw upon emerging developments in animated notation to explore the visual function of the score as an analogy of its sonic conception.

Nicholas Freer

Tim Miller’s ‘Stowed’: Utilising Polyscalarity to Disassociate Harmonic and Melodic Interdependence

Guitarist and Composer Tim Miller is an increasingly influential voice in modern jazz performance and composition. This paper explores how Miller creates organizational and compositional coherence in the fore and background levels of his composition “Stowed”. “Stowed” reorients the presumption of an interdependence between the modalities of harmony and melody when they occur concurrently. Miller’s distinction between harmony and melody suggests a complex structure with multiple independent frameworks. Within these frameworks, a self-referential syntax is created. This syntax balances a dichotomy of aligned harmonic and melodic teleological goals when intersecting, and disjunct teleological goals when exclusive.

Panel: Music and Musicology Beyond Deleuze

Chair: Sally Macarthur

Gilles Deleuze and Félix Guattari elaborate a musical metaphysics of rhythms, refrains, and sonorities. Music is central to their philosophical project, claiming that their greatest contribution to philosophy was the concept of the refrain or ritornello. Through musical processes, they teach us, we learn how disparate elements cohere into sonorous, semi-stable wholes, how affective flows shape bodies and meanings. Echoing Christopher Small’s recharacterisation of music (as a noun) as *musicking* (as a continuous flow of actions), Deleuze and Guattari pivot from an ontological understanding to an *ethological* one, foregrounding behaviour and relationality over taxonomy and identity.

Deleuze and Guattari derive their conception of ethology from the biologist Jacob von Uexküll, which illustrates an essential component of their working method: to inventively deploy a concept in order to consider what else it might be capable of, theoretically or practically. This has also been a driver of musical innovation throughout history: what else are musical (or extramusical) materials—from

instruments to tonal systems to music-analytic tools to musicking bodies themselves—capable of, and how might new “assemblages” bring about new practices, new listening modes, or new musical knowledges?

We explore these ideas in this session. Engaging artists and thinkers that Deleuze and Guattari draw their own ideas from, like Maurice Ravel, Bernhard Riemann and Gilbert Simondon, we consider how redeploying concepts affords new ways of thinking about and/or making music. This indicates the impact of music, new modes of being and doing outside of music.

Alistair Macaulay

Becoming Musical: The Stratification of Classicism, Romanticism and Modernism

This article reconstructs Deleuze and Guattari history of music in relation to their notion of stratification and defends the view that music is an organization of sounds. Tracing a history of becoming music, this article demonstrates how social conditions impact the organization of sound into music and how music transforms the same social formations. Deleuze and Guattari’s notion of double articulation, a regime of content and a level of expression, provides a rubric to understand how sonic material is organized into determinate musical elements, notes, tones, rhythms and so on. This paper argues that as the articulation of expression grows independent of content, there is a commensurate increase in what can become musical.

Chris Stover

Two Riemanns: Kinds of Multiplicities, and Implications for Transformational Music Theory

Neo-Riemannian music theory, and the various forms of transformational theory that have stemmed from it, maps the operations that take us from one music-sonorous object to another. It usually focuses on pitch-class relations and is decidedly formalist in conception: music theorist Hugo Riemann’s Tonnetz is a closed system delineated by three kinds of parsimonious voice-leading operations, and close or distant harmonic relations are determined in part by the number of ‘moves’ required to get from one object to another. Many theorists have developed ways of overcoming some of Neo-Riemannian theory’s obvious limitations (for example, the challenges it poses to thinking about different “sizes” of objects, like triads and seventh chords), and the field remains a rich site of exploration and analytical insight. To open it further, though, requires a far more radical intervention. For philosophers Gilles Deleuze and Félix Guattari, there are no closed systems; instead, there are “planes of immanence”: coalescences that are provisionally held together but always reshaping themselves (or being reshaped) through conjunctions with other planes, affective incursions, and the double movement, always ongoing, of deterritorialisation and reterritorialisation. Importantly, there is always present a line of escape, a breakaway, which functions as the mechanism through which the reshaping of a plane is possible. Much of Deleuze and Guattari’s formulation stems from Deleuze’s earlier engagements with the history of mathematics; in particular, differential and infinitesimal calculus and the “qualitative mathematics” developed by Bernhard Riemann. In this exploratory talk I focus on the latter, hence the “two Riemanns” of the title. What happens if we introduce (at least) two disruptions into a Neo-Riemannian formal system? First, the possibility of lines of escape that carry us into other formations or other adumbrations of music-sonorous objects (say, an “intensive mapping” from pitch to timbre domains), and second, qualitative multiplicities that describe transformations other than what Neo-Riemannian theory is currently capable of? I will lay out some provisional theoretical groundwork for such a model, and conclude by suggesting some analytical and compositional/improvisational applications.

Maurice Windleburn

A Post-Bergsonian Perspective of Edgard Varèse's Crystal Metaphor

In several lectures and interviews given from the 1930s onwards, Edgard Varèse described his music through spatial metaphors—one of the most curious being the crystal. According to Varèse, his music was built from the rhythmic succession of opposing forces or states, which allowed a distinct musical form to take shape. This form was therefore immanent to the composition and not a pre-ordained container into which sounds were simply placed. This emergence of a musical form from the composition itself was, for Varese, akin to the emergence of a distinct crystal shape from each unpredictable process of crystallization. This paper illuminates Varèse's unconventional claim through the ideas of philosopher Henri Bergson and painter Albert Gleizes. The immanence of perception and memory in Bergson's theory of duration helps to explain one important aspect of Varese's crystal metaphor—which requires that the earliest stages of a composition somehow be present at all succeeding stages, as an interior. Meanwhile, Gleizes' explicitly Bergsonian ideas allow for a visual parallel to the rhythmic oppositions Varese claimed were at the foundation of his crystalline music. Consequently, this synthesis of Bergson's duration and Gleizes' rhythm will help to situate Varese's crystal metaphor among broader Modernist discussions on space and time.

Presenter Biographies (sorted alphabetically)

Starr Abelardo is a PhD candidate in ethnomusicology and a research staff at the Sydney Conservatorium of Music, University of Sydney. She received her bachelor's and master's degrees from the University of the Philippines Diliman. Her years of professional experience in research and academia include being: (1) a science research analyst for the Bamboo Musical Instruments Innovation Research and Development Program of DOST-FPRDI and the UP Center for Ethnomusicology; (2) a researcher for the NCCA-UNESCO Culture 2030 Thematic Indicators Pilot Implementation in the Philippines; and (3) a lecturer of Philippine literature and humanities at the Lyceum of the Philippines University.

A specialist in late 18th-century Viennese music, **Allan Badley's** publications include several hundred scholarly editions of works by major contemporaries of Haydn, Mozart and Beethoven. Among the most significant of these are his editions of the complete works for piano and orchestra by Ferdinand Ries, Mass settings by Hofmann, Wanhal and Hummel, and an extensive series of symphonies and concertos. Recent publications include 'Leopold Hofmann - Sechs Konzerte für Tasteninstrument' for Denkmäler der Tonkunst in Österreich (2019) and 'Ferdinand Ries: Three String Quartets, Op. 150' for A-R Editions (2022). He has also published articles on Hofmann, Pleyel, Wanhal, Haydn, Ries and Stephen Storace. Allan is Associate Professor in Musicology at The University of Auckland, New Zealand.

Henry Barlow [see combined bio with **Samuel Milch**]

Merri Bell is a composer and a doctoral candidate in Music at the University of New England. She holds a Bachelor of Music with Honours (1st Class, UNE) and has taken her analytical, management and training skills from the corporate world into running an active piano and music studio in Newcastle, NSW. With an interest in how we construct and ascribe contextual meaning to music and how we respond to it, Merri's current research is focussed on the intertextual relationship between music and literature.

Chrissie Berryman is a first year PhD student, researching hidden occult and gendered meanings in the instrumental music of the Jacobean period. In 2021, Chrissie won the MSA

Tasmania student research prize for her research paper on instrumental music in the Court of Henry VIII. In addition to her research interests in sixteenth and seventeenth-century, English instrumental music, Chrissie plays cello and bass viola da gamba. She is a member of the Australian Viola da Gamba Society and performs regularly on the gamba as a founding member of Ensemble Antiqua and Friends and on the cello as a tutti member the Hobart Chamber Orchestra.

Aditya Ryan Bhat is a Narm/Melbourne-based musician, who recently completed honours in (ethno)musicology at the University of Melbourne. When not avidly researching, he is active as a percussionist and composer, with a penchant for collaboration and chamber music performance. Aditya seeks new ways to bring together varied interests, including experimental music, jazz, electronics, improvisation, and the Indian musical styles of his heritage; favourite pastimes include scavenging in scrapyards for instruments, recording ambient sounds while on a walk, and trying to bow unlikely objects. Outside music, Aditya enjoys reading and cooking.

Alana Blackburn is a Senior Lecturer in Music at the University of New England, Armidale specialising in performance, she is also a professional recorder player. As well as working within historically informed performance, Alana performs experimental music, often with live electronics or soundscape, incorporating elements of improvisation. She has commissioned a number of Australian electroacoustic works for the recorder, particularly from female sound designers and composers. Her other research interests are regional music making and online music education. **Mike Terry** earned a B.A. in Communication from the University of Utah in 2010 and was awarded a Fine Art, Music, Architecture and Dance Graduate Scholarship from the German Academic Exchange Service (DAAD) in 2011 through which he earned his MA in Visual and Media Anthropology at the Freie Universität Berlin. In 2014 he developed the course Space and Place with Dr. Christian Reichel and lectures at the Freie Universität Berlin and Hochschule für Medien und Kunst in Berlin, Germany. Before moving to Australia in 2020 Mike Terry was a visual producer for the studio of filmmaker Yulia Mahr and classical composer Max Richter in the United Kingdom.

Professor Clint Bracknell FAHA is a Noongar song-maker and Professor of Music at the University of Western Australia. He investigates connections between song, language, and landscapes while working on projects to improve Indigenous community access to cultural heritage collections. Clint received the 2020 Barrett Award for Australian Studies and has co-translated world-first Indigenous language works in film and theatre. He serves as Deputy Chair of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Council and maintains a significant creative research agenda, leading development of the Mayakeniny Noongar performance resource and releasing music under the name Maatakitj.

Unafraid to tackle any genre, **Oliver John Cameron's** compositions are informed by music theatre, pop and modern classical aesthetics. Oliver is one of four candidates currently taking part in the Sydney Conservatorium of Music's inaugural *Words, Text, Voice, Music* program which will culminate in the development of an original operatic work staged by NIDA in 2024. His research focus is a composer's approach to text setting that incorporates experimental typography.

John Carmody is a medical graduate who began writing music journalism while a medical student. During this time at the University of Queensland he was editor of the student newspaper, *Semper Floreat*. Between 1978 and 2003, he wrote, professionally, for a number of Fairfax publications as principal music critic. He also has a considerable national and international experience as a broadcaster and book-reviewer. For decades he wrote for Opera

and Opernwelt. As a medical scientist, John Carmody was a member of the Medical Faculty at UNSW, where he was an elected member of the governing Council (Senate). For 15 years he held an Honorary Associate Professorship in Physiology where he presented many research seminars and taught undergraduate and postgraduate courses in medical history.

Li Chen, a PhD candidate in the School of Music at the University of Queensland, is conducting research on Chinese piano adaptations between 1960s-1970s under the supervision of Dr. Simon Perry and Dr. Anna Grinberg.

Jordan Chua is a PhD candidate at the Victoria University of Wellington—Te Herenga Waka, where his research focuses on the reception of Russian composer and pianist Nikolai Medtner in Great Britain during the early to mid-twentieth century. He holds undergraduate and postgraduate degrees from the University of Queensland, including a Master of Music (2017) that compared Vladimir Sofronitsky's interpretations of piano compositions by Alexander Scriabin with more recent recordings of these works. Over the course of his university studies, Jordan has received a number of awards for academic excellence and he also has close to seven years of piano teaching experience, with students ranging from beginners to University entry standard.

Denis Collins is Associate Professor of Musicology and Deputy Head of School at the University of Queensland. His research interests lie in the history of counterpoint, most especially canon, in late medieval and early modern music. Support for his research has come from two Australian Research Council Discovery Projects held from 2015 to 2021. Recent publications include articles in *Acta Musicologica*, *Music Theory Online*, and *Journal of the Alamire Foundation*, as well as chapters in *Music and Science from Leonardo to Galileo* (Brepols, 2022) and *Belonging and Detachment: Representing Musical Identity in Visual Culture* (Hollitzer, 2023). He was co-editor of *J.S. Bach in Australia: Studies in Reception and Performance* (Lyrebird Press, 2018), and he is the current Editor of *Musicology Australia*.

Sarah Collins has published widely on the relationship between music and literary aesthetics and broader intellectual and political currents in the late-nineteenth and early-twentieth centuries. She is the author of *Lateness and Modernism: Untimely Ideas about Music, Literature and Politics in Interwar Britain* (Cambridge UP, 2019), and *The Aesthetic Life of Cyril Scott* (Boydell, 2013); editor of *Music and Victorian Liberalism: Composing the Liberal Subject* (Cambridge UP, 2019); and co-editor of *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* (Oxford UP, 2020). Her research has appeared in the *Journal of the Royal Musical Association*, *Twentieth-Century Music*, *Music & Letters*, *Musical Quarterly*, *Cambridge Opera Journal*, and elsewhere. Sarah is Associate Professor, Chair of Musicology, and Deputy Head of School (Research) at the University of Western Australia Conservatorium of Music. She has held visiting fellowships at Harvard University, the University of Oxford, and Durham University, and has received competitive research funding from a range of sources including the British Academy and Leverhulme Trust, the Australian Research Council, and the European Commission. She is a co-editor of *Music & Letters*; a Fellow of the Australian Academy of the Humanities; and a Council member of the Royal Musical Association.

Lindsey Cooke is currently a PhD candidate at Edith Cowan University, WA undertaking a series of studies investigating the cognitive and psychological effects of different types of music. Previously a piano teacher of 15 years, an interest in psychology led her to begin her studies when her son started school. After completing a Bachelor of Psychology and Counselling, she completed her Honours year researching the topic of automaticity in skill learning using a musical task. It was during this project that she caught the research bug and

wishes to continue her career researching the cognitive and psychological aspects of music listening.

Tim Daly is a Melbourne-based lecturer, performer and musicologist. After many years as both a solo and ensemble singer, his doctoral research explored medieval musical training and compositional process, combining fifteenth-century counterpoint treatises with an innovative use of computer-assisted analysis to develop an analytical framework for four-voice cantus firmus polyphony. His current research works both to expand this analytical framework to apply to a broader range of fifteenth-century repertoire and to explore further techniques of digitally-assisted early musicology.

Nikki Demandolx is a saxophonist, PhD candidate and sessional tutor in classical saxophone studies at WAAPA currently based in Perth. She has a Bachelor of Music (Hons) (UQ) and a Masters in Music Studies from Sydney Conservatorium. She is an experienced educator and performer, with a particular interest in baritone saxophone and performing arts health research. Currently, she is a 3rd year PhD candidate at WAAPA exploring performance health and wellbeing for the saxophonist, investigating principles from sports science and yoga to encourage peak performance whilst minimising injury.

Gillian Dooley is an Honorary Associate Professor in English at Flinders University. Recent books include *Listening to Iris Murdoch: Music, Sounds, and Silences* (Palgrave Macmillan, 2022) and *Matthew Flinders: The Man Behind the Map* (Wakefield Press, 2022), and *She Played and Sang: Jane Austen and Music* is due out from Manchester University Press in 2024.

Cathy Duncan began a double degree program at the University of Adelaide in 2010, specializing in Musicology and French Studies. She then completed an Honours degree in Musicology, which gave her a pathway to postgraduate studies. She began an M.Phil. degree at Adelaide in March 2022, on a part-time basis. Before commencing my university studies, she spent over twenty years performing as a clown, and performed internationally, alongside circus artists from around the world. Her knowledge of French and experience as a clown has contributed an insider perspective of circus and pantomime aesthetics, which has complemented her research into this topic.

Helen English is Associate Professor in Music at the University of Newcastle, Australia and currently an ARC Early Career Research Fellow. Since her PHD on music in nineteenth-century coalmining communities, her research has moved to music communities today. As an ARC fellow, she is conducting a series of case studies in Tasmania, Victoria, and NSW, focused on identifying what makes music-making transformative. She also leads a creative-ageing research team at the University of Newcastle, investigating the effects of engagement with song-writing for older adults. Both research projects seek to uncover the approaches and practices in music groups that enable transformation for participants.

Ian Forward developed a keen interest in the music culture of Finland while living and working in that country as a musician in the 1970s. He researched the music of Finnish migrants to inform a Masters thesis entitled “The Music of Finnish migrants in Canberra and Melbourne”, completed in 1997. Subsequently, he investigated the educational, political, and social systems that produced the highly skilled Finnish musicians who toured Australia in increasing numbers from 1993 to 2022. Forward has presented papers at the MSA conference (2014), the Finnish Music Archive (2015), and at the University of Helsinki (2017).

Nick Freer is a guitarist/composer and PhD graduate of the Melbourne Conservatorium of Music. In 2022, he received the Conservatorium Director’s Award for Exceptional Doctoral

Research for his thesis titled *Allan Holdsworth: Principles of Harmonic Organisation in Selected Compositions*. In 2023 he was awarded the Barbara Bishop Hewitt scholarship allowing him to travel and present at UK national conference for the Society of Music Analysis at the University of Oxford and the Nova Contemporary Music conference at the University of Lisbon. He is currently the Musicology Society of Australia's Media and Communications Officer.

John Gabriel is Senior Lecturer in Musicology at the University of Melbourne. His research focuses on, but is by no means limited to German and Czech speaking Central Europe from the *fin-de-siecle* to the early Cold War, and he is currently completing a monograph titled *Shock and Awe: The Music Theatre of the New Objectivity*. Additionally, he has been actively developing a secondary area in twentieth- and twenty-first-century Australian music, and he co-edited the volume *Australasian Music at Home and Abroad*, published by Australian Scholarly Press earlier this year.

Lani Gerbi has a master's degree in history from the University of Adelaide and her thesis explores ideas about love, sex, and consent in eighteenth-century England, Scotland, and France. She is particularly interested in women's romantic and sexual agency and is currently studying for a PhD in history and creative writing at the Australian Catholic University, with a focus on young women's lives during the Regency Era.

Sam Girling is currently a Postdoctoral Research Fellow and adjunct lecturer at the University of Auckland. He has recently completed a DAAD-funded research fellowship at the Beethoven-Haus in Bonn, in which he studied the chamber music of Franz Alexander Pössinger and arrangements of early nineteenth-century operatic works. His publications include a chapter on the significance of Clementi's opp. 38-39 waltzes for domestic music, an article on the role of the tambourine for women musicians in the early nineteenth-century salon, and a chapter on Beethoven's percussion writing in the Ninth Symphony. He has also published numerous scholarly editions of late eighteenth and early nineteenth-century chamber works.

Talisha Goh (she/they) is a postdoctoral research fellow at Sir Zelman Cowen School of Music and Performance (SZCSOMP), Monash University, undertaking research on the ARC project *Diversifying Music in Australia: Gender Equity in Jazz and Improvisation*. Talisha's work has centred upon the experiences of current and historical marginalised groups in Australian music, with an emphasis on fostering equity and sustainability throughout the performing arts sector. This interest is reflected throughout a diverse publication activity including contributions to *Frontiers in Education*, *Musicology Australia*, and *Tempo*, and through her role as Chair of the Equity, Diversity, and Social Inclusion Committee at SZCSOMP.

John Griffiths studies early Spanish music and renaissance instrumental music. His preferred research areas within the music-historical sphere include historiography, analytical method, notation, music printing, urban music and organology. His recent work includes an encyclopaedia of tablature (in press), a new edition of the music of Luis de Narváez and a CD of the music of Valderrábano. He is a professorial fellow in the School of Languages at the University of Melbourne, a member of the Centre d'Etudes Supérieures de la Renaissance (Tours), Editor of the *Journal of the Lute Society of America* and Vice President of the IMS.

Dr Susannah Helman is Rare Books and Music Curator at the National Library of Australia.

Anna Henwood is a Doctor of Philosophy candidate at the University of Adelaide and gratefully acknowledges the support she receives for her research through the provision of an

Australian Government Research Training Program Scholarship. Anna's study relates to the pedagogy and contribution of her flute teacher, Raymond Guiot, student of Marcel Moyse, as well as other key musicians. Anna completed a three-year flute performance course with Raymond Guiot at the Accademia italiana del flauto in Rome, Italy, and was awarded a first prize on examination. The intercultural and intersemiotic nature of her research requires advanced language, music, and education skills.

Shelley Hogan is a Teaching Associate at the Conservatorium of Music, Faculty of Fine Arts and Music, The University of Melbourne. Her research focuses on the musical life at the royal court of Dresden in Saxony, 1700-1750, and also the history of double bass and its pedagogy and its intersection with nationalism and identity.

Michael Hooper is an Associate Professor and the Convenor of Music at the University of New South Wales. His research is mostly about Australian music composed in the late 20th century. He is the author of *The Music of David Lumsdaine* (Routledge) and *Australian Music and Modernism* (Bloomsbury). He is currently working on the music of Barry Conyngham, and his edited collection of Roger Smalley's writings is in publication (Toccata). He is a past President of the MSA.

Matthew Horsley is an ethnomusicologist, multi-instrumentalist and composer living on unceded Wurundjeri land. He holds a PhD in ethnomusicology and maintains a casual teaching role from Monash University. Both his research interests and instrumental practice centre around Irish traditional music, especially the tradition of the uilleann pipes (Irish bagpipes). As a performer, Matthew has performed extensively with the Australian production of the musical *Come From Away*, as well as artists including the Australian Art Orchestra, the Melbourne Symphony Orchestra, Speak Percussion and Lisa Mitchell.

Mitra Jahandideh is a PhD candidate in Ethnomusicology at the Australian National University. Her doctoral research focuses on *khele*, a calling tradition associated with the Talesh people of Iran, studying the social and cultural values that acknowledge and celebrate nature and its sounds. Since 2008, she has immersed herself in the academic world, participating in various activities, including publishing research, translating books into Persian, presenting at conferences, and acting as an executive member and director of seminars and cultural events. From 2016 to 2018, she worked as a Content Creator and Social Media Coordinator at Kotoom, a social enterprise in Siabil village, Talesh, Iran. Being part of Kotoom allowed her to engage with the Talesh community, thus enhancing her understanding of the local context and culture for her Talesh studies.

Brad Kagan is an educator, composer, game designer and musicologist specialising in video game music. He currently lectures in composition at the Australian Institute of Music. His current research delves both into how musical semiotics can be used to tap into players' unconscious stereotypes, and how game/musical interactivity can generate more immersive connections for players.

Sarah Kirby is a research fellow at the Grainger Museum, University of Melbourne. A recent doctoral graduate of the Melbourne Conservatorium, her PhD research explored music at international exhibitions in the British Empire throughout the 1880s, and her first monograph, *Exhibitions, Music and the British Empire*, is out now with Boydell & Brewer. She was the 2022 Nancy Keesing Fellow at the State Library of NSW—where this project originates—and she is currently the associate editor of *Musicology Australia* and membership secretary of the MSA.

Koichi Kato obtains the postgraduate degree from Royal Holloway, University of London, where he wrote a thesis under the supervision of Professor Jim Samson. He has been presenting conference papers in various venues, including CityMac Conference (SMA, UK, 2018); Music and Musicology in the age of Post-Truth (CUD, 2018); Music and Spatiality Conference (Belgrade, Serbia, 2019), Annual Meeting for the Society of Musicology in Ireland (October 2020); “Musicology and its Future Times of Crises” (Croatian Academy, November 2020); and, NewMac Conference 2022 (Society of Music Analysis, UK). The future presentations include the 59 th RMA Annual Conference, UK, September 2023. He has received the award from the Music and Letters Trust, as well as the small grant from the RMA, to present the paper for the RMA Annual Conference.

Shane Lestideau is an Australian violinist with a passion for historical music and instruments. Renowned for her talents as a baroque and classical violinist, she is also a sought-after artistic director, teacher and music researcher. Shane studied modern violin at the Sydney Conservatorium of Music, baroque violin at the Conservatoire de Boulogne-Billancourt, and is undertaking a Musicology PhD on 19thC Scottish-Australian performance practices at the University of Melbourne. Currently a tutor in Music History and Baroque Ensemble studies at the University of Melbourne, Shane is regularly invited to participate in music conferences, workshops and masterclasses in conservatoriums and schools worldwide. She has produced, directed and performed for three album releases of historical Scottish-Australian music through ABC Classics since 2019.

Sally Macarthur is Professor of Musicology (Adjunct) at The University of Adelaide and Associate Professor (Adjunct) at Western Sydney University. She is a leading international scholar in musicology with work that crosses into fields such as music analysis, new materialism, poststructuralism, philosophy, Deleuzian studies, feminist theory, cultural theory, twentieth and twentieth-first century music, women’s music, and neoliberalism. Her books include *Towards a Twenty-First-Century Feminist Politics of Music* (2010) and *Feminist Aesthetics in Music* (2002), and co-edited anthologies, *Cultures of Work, the Neoliberal Environment and Music in Higher Education* (in press), *Music’s Immanent Future: The Deleuzian Turn in Music Studies* (2016), and *Musics and Feminisms* (1999). Macarthur was a lead investigator on an international study of women in music (2016-2018). She is currently working on projects for Oxford University Press and Lyrebird Press. At The University of Adelaide, she is Director of the Musicology and Ethnomusicology Hub, and a Member of the Fay Gale Centre for Research on Gender and the J M Coetzee Centre for Creative Practice. She serves as a Section Editor for the *Journal of Music Research Online* and is a life member of the Musicological Society of Australia. As a performer, Sally is a pianist, keyboard improviser and organist.

Alistair Macaulay is a PhD candidate at Deakin University. His research concerns the imbrication of philosophy and music - focussing on improvisation and the philosophy of action and of Gilles Deleuze. He is the editor of the forthcoming book, *Philosophical Perspectives to Artistic Agency* (Palgrave).

Alan Maddox is Program Leader of Musicology and Analytical, Historical and Cultural Studies at the Sydney Conservatorium of Music at the University of Sydney. Initially trained as a singer, his research and publications focus primarily on Italian vocal music in the early eighteenth century, as well as music and rhetoric, music in Australian colonial society, and music and the history of emotions. He is currently editing a book on Antonio Caldara (1670-1736). Alan is also consultant musicologist to The Australian Brandenburg Orchestra, for which he features in regular podcasts.

Ryan Martin's research explores the numerous ways musicking can facilitate social change, focusing on improvisation and participation. He uses both secondary and primary data to examine the direct effects of such musics on individuals, communities, and broader society. Of particular interest is conflict transformation, especially between the non-Indigenous and First Nations peoples of Australia. Ryan strongly believes that this research should not be limited to analysis but also involve finding best practices for future change.

Erin Matthews is a current PhD candidate at The University of Melbourne's School of Culture and Communication and the Indigenous Knowledge Institute, supervised by Prof Barry Judd and Prof Aaron Corn. Erin has worked with the community of Lockhart River since 2019 and is currently undertaking her PhD in Indigenous Knowledge, Digital Archiving, Digital Knowledge Transmission and Cultural Continuity. Erin is an applied anthropologist with experience in Native Title, Land Tenure, Records Management, Digital Future Proofing, Systems Analysis and Data Science through the lens of Pragmatism and Systems Theory.

Fiona McArdle is a first year PhD student at the Elder Conservatorium of Music. Fiona's research focuses on vocal music, especially that composed by female-identifying Australians. She is especially interested in the accessibility of Australian classical vocal works and how these can be used in the teaching studio. Fiona has extensive background in opera and recital singing; in addition to completing a Master of Music at the New England Conservatory in Boston USA; she has performed in the USA and UK, and throughout Australia. Fiona teaches classical voice at the Elder Conservatorium of Music through their Open Music Academy programme.

Cameron McCormick studied undergraduate piano at The University of Melbourne with Ian Holtham, before completing Honours in musicology where his dissertation analysing aesthetic similarities in the works of Igor Stravinsky, Pablo Picasso and T.S. Eliot between 1910 and 1925 was awarded First Class Honours. He has since completed a Master of Teaching and works variously in Secondary Education, Piano Teaching and Theatre Production alongside his musicological work. His current research concerns further comparative interdisciplinary analysis.

Aidan McGartland from Melbourne is undertaking a PhD in Music Theory at McGill University, Montréal, where he researches the music of Elisabeth Lutyens and Margaret Sutherland. He holds a First-Class Honours degree in Musicology and Classical Voice, alongside a Diploma in Languages, from the University of Melbourne, and a Master of Studies in Musicology from the University of Oxford. In 2023, Aidan was awarded a prestigious World Universities Ramsay Postgraduate Scholarship from the Ramsay Centre. He has previously presented at the Musicological Society of Australia, the Society for Music Analysis, and the Society for Music Theory.

Collaborator, ethnomusicologist, and flautist, **Gabriel McMahan** has been involved in the WA classical music scene for the past 11 years. Gabriel graduated in flute performance at the Western Australian Academy of Performing Arts (WAAPA) in 2022, receiving first class honours on his research thesis on the Matusiflute, a contemporary flute headjoint invented by Matthias Ziegler. Gabriel is currently undertaking his post-graduate master's program as a continuation of his honours research, presenting an ethnomusicological perspective on the Matusiflute, using the instrument to generate intercultural Sino-Western musical ideas between the flute and the dizi (Chinese traverse bamboo flute). A member of the West Australian Youth Orchestra (2021-), and principal flute in the West Australian Wind Symphony (2019-), Gabriel has utilized the Matusiflute in both ensembles. Engaged within the WA community, Gabriel is

a general member for the West Australian Charity Orchestra (WACO) committee (2021-), and is the founder of the WACO flute quartet (2022-).

Samuel Milch and Henry Barlow both received first class honours in philosophy at the University of Sydney in 2020. Henry won the University Medal. Since then, Samuel has also completed a Master of English Studies at Sydney, winning two prizes for postgraduate essays in philosophy and Shakespeare studies. We are also passionate musicians and studied musicology at the Sydney Conservatorium as undergraduates. We are each making plans to begin PhD projects in the field of aesthetics.

April Mitchell is a PhD candidate at the University of Adelaide. She studied musicology, history and gender in her undergraduate and honours degrees. Her PhD research uses Karen Barad's agential realism to explore identity in the music of Freddie Mercury. In the future, April hopes to continue research in the new materialist field to explore more of her passions, which include the music of queer artists as well as how music, dance and identity play a part in pole dancing.

Stephen Mould is a conductor, writer and opera coach. He is Associate Professor in Operatic Studies, Repetiteurship and Conducting at the Sydney Conservatorium of Music (Sydney University). He has worked extensively as a conductor in Europe, Australasia and Asia, and made his American debut with the Baltimore Opera in 2008. He is the author of *Curating Opera: Reinventing the Past Through Museums of Opera and Art* (Routledge, 2021), and co-author of *The Marks of a Maestro: Annotating Mozart's Jupiter Symphony* (Cambridge University Press, 2021). He is currently undertaking a DECRA Grant, investigating the vibrancy of the Australian opera ecosystem.

Kerry Murphy is Professor of Musicology at the Melbourne Conservatorium of Music at the University of Melbourne. Her research interests focus chiefly on opera, nineteenth-early twentieth century French music and music criticism and colonial Australian music history and she has published widely in these areas. She is currently researching the impact of travelling virtuosi and opera troupes to Australia and the Australian music publisher and patron, Louise Hanson-Dyer.

Libby Myers is a guitarist, music researcher and educator based in Meanjin/Brisbane. She is dedicated to performing and creating new music for guitar. Her debut album *Unfettered and Alive*, featuring collaborations with leading Australian composers, was highly commended in the 2023 Queensland Music Awards. Her own experimental compositions explore open notation, improvisation and electronics. Her research explores innovative approaches musical identity and subjectivity through artistic and narrative methods. Libby tutors in music theory at the Queensland Conservatorium and directs award-winning student ensembles in schools throughout Brisbane. She is currently a doctoral candidate at the Queensland Conservatorium of Music, Griffith University.

John Napier received his undergraduate training at the Queensland Conservatorium of Music, graduating in 1983 with the Medal for Excellence. In 1995 he was appointed lecturer in music at the University of New South Wales. In 2001 he completed his doctorate on North Indian classical vocal music. In 1998 he commenced study and documentation of the Jogi caste of story-teller musicians in Rajasthan, culminating in the monograph *They Sing the Wedding of God* in 2013. Since 2008 he has documented the music of the Kodava, an ethno-linguistic minority in southern India. He also publishes on the Indian diaspora in Australia.

Dr Le-Tuyen Nguyen is an Australian composer, researcher, and teacher. Born in South Vietnam, he settled in Sydney in the 1990s. He studied music and education at the University of New South Wales and completed his doctorate at the Australian National University. His music has been performed in Asia, Europe, Australia, and the USA. He has worked in leadership positions within the New South Wales Department of Education and a Teaching Fellowship at the Australian National University School of Music.

Elizabeth Nichol studied music at the Universities of Otago, Western Australia and Auckland. She has a long-standing interest in New Zealand music publishing and printing and continues to explore aspects of New Zealand's settler colony music making, most recently working on the music collections held in the Heritage New Zealand Auckland properties. With Dr Clare Gleeson, she co-curates the website Musical Notables of New Zealand: documenting historical figures from New Zealand's musical heritage 1840-1920.

Nancy November is a Professor of Musicology in the University of Auckland's School of Music. Combining interdisciplinarity and cultural history, her research centres on chamber music of the late eighteenth and nineteenth centuries, probing questions of historiography, canonization, and genre. She is the recipient of a Humboldt Fellowship (2010-12); and three Marsden Grants from the New Zealand Royal Society. She recently edited a book on Beethoven's Eroica Symphony (Cambridge University Press, 2020), and has published books and editions on a broad range of chamber music from the nineteenth century.

Jessica O'Donoghue is a dynamic artist whose career has spanned performance in opera, pop, and jazz, as well as composition and Director/Producer roles across a range of genres. Holding a Bachelor of Music from The University of Sydney, she is pursuing her Masters in Composition at the Sydney Conservatorium of Music. A guest Young Artist at The Royal Opera House Covent Garden (London) and Young Artist for Opera Queensland she now features as principal artist with the elite new music company Sydney Chamber Opera Company, and The Song Company, where she's also appointed Co-Artistic Director. Jessica's compositional highlights include her chamber opera 'Running Man', funded by Australia Council for the Arts and her recent album 'Rise Up' which received critical acclaim and was finalist for 'Album of the Year - Vocal' in the 2022 Progspace Awards. She won APRA/AMCOS Art Music Award for 'Performance of the Year - Notated Composition'; and received a Fellowship from Australian Institute of Music for 'Outstanding Contributions to the Australian Music and Arts Industry'. An advocate for new music and evolution in the operatic sector, Jessica's published in *The Australian* and ADSR Zine Magazine. As a performer and composer, she remains a force to be reckoned with in contemporary music as her work epitomises the fusion of rigorous study with ground-breaking performance.

Rachel Orzech is a Research Fellow at the Melbourne Conservatorium of Music, University of Melbourne. Her current research focuses on notions of musical nationbuilding and cultural exchange through the lens of Louise Dyer and Editions de l'Oiseau-Lyre in the interwar period. Rachel has previously worked as a Lecturer in Musicology at the MCM. Her first monograph, *Claiming Wagner for France: Music and Politics in the Parisian Press, 1933-1944* was published in 2022 by the University of Rochester Press.

Colin Outhwaite is a PhD candidate and Perth-based guitarist who plays in a variety of popular music settings. He splits his time between live music performance, teaching guitar and lecturing music at SAE institute. Focussing on a British music tribute community in Perth, his current research explores how tribute music can serve as a platform for the expression of identity, and aid in the formation and maintenance of a collective identity group.

Samantha Owens is an Honorary Professor of Music at the University of Queensland. Her research centres on historical performance practices and the history of listening cultures, particularly in early modern Europe and in late 19th- and 20th-century New Zealand and Australia. She is a Fellow of the Australian Academy of the Humanities and has held visiting fellowships at the Herzog August Bibliothek, Wolfenbüttel; Clare Hall, University of Cambridge; and, as an Alexander von Humboldt Foundation Fellow, at Martin-Luther-Universität Halle-Wittenberg and the Bach-Archiv in Leipzig. Recent publications have included a monograph, *The Well-Travelled Musician: John Sigismund Cousser and Musical Exchange in Baroque Europe* (2017) and two edited books, *J. S. Bach in Australia: Studies in Reception and Performance* (with K. Murphy and D. Collins, 2018), and *Searches for Tradition: Essays on New Zealand Music, Past & Present* (with M. Brown, 2017).

Jonathan Paget has recently been appointed Associate Dean of Music at the Western Australian Academy of Performing Arts (Edith Cowan University). He is one of Australia's leading classical guitar players, winner of multiple international competitions, with several solo CDs. A Fulbright and Hackett scholar, his postgraduate studies were completed at the Eastman School of Music, NY. An active creative arts researcher and experienced supervisor, Jonathan has published on Sculthorpe, Australian guitar music, early recordings, and the nineteenth-century guitar. He is a member of WAAPA's "Centre for Keyboard Heritage and Performance Research" and on the editorial board for *Musicology Australia*.

Vincent Perry is a Darwin-based drummer, record producer and avid collector of vintage instruments and recording gear. Vincent draws his musical inspiration from the house bands of the 1960s recording industry, especially Phil Spector's Wrecking Crew and Motown's Funk Brothers. He is currently a percussionist for the Darwin Symphony Orchestra, drummer for the Hot and Cold Big Band, and a lecturer at Charles Darwin University, where he delivers higher education and VET music units. Vincent is also a regular guest on ABC Radio Darwin.

John Phillips received his PhD from the University of Adelaide in 2002 for his thesis entitled "Bruckner's Ninth Revisited". He is the author of numerous publications in this and other fields. He has served the MSA as National Secretary and for the last 12 years Awards Chair. In 2019 he was awarded the Don and Joan Squire Award for Voluntary Services to musicology in Australia.

Melanie Plesch is a Professor of Musicology at the University of Melbourne. She holds degrees in Music Performance, Music Education, and Musicology obtained in her native Argentina. In 1998 she received her PhD in Musicology from the University of Melbourne. Her research focuses on the intersection of music, meaning and politics, through a musicological practice that combines topic theory, ethnohistory and cultural history. Her publications, in both English and Spanish, include monographs, edited books, book chapters and scholarly articles in international journals. She was elected a corresponding fellow of the National Academy of the Arts (Argentina) in 2019.

Rabiya Plush-Noad is a Perth-born classical singer who has returned to the UWA Conservatorium to undertake a Doctor of Musical Arts after completing her Master of Music Performance at the Royal Northern College of Music. Although primarily focused on opera, her work has included a broad spectrum of opera, oratorio, and musical theatre. Rabiya's current research is focused on the impact of vocal interruption by both performer and composer on character development in female roles in the work of Stephen Sondheim. Rabiya is studying under the supervision of Associate Professor Sarah Collins, Dr Cecilia Sun and Dr Sara Macliver.

Summer Le Ren is a Doctoral Candidate in Music (Piano Studies) at the University of Auckland, under Prof. Nancy November, Dr. Sarah Watkins, and Dr. Fabio Morreale. Her PhD research centres on developing a sustainable piano technique by promoting coordinated movement and creativity in piano pedagogy. She holds an MMus (First Class Honours), a PGDipMus with Distinction from the University of Auckland (under A/Prof. Rae de Lisle), and a BMus in piano performance (First Class Honours) from Xi'an Conservatory of Music. Beyond academics, her journey is enriched by artistic experiences in piano performance, diverse ensemble collaborations, and active volunteering in music-related fields.

Rosemary Richards has investigated the biographical, historical, and musical significance of memorabilia that belonged to individual musicians and their communities. With Julja Szuster, she co-edited *Memories of Musical Lives: Music and Dance in Personal Music Collections from Australia and New Zealand* (Lyrebird Press Australia, 2022). The book contains chapters by musicologists and historians exploring music and dance through music collections used in homes, on board ships, in hotels, and in church in the long nineteenth century in Australia and New Zealand. For more information, see <https://rosemaryrichards.com/>.

Damien Ricketson is a composer and academic at the Sydney Conservatorium of Music, University of Sydney. Ricketson's visceral and multisensory works explore the relationship between vibration and the body and listening beyond what is heard by the ears. Ricketson was the Co-Artistic Director of Ensemble Offspring (1995-2015), a unique arts company dedicated to adventurous new music, and the Program Leader of Composition and Music Technology at the Sydney Conservatorium (2015-2019). Ricketson has received numerous awards including the International Music Theatre Now Prize (2018); 'Work of the Year' in vocal/choral and instrumental categories in the Art Music Awards (2014 & 2019); and represented 'Oceania' in the Tokyo World Festival.

Kathryn Roberts-Parker is an interdisciplinary researcher with a professional practice in historical folk music and theatre. She has recently completed a Marie Skłodowska-Curie Fellowship at Newcastle University in the UK, researching A Performance History of Morris Dancing: Music and Musicians 1500-1700. This research has followed on from a PhD which Kathryn completed at the University of Sydney in 2020, Music and Festival Culture in Shakespearean Comedy, funded by the ARC Centre of Excellence for the History of Emotions. Kathryn composes and performs live music with Matriark Theatre, a company she co-founded in 2014. She is also the founder and producer of Talon, a folk dance group in the UK. Kathryn currently volunteers as the Convenor of the Sydney chapter of the MSA.

Joshua Robinson is a Canberra-based composer whose music challenges traditional composition practice through the intersection of non-western and western music practices. He began playing in Canberra's *Sekar Langit* gamelan ensemble in 2020, and performs with them regularly. Robinson is currently studying a PhD at the Australian National University under the supervision of Kim Cunio, Bonnie McConnell, and Eva Nisa, where he aims to develop new methods for ethical intercultural storytelling via redeveloping bi-musicality for the modern age. He graduated with first class Honours in 2021 and is a recipient of the Australian Government Research Training Program Stipend.

Helen Rusak (PhD, M.A. Grad Dip Arts Management) has presented and published on music, cultural industries and new media. She has broad experience in arts management and has held senior government advisory roles. She was Acting Program Director for Arts and Cultural Management, University of South Australia and was most recently Senior Lecturer, Arts

Management at Western Australian Academy of Performing Arts. She is currently adjunct Senior lecturer at University of South Australia. She was an external examiner of Arts Management courses nationally and internationally including Ngee Ann Polytechnic, Singapore and Australian Institute of Music, Sydney and Melbourne. As a researcher she has won research funding on youth perceptions on the arts; the effects of You Tube and social networking on the music industry; measuring the value of the arts in regional WA; and the effects of COVID on the arts in WA. She recently published *Women, Music and Leadership*, Routledge, 2023.

Daniel Serrano studied composition with Michael Jarrell and music theory with Gesine Schröder at the University of Music and Performing Arts Vienna (mdw). At the Leonard Bernstein Institute of the same institution he teaches as Senior Lecturer for Music Theory. He also received the 1st prize of the Fanny Hensel Composition Competition 2015, the 1st prize of the GMTH Artistic Competition 2017, the Nikolaus Fheodoroff Composition Prize 2017 and the mdw Appreciation Award 2020.

Mark M. Smith's study of Bach began in 1976 at Flinders University with his PhD in Musicology about Bach and the cellos of his time, completed in 1981 and supervised by Dr Robert Illing. Mark is an expert in the life and music of Bach and in the history of the cello, and has played the cello with many early music groups in Australia. He also gained a deep knowledge of art history, art, and architecture from his parents.

Oscar Smith (B.Mus Hons 1, Sydney Conservatorium) is a PhD Candidate in Ethnomusicology at the University of British Columbia. He currently lives in Indonesia and is conducting ethnographic fieldwork research about the concept of interpersonal musical entrainment as it pertains to Balinese gamelan and is especially interested in the new kinds of rhythmic coordination in contemporary compositions. His gamelan compositions have been performed by Gamelan Salukat, Gamelan Çudamani, and the Sydney Conservatorium Gamelan Ensemble. His published writings analyse the music of Dewa Ketut Alit, discuss intercultural collaborations with Gamelan Salukat, and document the new works of American composer Brian Baumbusch.

Paul Smith is a composer and Senior Lecturer in Music at the University of New England who specialises in writing opera and music for the toy piano. His music and operas have premiered in Singapore, the UK, Italy, the USA, and Armenia in addition to festivals across Australia and upcoming book chapters are focused on politics of the voice and singing.

Janice (Jan) Stockigt FAHA is an Honorary Associate Professor and Fellow of the Faculty of Fine Arts and Music at The University of Melbourne. Her research areas relate to sacred Catholic music of Dresden of the eighteenth century, musicians of the Dresden court (c1720-1765), Czech music, and Australian topics. She publishes widely, and forthcoming chapters include contributions to a volume on the history of Czech music (CUP), as well as books titled Antonio Caldara and the Performance of Power (Hollitzer) and Women in Nineteenth-Century Czech Musical Culture (Routledge).

Jason Stoessel (PhD 2003) is Associate Professor of Musicology and Digital Humanities at the University of New England, Australia. His research on the music of the Ars subtilior is widely recognized. His recent investigations have focused on Johannes Ciconia (c.1370-1412), fourteenth- and fifteenth-century sources of music theory, musical exchanges in medieval Eurasia, and music and visual culture, c.1330-c.1650. His latest research has appeared in *Music Analysis*, *Music Perception*, and *Parergon*, and in chapters in *Polyphonic Voices* (Edizioni

del Galluzzo, 2021) and *Music and Science from Leonardo to Galileo* (Brepols, 2022). He was a Research Associate of the ARC Centre of Excellence for the History of Emotions (2014-2017) and has held consecutive Australian Research Council Discovery Project grants (2015-2017, 2018-2021). This year he has held a research residency in the Dipartimento di Lettere e culture moderne, Sapienza Università di Roma, and the Albi Rosenthal Fellowship in Music, Bodleian Library, Oxford.

Chris Stover is a music theorist, composer, improviser, and Senior Lecturer of Music Studies and Research at Queensland Conservatorium, Griffith University. He is co-editor of *Rancièrè and Music* and co-series editor for *Resonances: Engagements with Music and Philosophy* (Edinburgh University Press) and has two books forthcoming in 2024: *Reimagining Music Theory* (Routledge) and *Timeline Spaces: Temporal and Relational Processes in African and Afro-Diasporic Musics* (Oxford University Press). His writing on Deleuze and Guattari is published in *Music Theory Online*, *Perspectives of New Music*, *Deleuze and Guattari Studies*, *China Media Research*, and many other journals and edited volumes.

Boyi Sun (孙博一) is a music theory student currently pursuing a Master of Music (Research) in Musicology at the University of Melbourne under the supervision of Prof Richard Kurth and Dr John Gabriel. He is also a music theory academic tutor teaching at the University. Boyi has a profound interest in the international comparative study between different theories of *Harmonielehre* and the hybridisation between various methods of harmonic analysis. These hybridised approaches enable him to effectively analyse music that would otherwise be complex. He is also interested in finding ways to integrate pan-Riemannian, Sposobinian and Schenkerian analytical and pedagogical approaches drawn from different countries and schools into his harmonic teaching."

Caleb Triscari is a graduate student studying musicology at the Melbourne Conservatorium of Music. His research interests include digital musicology, music preservation, archival studies and music information retrieval. His recent thesis was supervised by Associate Professor Sally Treloyn. Prior to musicology, Caleb studied classical singing, most recently under the tutelage of Linda Barcan. In his day job, he is a researcher at the Victorian Parliamentary Library.

A graduate of Western Australian Academy of Performing Arts, **Katherine Walpole** continued study on modern bassoon at the Hochschule für Musik, Karlsruhe and historical bassoons at the Conservatorium van Amsterdam. Katherine has performed with the Sydney Opera House Orchestra, the Baden Baden Philharmonie (Germany), La Petite Band (Belgium), Ensemble Zefiro (Italy), Frankfurt Baroque Orchestra, the European Union Baroque Orchestra and the Australian Brandenburg Orchestra. She has taught at the Conservatorium van Amsterdam, WAAPA, the University of WA and summer festivals in Sydney and Spain. Her research interest is the basso instrumentation and orchestration of the eighteenth-century orchestra. Katherine has just completed a research masters at WAAPA where she was awarded the ECU Publication Award. Her 'game changing' findings can be found in the journal of the International Double Reed Society; *The Double Reed*, where you can read it twice.

Jacinta (Yujie) Wang is a PhD candidate from The University of Queensland. She graduated as Master of Music in 2021 with the award of Dean's Commendation for Academic Excellence. For her PhD program, she combines the investigation of music, art and gender to explore the representation of female music-makers in Renaissance artworks.

Nicholas Williams is an Australian pianist and writer passionate about the music, pianos and performance styles of the nineteenth century. He studied at the Western Australian

Academy of Performing Arts (WAAPA), graduating with a Master of Arts (Performing Arts) in 2020, completing a thesis entitled “Performing the Hungarian Rhapsodies in the Liszt tradition”, on the writings of Liszt, and writings and recordings by Liszt’s pupils. Active as both soloist and accompanist, Nicholas regularly performs in Perth and has presented lecture-recitals in Australia and overseas. As a researcher, Nicholas is interested in the piano-playing of the nineteenth century as captured on early sound recordings, with a particular focus on the performance tradition associated with Franz Liszt. He is currently a PhD candidate and sessional piano teacher at WAAPA.

Maurice Windleburn holds a PhD in Musicology from the University of Melbourne. His research focuses on avant-garde music, music philosophy, and ekphrastic relations between music and other artforms. He has a forthcoming book, *John Zorn’s File Card Works: Hypertextual Intermediality in Composition and Analysis* (Routledge) and has published his work in a number of journals, including *Organised Sound*, *Tempo*, and the *Journal of Comparative Literature and Aesthetics*.

Toby Wong is currently a Master of Music (Musicology) candidate at the Sydney Conservatorium of Music. Supervised by Dr. David Larkin and Prof. Ian Maxwell, his research work focuses on musical exoticism, and modern productions of Puccini’s operas. Born and raised in Hong Kong, Toby graduated from The Chinese University of Hong Kong, and was awarded the Multi-faceted Excellence Scholarship. He is also a conductor of the opera company CoOperative, a tenor of Sydney Chamber Choir, and Choral Scholar at Christ Church St. Laurence. Toby is passionate about promoting classical music through broadcasting. He is a Presenter at 2MBS Fine Music Sydney.

Konstantin Zenkin, born 1958, Moscow, Doctor of Art Research (1996), Professor of the Tchaikovsky Moscow Conservatory, since 2009 - also Vice Rector for research activities. Author of the books: «Chopin’s Piano Miniature» (1995), «Piano Miniature and Ways of Musical Romanticism» (1997; 2 nd ed. - 2019), «Music - Eidos - Time. A.F. Losev and scope of contemporary discipline of music» (2015, in English transl. - 2018), and articles; read lectures as invited professor in the universities of Philadelphia, Hong Kong, Leuven, Belgrade etc. Chief-editor of the musicological magazines «Nauchny Vestnik Moskovskoy Konservatorii» (since 2010), “Music of Eurasia. Traditions and the Present” (since 2020).

Visiting and Staying in Adelaide

Travel within Adelaide

Tram - the tram services run between the city and Glenelg. Please see www.adelaidemetro.com.au for more information.

Bus - in addition to a free city loop bus that will take you around the city of Adelaide; Adelaide Metro offers a number of bus networks across Adelaide and suburbs. Please see www.adelaidemetro.com.au for more information.

Train - there are several train lines that operate from the city to the outer suburbs. Please see www.adelaidemetro.com.au for more information.

Taxi - taxis operate 24/7 in Adelaide. You can organise a taxi by calling 131008 or using the Suburban Taxis App.

Uber - Uber is quite often a cheaper option than catching a taxi, but they are not quite as reliable in Adelaide and will often cancel your bookings. Please be mindful of this if using an Uber to get to the airport.

Food

Adelaide has a bustling café and restaurant atmosphere with eateries all over the place. A few of our favourite restaurants are below.

2 Bit Villain - is a vegan restaurant that does amazing burgers and mac and cheese amongst other American favourites, located upstairs in Adelaide Arcade off of Rundle Mall.

Amalfi - one of the best Italian restaurants located within walking distance of the university on Frome Road

Anywhere on Gouger St - Gouger St is our restaurant and café street; you can find anything on Gouger St! Gouger St also has our China Town and is one of the entrances to the Central Markets

Rundle St - another street with quite a few restaurants. Also home to a number of pubs if you prefer a snitty and a beer.

Africola - located on East Terrace offers African inspired dishes that are very yummy.

Little Korea BBQ - is on Hyde Street and offers traditional Korean BBQ cooked at your table.

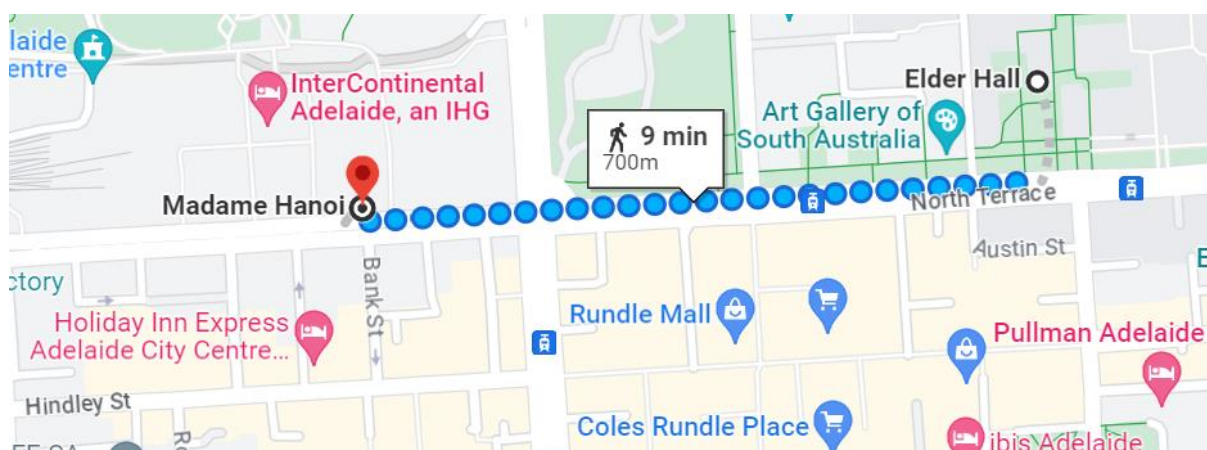
Lucky Lupitas - is a short drive away in North Adelaide on O'Connell St. A great mix of Mexican street food fused with Latin American food. They offer a great mix of vego, vegan and gluten free options.

Directions to Conference Dinner

This year's dinner is to be held at Madame Hanoi located in the Casino. It's a short walk from The University of Adelaide; please see the map below.

We have a 3-course fusion meal planned for us including one drink. All other drinks will need to be paid for separately.

Please ensure that you have registered for the dinner by Thursday 5pm at the very latest so that we can confirm numbers with the restaurant on Friday morning. To register please visit <https://www.trybooking.com/events/landing/1114939>



Tourism

There are several things that you can do while you are in Adelaide other than attend the conference, please see the list below and the corresponding websites for more information.

Art Gallery of South Australia - <https://www.agsa.sa.gov.au/whats-on/exhibitions/>

Adelaide Zoo - <https://www.zoossa.com.au/>

Adelaide Botanic Garden - <https://www.botanicgardens.sa.gov.au/>

South Australian Museum - <https://www.samuseum.sa.gov.au/>

MOD - <https://mod.org.au/>

Adelaide Gaol - <https://www.adelaidegaol.sa.gov.au/>

Treeclimb Adelaide - <https://www.treeclimb.com.au/>

Roofclimb Adelaide Oval - <https://roofclimb.com.au/>

Musical Events

Friday Afternoon MSA Conference Concert - December 1st, Hartley Concert Room (Please see attached program at the end of this document)

Saturday Afternoon MSA Conference Concert - December 2nd, Elder Hall (Please see attached program at the end of this document)

Festival X - December 2nd, Bonython Park

James Morrison and his Big Band - 7.30pm December 2nd, Her Majesty's Theatre

Foo Fighters - 6.30pm December 2nd and 3rd, Coopers Stadium

Cubanita "Top Latin Favourites of All Time" - December 2nd, Level 3/14 Grenfell Street

Birds of Tokyo and the ASO present Birdsongs - November 30th - 1st December, Festival Theatre

MSA Annual General Meeting

The MSA Annual General Meeting will take place on Saturday morning at 9am in Madley MB22. Please see the following link for the agenda and tabled items <https://msa.org.au/wp-content/uploads/2023/11/2023-MSA-AGM-AGENDA.pdf>

The zoom link for those attending remotely is

<https://unimelb.zoom.us/j/87650878766?pwd=V0FsczZONGDUVYRW5ma2owNmRqQT09&from=addon>

MSA Announcement of 47th National Conference

Watch this space! As this document is constantly monitored and updated, use the QR code to stay up to date with information as it is released.

Contacts and Safety Guidelines

In the event of a medical emergency please call '000'

For other conference enquiries please see the below contacts:

Erin Matthews

Conference Manager

Organising Committee

0409383383

Gillian Dooley

Chair of Programming Committee

Chair of Organising Committee

0413 625 560

Anna Henwood

Volunteer Coordinator

Organising Committee

0429 820 808

Steven Knopoff

SA Chapter President / Organising Committee

0431 939 381

Concert Programs

Musicological Society of Australia

2023 Conference

Evening Concert 1: Music for voice, piano and flute

Thursday 30 November 2023

5.45pm

Hartley Concert Room, University of Adelaide

with

Katelyn Crawford (voice and guitar) | Gemma Vice (flute and piccolo) | Haowei Yang (piano)

Program

Henri Dutilleux (1916-2013) - Sonatine for flute and piano

Daniel Dorff (b. 1956) - Tweet (for solo piccolo)

Debussy – Ballade

Scriabin – Prelude and Nocturne for the Left Hand

Australian Animal Stories – words and music by Katelyn Crawford.

Mister Willie Wagtail | 2. A Possum Tale | 3. My Rosella Friend

Two Flinders songs – words by Matthew Flinders (1774-1814)

Michael Dooley (b. 1959): Trim

Gillian Dooley (b. 1955): The Pelican Lagoon

Presented in association with Recitals Australia and the Elder Conservatorium of Music at the University of Adelaide.



Program Notes

Dutilleux - Sonatine

Henri Dutilleux's Sonatine for Flute and Piano, composed in 1943 during World War II, is a captivating three-movement piece played without pause. The "Allegretto" opens with a playful flute melody, engaging in a lively dialogue with the rhythmic piano. In the "Andante," the mood shifts to introspection, featuring hauntingly beautiful flute lines accompanied by delicate piano textures. The final "Anime" movement bursts with energy, showcasing Dutilleux's meticulous attention to detail through intricate melodic lines and rhythmic surprises. This sonatine, with its exploration of extended flute techniques and expressive piano roles, remains a cherished and significant work in the flute and piano repertoire.

Dorff - Tweet

Tweet is a recent addition to the often-neglected solo piccolo repertoire, composed by Daniel Dorff in 2009. As the name suggests, this piece is inspired by the calls of bird life, in particular morning Robins – which suit the high pitched nature of the piccolo perfectly. This work consists of three main parts. The first and the last part each include the main theme, being played twice with a short side theme in the middle, giving a clear sense of structure. The contrasting second part of the piece includes several different ideas and varies between slow and fast as well as staccato and legato. This echoes the variations of the morning bird calls.

Debussy - Ballade

In autumn 1891 Debussy's early piano piece, Ballade, was published by Choudens. The title pointed more markedly to the work's narrative character, an evolving story yet one can detect a certain Russian influence, stemming from the time he spent with Nadeshda von Meck. The occasionally unconventional tonal approach gives this piece a unique sound that both demonstrates exuberance and melancholy, sharing much similarity to his Arabesques.

Scriabin - Prelude and Nocturne for the Left Hand

Perhaps as feared by all musicians, Scriabin in the summer of 1891 injured his right hand from over practice. As a result, this two-movement piece was composed as something for his uninjured left hand to work on while he recovers and follows a late romantic style with flowing lyricism. Though rather calm, there are great intricacies in the inner voices one needs to keep in mind, especially the balance between capturing the melody and accompaniment all with one hand.

Australian Animal Stories

Mister Willie Wagtail (Words and Music by Katelyn Crawford)

'Mister Willie Wagtail' is an art song inspired by German Lieder, in particular Wolfgang Amadeus Mozart's 'Das Veilchen' (The Violet). Katelyn composed this piece in 2019 about a bird with a distinctive and loud call, the willie wagtail, who would sing outside of her bedroom window day and night. The piece alternates between the singer's perspective as they describe the situation, and melismatic passages which evokes the willie wagtail's song. The harmony moves through multiple tonal centres to convey changes of emotion and character.

A Possum Tale (Words and Music by Katelyn Crawford)

'A Possum Tale' is based on true events, and was composed by Katelyn in 2020. After sitting down to eat her lunch at university one day, Katelyn was startled by a possum who came to watch her while she was eating her lunch, providing the inspiration for this composition. The piece opens with a recitative-like passage which functions as a prologue, in which the singer states that something "very strange indeed" has recently happened. The recitative centres around D major but features borrowed and chromatic harmonies which create an aura of mystery. Throughout the piece, changes in the guitar accompaniment reflect the singer's story of their unexpected encounter with the possum, such as when rollicking arpeggios, which represent walking, transition into a semiquaver ostinato as the singer and possum lock eyes.

My Rosella Friend (Words and Music by Katelyn Crawford)

Katelyn composed 'My Rosella Friend' in 2022, which is based on a true story. As Katelyn was performing in an honours performance class in Elder Hall in 2022, a rosella, a colourful parrot, flew out from the organ and began singing with her. The opening

melody of this piece is inspired by French art song, with a smooth vocal line underpinned with flowing arpeggios. However, the contrasting second section is based on German Lieder, as Katelyn was performing a German Lied when the rosella began to sing. The rosella's call is represented by accented semiquavers in the guitar accompaniment.

Flinders Songs

Trim (Words by Matthew Flinders, Music by Michael Dooley)

During his detention, Flinders wrote *A Biographical Tribute to the Memory of Trim* (completed 1809). His cat Trim had disappeared in 1804. This setting of the Epitaph that closes the 7000-word biography was commissioned from Canberra composer Michael Dooley in 2022. The piece begins with a heartfelt description of Trim set in a major tonality. As the singer begins to describe Trim's adventures, the constantly shifting tonal centre reflects his travels around the world, while the use of major and minor harmonies convey the nature of his experiences. The final section begins with a variation on the opening phrase, which is then followed by mourning descending lines in the relative minor as the singer exclaims, "Never will his like be seen again." The piece concludes in the opening major key, as the singer pays their respects to Trim.

The Pelican Lagoon (Words by Matthew Flinders, Music by Gillian Dooley)

When visiting Kangaroo Island in 1802, Flinders 'allowed himself sentimental conjectures and exclamations' on the sight of baby pelicans climbing over the bones of their forbears. The text of 'The Pelican Lagoon' is collated from excerpts of the entries for 4-5 April 1802 in the fair copy of his Journal on the *Investigator* and in *A Voyage to Terra Australis* (1814). This setting of the text was composed by Gillian Dooley in 2021. The flute's opening minor melody, with primarily descending melodic movements, evokes the image of the baby pelicans trying and failing to fly. The opening lines of vocal melody are set in the style of a recitative in a major key, but the piece shifts to a minor tonality as the singer notices the flightless young pelicans and the pelicans' graveyard. The introduction of unrelenting quaver arpeggios in the piano accompaniment intensifies this image. At the piece's conclusion, the harmony plaintively returns to a major key, as the singer sings, "Let their bones rest in peace."



Katelyn Crawford is a mezzo soprano / soprano, classical guitarist and composer based in Adelaide. In 2022, she completed her Honours Degree of Bachelor of Music (Classical Voice) with first class honours at the Elder Conservatorium of Music, under the guidance of soprano Rosalind Martin. Katelyn was awarded the Elder Conservatorium's Clement Q. Williams Prize (2020), The Frederick Bevan Prize (2021), The Rae Cocking Memorial Prize (2022), and The Robert Whinham Prize (2022). In 2022, Katelyn received an award in the Recitals Australia Lunch Hour Series Autumn Season.

Katelyn is currently undertaking a Graduate Diploma in Music (Performance and Pedagogy) in Classical Voice, and has been awarded The George Boland Scholarship by the Elder Conservatorium. In 2023, Katelyn is also fortunate to be a participant in the Recitals Australia Fellowship Program in collaboration with the Elder Conservatorium.



Gemma Vice is a classical music performance student at the Elder Conservatorium. She completed her Bachelor of Music in 2022 studying flute under Elizabeth Koch AM, and more recently, Kathryn Moorhead, and aims to complete her honours in performance in 2023. Gemma has a vast range of experience as a performer; currently, she is an active member of the Adelaide Youth Orchestra and Elder Conservatorium Symphony. She has been awarded the 2021 Victor Edgeloe Scholarship for woodwind and was the winner of the 2022 Mrs Arno (May Gepp) Pontt Prize and the 2022 The Selborne Moutray Russell Prize. She recently achieved a distinction for her associate in music (AmusA) exam for AMEB. This year she is undertaking a fellowship with Recitals Australia and recently had her debut performing Mike Mower's Concerto for flute and wind orchestra with the Elder Conservatorium Wind Orchestra.



Haowei Yang is a first-class Honours student currently studying at the Adelaide University Elder Conservatorium of Music in Master of Philosophy (classical piano). He is currently a student of Konstantin Shamray and previously studied piano with Stefan Ammer, Gil Sullivan, and Karen Davis. Throughout his university life, he consistently received different prestigious awards each year. He has also embarked on external internships with Accompanist Guild SA, Co Opera, the JMCCCP, and performed at various venues and events such as the Piano Lab, Baroque Hall, North Adelaide Baptist Church, Elder Hall, and Town Hall. Recently, he has toured Australia with AWR Productions in Final Fantasy Distant Worlds to sold out venues. During 2024, he will perform Ravel's piano concerto for the left hand with the Elder Conservatorium Orchestra and in the "Recitals on the Fringe" series by Recitals Australia. Haowei has also been studying organ with Josh van Konkelenberg and received the St Peter's Cathedral Organ Scholarship (2016- 2018).

**Musicological Society of Australia
2023 Conference
Evening Concert 2: Music for piano and flute**

**Friday 1 December 2023
5.45pm
Hartley Concert Room, University of Adelaide
Esmond Choi (piano) | Paula Custodio (flute)**

Program

J.S. Bach (1685-1750): French Suite No.6 in E Major BWV 817

The title “*French Suites*” did not originate from Bach himself, but appeared after Bach’s death in 1750. In fact, he called them *Suites for the Cembalo*. These suites served as teaching material for the composer’s private pupils. Perhaps the reason for the title “*French Suite*” is the similar structure of a French suite. However, in the sixth suite, although there are French dances like Allemande, Courante, Gavotte, Menuet, and Bourrée, Bach introduced non-French dances like Sarabande (Spanish), Polonaise (Polish), and the English Gigue which he always uses as a finale of a suite.

Esmond Choi – Meditation (for flute and piano)

“Meditation” was composed for the audition process of the 2022 ReClassified Festival. The foundation of this work is Alexander Scriabin’s “Mystic Chord”, along with George Crumb’s extended techniques, like harmonics that mimic the sound of bells.

Galina Ustvolskaya (1919-2006): – Piano Sonata No. 3

The word Brutality is often used to describe the music of Galina Ustvolskaya. Her music is not accessible to people’s ears. Despite this, her music contains a high degree of expressivity. Ustvolskaya developed her own original sound world through repetition, homophonic blocks of sounds, frequent use of dissonant counterpoint, and spirituality.

According to music critic Thom Jurek, Ustvolskaya’s melodies “hang there, like prayers extended in supplication and yet unanswered. This sonata is ever waiting upon the sweep of divine intervention yet continues dutifully, persistently in its sweetness as if not convinced it’s already not too late. It engages silence at its end, as the last statement of mystery, without wonder or exception, its part in the spiritual equation complete”.

Presented in association with Recitals Australia and the Elder Conservatorium of Music at the University of Adelaide.





Esmond Choi is an Australian pianist/composer currently undertaking post-graduate studies at the Elder Conservatorium of Music, researching on how one can experience and enrich one's own understanding of Transcendentalism through the works of Ives and Cage. He currently holds eight scholarships, including The Daisy Burmeister Salotti Scholarship for Pianoforte, The Diana Harris Prize for Accompaniment, and The Maude Puddy Scholarship. Esmond has played for Jean-Efflam Bavouzet, Nicholas Mathew, Paavali Jumppanen, Neal Peres Da Costa and Stefan Ammer. Esmond is the current pianist for the Novus ensemble, and he is the current organist

for St. Cuthbert's Anglican Church. He has collaborated with numerous ensembles, including the Elder Conservatorium Symphony Orchestra. Esmond recently performed under the name of Elder Music Lab and premièred George Crumb's *Metamorphoses, Book I*. Esmond also participated in the PianoLab festival and performed George Crumb's *Eine Kleine Mitternachtmusik* to critical acclaim: "...Choi's captivating performance was a revelation..." (Limelight Magazine, November 2022).



Paula Custodio is a Philippine born, Adelaide-based early career flute and piccolo player. She has recently completed her Bachelor of Performance (Classical) with First Class Honours at Elder Conservatorium (University of Adelaide). Paula has studied under Elizabeth Koch OAM, Kathryn Moorhead, Dr Julia Grenfell and Melissa Farrow. In her earlier years, Paula recently completed her AMusA (2021) and received the Associate prize. Paula has had extensive experience in both symphonic and woodwind orchestras. As a chamber musician, she is a regular performer in Adelaide. Paula is very passionate about chamber performance, which has seen her learn under members of the Australian String Quartet and Dr Konstantin Shamray with her trio, Apricus, where she is both a founder and core member, alongside Bridget McCullough (viola) and Haowei Yang (piano).

Recently she has been involved as one of the core members of AWR production's Australian tour of A New World: intimate music from FINAL FANTASY. The tour featured chamber arrangements of music from internationally-renowned Japanese video game franchise, Final Fantasy, with sold out shows in Brisbane, Sydney, Canberra, Newcastle and Adelaide. She has also worked with the Burnside Symphony Orchestra as a soloist. Her other projects this year include working on Celia Craig's media and communications team and preparation for postgraduate studies abroad in Europe.

Musicological Society of Australia

2023 Conference

Saturday Afternoon Concert

Saturday 2 December 2023

2.00pm

Elder Hall, University of Adelaide

Program

Joyce Kwok (harp) | Tim Tran (viola) | Alex Byrne (flute)

Ladislav Rohozinski (1886-1938): Suite Breve (6 movements)

Miguel del Aguila (b. 1957): Submerged

Interval

Anna Goldsworthy (piano) | Helen Ayres (violin) | Thomas Marlin (cello)

Georgina Bowden: Flex (for solo cello)

Brett Dean (b. 1961): Eleven Oblique Strategies (for solo cello)

Peter Sculthorpe (1929-2014): Djilile (for piano)

Lili Boulanger (1893-1918): Nocturne (for violin and piano)

Germaine Tailleferre (1892-1983): Piano trio

1. Allegro animato
2. Allegro vivace
3. Moderato
4. Tres anime

Presented in association with Recitals Australia and the Elder Conservatorium of Music at the University of Adelaide.



Program notes

Rohozinski - Suite Brève:

Ladislav Rohozinski (1886 - Sept. 4, 1938) was a French composer, conductor, and music critic of Polish heritage, trained in Paris under the guidance of Eugène Gigout and Vincent d'Indy. He served in World War I, earning the Legion of Honor, and later became a music critic and conductor. His "Suite Brève" for Flute, Harp, and Viola is a highly impressionistic work, showcasing influences from Debussy's trio of the same instrumentation, and covering a wide emotional range. The work allows each instrument to shine in amongst detailed ensemble writing. Rohozinski's life remains somewhat enigmatic, but his music, particularly "Suite Brève," stands as a beautiful contribution to the repertoire for flute, harp, and viola trios.

Águila - Submerged:

Miguel del Águila is a current contemporary American composer whose work often incorporates elements of classical, contemporary, and Latin American music. 'Submerged' is no exception, featuring lively rhythmic patterns that recall Latin dance traditions. Composed in 2013, is inspired by Alfonsina Storni's poem "Yo en el fondo del mar." The composition reflects both the poem's surface innocence and its underlying theme of the author's fascination with the sea and her tragic suicide by drowning. The piece follows the poem's structure, featuring a lively introduction and a coda that depict the poet's life. It uses harp chords to symbolize submersion into the ocean's depths and explores an enigmatic, immersive world with fish, octopuses, and sirens dancing while birds chirp above. Unusual extended techniques are employed, drawing from Paraguayan harp traditions, and the flute and viola add to the otherworldly atmosphere.

Sculthorpe – Djilile:

Peter Sculthorpe writes: 'This is one of a number of landscape-inspired works which I have based upon the indigenous Australian chant "djilile", meaning "whistling duck on a billabong". The chant, in its original form, was collected by Professor A.P. Elkin during a field trip to Arnhem Land in the late 1950's.' (Australian Music Centre)

Georgina Bowden: Flex (for solo cello)

Georgina Bowden is a South Australia-based multi-disciplinary composer and artist. Her work Flex was premiered in August 2023 at the Adelaide Baroque Hall in North Adelaide, in a concert presented by the Adelaide new music organisation The Firm.

Brett Dean (b. 1961): Eleven Oblique Strategies (for solo cello)

Brett Dean writes: The term "oblique strategies" was coined jointly by British musician Brian Eno and German-born British visual artist Peter Schmidt to describe a series of printed cards they developed throughout the 1970's. The cards had their origins in sets of uncannily similar working principles that both artists had established independently, and featured aphorisms intended as a means of triggering inspiration or providing useful stimulus during the creative process, particularly when encountering difficulties of fatigue or time constraint.

As Eno and Schmidt wrote in their introduction to the first edition in 1975:

They can be used as a pack (a set of possibilities being continuously reviewed in the mind) or by drawing a single card from the shuffled pack when a dilemma occurs in a working situation. In this case, the card is trusted even if its appropriateness is quite unclear. They are not final, as new ideas will present themselves, and others will become self-evident.

I chose eleven of Eno and Schmidt's strategies, ordering them in a way that revealed to me a logic and potential inter-relatedness within a hitherto disparate set of single ideas I had assembled for solo cello, each of them in turn a reflection upon the commission's initial purpose of creating a test piece for the 2014 Emanuel Feuermann cello competition.

It's my hope then that the resultant composition may provide not only an interesting test of the competitors' talents but also offer the interpreter an opportunity to reflect upon the delights and pitfalls of creativity as he or she comes to terms with the various musical and technical challenges to be found within these ten minutes of music for solo cello.' (Australian Music Centre, © Brett Dean, 2014)

Boulanger - Nocturne for solo violin and piano 4 mins

Lili Boulanger grew up in a musical family in the heart of Paris. She was the first female composer to win the prestigious Prix de Rome in 1912 and, before her premature death at the age of 24, was already surpassing her models Massenet, Fauré and Debussy in harmonic invention and colour.

The exquisite Nocturne was written over two days in 1911 when Lili was 18 and taking a short break as she prepared for the Prix de Rome. It embodies the dark charm of night, and could be in part an elegy for Lili's father, who died when she was six. The Nocturne is often paired with Boulanger's *Courège* (Procession) written 3 years later and partnered with the earlier work by her sister Nadia.

Tailleferre - Piano trio

Germaine Tailleferre was the sole female composer among Les Six, a loosely formed group of six composers active in France in the 1920s. She composed her piano trio in around 1916-1917 and revised it in 1978, five years before her death.

The musicians:



Helen Ayres is a freelance violinist and teacher, who is passionate about broadening performance opportunities for young instrumentalists in South Australia. Alongside her performances with Seraphim Trio, Helen teaches at the Elder Conservatorium of Music, gives regular solo recitals and is a presenter for 5MBS FM.

Helen is on the board of Recitals Australia, Radio 5MBS-FM and convenes the String and Ensemble Divisions of the Adelaide Eisteddfod Society. As a violinist, Helen has appeared with numerous Australian ensembles and orchestras and has performed with many orchestras and ensembles abroad.



Alex Byrne is currently a second-year student at the University of Adelaide, Conservatorium of Music, studying the advanced flute course under the tutelage of Julia Grenfell and previously Elizabeth Koch AM. He has been a member of the Adelaide Youth Orchestra for three years, along with the affiliated wind quintet, and he is currently a part of the Elder Conservatorium Symphony Orchestra as well as the Wind Orchestra. Alex graduated from the special interest music program at Marryatville High School in 2021, where he featured as a soloist, performing the Flute Concerto of Gordon Jacob with the

Marryatville High School Symphony Orchestra. He was also the recipient of a SACE merit in solo performance in 2021.



Professor Anna Goldsworthy is Director of the Elder Conservatorium of Music, and an award-winning pianist, writer, and festival director. As a pianist, Anna performs extensively throughout Australia and internationally. She is a founding member of Seraphim Trio, whose most recent recordings are the ARIA-award-winning *Thirteen Ways to Look at Birds* for Decca, with Paul Kelly, James Ledger, and Alice Keath, and the ABC Classics set *Trio Through Time* for ABC Classics. As a writer, Anna was awarded Newcomer of the Year at the Australian Book Industry Awards for her debut memoir, *Piano Lessons*, which has been released in Australia, North America, Germany, Korea and Vietnam, and is shortly to appear in China. Her most recent book is the novel *Melting Moments*. Anna has written extensively for the stage, providing librettos for Graeme Koehne's opera *A Christmas Carol* and Calvin Bowman's *The Magic Pudding*, both premiered by Victorian Opera. Other

works include the acclaimed cabaret show *Cole* for Michael Griffiths; the music/theatre piece *After Kreutzer*, which enjoyed a sold-out season at the 2022 Adelaide Festival; and her stage play, *Welcome to Your New Life*, which will be premiered by the State Theatre Company of South Australia in November this year. In 2024, Anna directs the Music and Mountains Festival in Queenstown, New Zealand. [photo courtesy of Victorian Opera]



Joyce Kwok, originally from Hong Kong, began playing the harp when she was 10. In the age of 16 she moved to Australia and started studying harp with Dr Rosemary Halo and Mrs Megan Reeve. Joyce had performed as both a soloist and a guest harpist in numerous ensembles, including Adelaide Youth Orchestra and Norwood Symphony Orchestra.

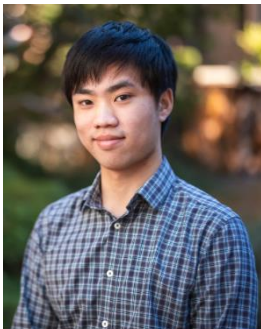
Joyce is currently studying the Bachelor of Music, majoring in Classical performance at the Elder Conservatorium of Music under Miss Suzanne Handel.



Thomas Marlin Rapidly emerging as one of Australia’s pre-eminent cellists, Thomas Marlin tours nationally with the Alma Moodie Quartet and the Tarrawatta Trio, and is principal cellist of Adelaide Baroque, all with whom he regularly performs with Australia’s leading musicians. Having performed extensively throughout Europe, Asia and Australia, he has graced numerous prominent concert halls including Wigmore Hall (London), the Rudolfinum (Prague) and the Barbican (London), and has been broadcast on BBC Radio 3 and ABC Classic FM. His performance with Michael Ierace for Tarrawatta’s Exclusive Musical Soiree in December 2022 was described by Limelight as “chamber music playing at its best.” Recent highlights include solo performances with the Adelaide Chamber Singers, Southern Cross Soloists, and the Elder Conservatorium Chamber Orchestra.

Thomas is also a very passionate educator, teaching some of South Australia’s leading young cellists, amongst whom are a number who hold senior positions in the Adelaide Youth Orchestra and participate in Australian Youth Orchestra programmes.

Originally from Adelaide, he studied with Janis Laurs at the Elder Conservatorium of Music, before completing undergraduate studies with Li Wei Qin at the Yong Siew Toh Conservatory of Music (Singapore) and completing a Masters with Distinction under Louise Hopkins at the Guildhall School of Music and Drama (London).



Tim Tran is an Adelaide-based violist currently completing his Bachelor of Music in Classical Performance at the University of Adelaide. Previously, Tim studied at the Yehudi Menuhin School in England up until the end of 2021 with Boris Kucharsky. Prior to this, he studied under Keith Crellin OAM and currently studies under Stephen King. Tim is passionate about chamber music and has been affiliated with numerous ensembles. He has won numerous awards, including The Australian String Association Award in 2022 for Most Outstanding Competitor at the Adelaide Eisteddfod, and was a finalist in the national Young Virtuoso Award Competition. He is the winner of the 2023 Recitals Australia Berenice Harrison Prize.