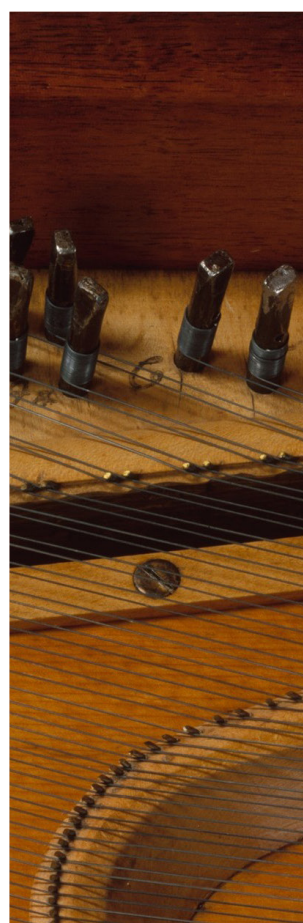


47TH NATIONAL CONFERENCE OF THE  
MUSICOLOGICAL SOCIETY OF AUSTRALIA 2024  
INCORPORATING THE 23RD NRPIPA SYMPOSIUM  
ON INDIGENOUS MUSIC AND DANCE



28–30 November 2024, AEDT  
Hosted by the National Executive of the  
Musicological Society of Australia

**47th National Conference of the Musicological Society of Australia 2024**  
**incorporating the 23rd NRIPA Symposium on Indigenous Music and Dance**

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**Host:** MSA National Executive

**Conference Convenor:** Liz Kertesz

**Conference Organiser:** Elly Langford

**Technical Supervisor:** Tim Daly

**Conference Steering Committee:** Sarah Collins, Tim Daly, Liz Kertesz, Sarah Kirby,  
Elly Langford, Erin Matthews, Kathryn Roberts Parker

**Program Committee:** Liz Kertesz (chair), Kate Barney, Anna Henwood, Elly Langford,  
Alan Maddox, Cecilia Sun, Nick Tochka

## **WELCOMES**

### **from the MSA President**

The 47th National Conference of the Musicological Society of Australia (MSA), incorporating the 23rd NRPIPA Symposium on Indigenous Music and Dance, is our fourth online-only national conference. The first two were in 2020 and 2021 in the midst of the pandemic, after which there were productive discussions about the relative merits of online and in-person conferences. These discussions acknowledged that online-only conferences offer many benefits, including increased accessibility, international engagement, and environmental sustainability (taking into account that neither travel nor digital interaction are environmentally neutral), while in-person conferences offer crucial opportunities to share ideas in a social setting; to network and collaborate; to strengthen a sense of scholarly community; and to exemplify the irreplaceable value of live collective experience. Accordingly, it was decided to trial an alternating pattern of online-only and in-person national conferences, starting with online in 2022. Last year (2023) the MSA met together in person in Adelaide for its national conference, so this year we are online.

The online format this year has meant that we have a record number of international speakers and attendees joining us, which together with our increasing representation in membership of the International Musicological Society, speaks to the outward-reaching nature of our musicological community.

In addition, the MSA's renewed commitment to engaging music research students and emerging disciplinary areas in its communication and activities, at both a Chapter level and National level, means that there is a dynamic field of topics represented in the conference program. The program includes topics in historical performance practice, Australian-centred historical research, disability, race, and gender-diversity in music and music research, the music profession in historical perspective, music and wellbeing, music theory, research in jazz and improvisation, film music, early modern music, ecomusicology, popular music, artistic research, social action research, archives and cultural collections, indigenous music and dance, and two excellent keynotes, speaking to themes of temporality and mobility, respectively.

The MSA aims to foster a welcoming and inclusive, collegial and supportive, and hopeful and optimistic community founded on shared interests and the robust exchange of ideas. In this spirit, we welcome you to our 2024 national conference!

Sarah Collins

### **from the Conference Convenor**

Thank you for joining us online for the MSA's 2024 conference. We warmly welcome presenters and attendees from all around Australia and across the world.

This event would not have been possible without the team effort from Elly Langford, Tim Daly, and the Steering Committee. We are also grateful for the enthusiastic and creative work of the Program Committee, and the collaboration of Aaron Corn, representing the National Recording Project for Indigenous Performance in Australia (NRPIPA). For the smooth running of the conference sessions we are indebted to the generous work of volunteers, including Ross Chapman, Kylie Constantine, Casey Fitzpatrick, Zhifu Liang, Chai Jie Low, Kayla Morgan, Pdraig Parkhurst, and Caleb Triscari.

The MSA's online conferences facilitate different modes of community-making and inclusion, and extend the collegial environment of the society. Whether you are speaking or listening during the conference, we hope you enjoy the diverse and stimulating program, sharing in the fascination of new research and the friendly exchange of ideas.

Liz Kertesz

## **ACKNOWLEDGEMENT OF COUNTRY**

The Musicological Society of Australia wishes to acknowledge the traditional owners of the unceded lands upon which many members of the Musicological Society of Australia live and work. We pay our respects to the elders of Australia's Indigenous and First Nations communities, past and present. As the conference is online, we also encourage all presenters and attendees to acknowledge and pay respects to the traditional custodians of the lands from which they are joining the conference.

## **THANKS**

We thank staff of the Faculty of Fine Arts and Music at the University of Melbourne for their generous and practical support of the conference. We are especially grateful to Nicholas Tochka and Richard Kurth of the Melbourne Conservatorium of Music for providing space for our support team and facilitating the Zoom hosting.

## **COVER DESIGN & IMAGE CREDIT**

Warm thanks to Casey Fitzpatrick for designing the program cover, which includes: detail of Broadwood Square Piano, 1797, from Metropolitan Museum of Art collection. Source: [https://commons.wikimedia.org/wiki/File:Square\\_Piano\\_MET\\_DT7274.jpg](https://commons.wikimedia.org/wiki/File:Square_Piano_MET_DT7274.jpg), available under the [Creative Commons CC0 1.0 Universal Public Domain Dedication](#)

## **CONFERENCE YOUTUBE CHANNEL**

<https://www.youtube.com/@MSA24-Conference>

Click on 'Videos' tab to see content.

## **MSA (Humanities Commons) Forum**

If you would like to stay in touch with events in Australian music research, including the MSA, please consider joining the MSA's Humanities Commons forum.

Visit the group page: <https://hcommons.org/groups/msa-forum/forum/>

or consult information about signing here:

<https://msa.org.au/wp-content/uploads/2021/10/Instructions-for-Joining-MSA-Forum-Group-in-Humanities-Commons-reduced-size.pdf>

## PARTICIPATING IN THE CONFERENCE

### 1. Join the conference's zoom meeting

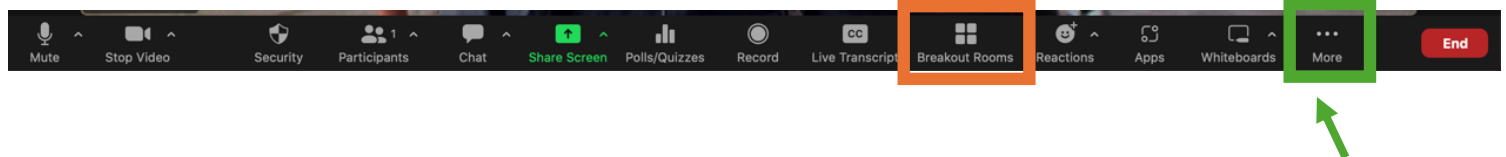
**PLEASE DO NOT POST ZOOM LINKS ANYWHERE ONLINE OR SHARE THEM WITH OTHERS**

<https://unimelb.zoom.us/j/82139591731?pwd=UXpNq47RTvNDg97QH7vS23ZZ8MXP45.1>

### 2. Join a breakout room session

Each session will be labelled A, B, C, or D in the conference program. Once you join the zoom meeting, you can choose to join breakout room A, B, C, or D to attend your preferred session; all papers will be given in one of these breakout rooms. Additional breakout rooms may be available for socialising (further details at the conference).

- Click on the 'Breakout Rooms' icon on the meeting controls ribbon at the bottom of your zoom screen



- If the 'Breakout Rooms' icon is not immediately visible, it can be found via the 'More' icon [...] on the right of the zoom window
- Hover your mouse over the session you wish to join, then click 'Join'
- It is possible to move from one breakout room to another

### 3. Question Time

- Presenters should unshare their screens for questions
- Use the 'raise hand' function during question time if you want to speak, or type a question into the meeting chat

### 4. Zoom Etiquette

- Mute your audio when you are not speaking
- Turn your camera on, if possible, to help everyone better engage with the presentation. However, if for any reason you can't do this, that is OK
- Please use your full name as your Zoom screen name. You are, of course, still welcome to add your pronouns, preferred name, or other information
- Use headphones if they are available to you; these help us to avoid problems with feedback and echo, and it will improve your own listening experience

# 47th National Conference of the Musicological Society of Australia 2024

incorporating the 23rd NRPIPA Symposium on Indigenous Music and Dance

## SCHEDULE

correct as of 18 November 2024

**NB the conference will take place in Australian Eastern Daylight Time (AEDT = UTC +11)**

8.30	THURSDAY 28 NOVEMBER (Day 1)			Zoom meeting opens
	Room A	Room B	Room C	
9.00	in Plenary Room			
9.30	SESSION 1.1			
	Historical Performance Practice I	Recording Processes	PANEL Into the Unknown: Exploring the Post-Postgrad World of Musicology	
Chair	Tim Daly	Nick Freer	Rabiya Plush-Noad	
	Katherine Walpole Das Planetenfest Dresden 1719: What Can We Learn about the Scoring of the Orchestral Bass from the Surviving Documents of This Event?	Dante Clavijo Exploring the Sound Object: Creative Interventions in the Recording of Classical Repertoire	Panellists Kathryn Roberts Parker Simon Purtell Jennie Shaw	
	Lyndon Watts Historically Inspired Performance of François-René Gebauer’s Chamber Music for Bassoon	Sally Walker & Matthew Barnes The Nexus of the Recording Studio Performer and Producer-Audio Engineer		
	Hui Han Lui Interweaving the Past in the Present: Integrating Hummel’s Techniques in Mozart’s Sonata in D	Emre Ekici From Performer to Producer: The Balancing Act of Self-Producing Classical Performers	incorporating announcement of winners of MSA 3-Minute Thesis (3MT) Competition	
11.00	MORNING TEA			

DAY 1	Room A	Room B	Room C	Room D
11.30	<b>in Plenary Room</b> <div> <b>KEYNOTE 1</b>  <b>EMILY DOLAN</b>   The Time Horizons of Musical Technologies </div>			Chair: Sarah Collins
12.30	<b>LUNCH</b>		<b>STUDY GROUPS</b>	
	<b>Opera Studies</b>	<b>Philosophy of Sound and Music</b>	<b>Australian Music</b>	<b>Artistic Research in Music</b>
13.30	<b>SESSION 1.2</b>			
	<b>Historical Keyboard Issues</b>	<b>European Traditions in Australia</b>	<b>Rethinking Identities</b>	
<b>Chair</b>	Cecilia Sun	Kerry Murphy	Linda Kouvaras	
	<b>Jonathan Gerrard</b> Marianna Martines and the Search for a Sonata Theory	<b>Megan Reeve</b> The Australian Harp Music of Stephen Hale Marsh: Context and Connections	<b>Kayla Morgan</b> Nice Cinderella, Queer Cinderella: A Queer Reading from Stephen Sondheim's <i>Into the Woods</i>	
	<b>Hester Bell Jordan</b> Phrenology and Music in Nanette Streicher-Stein's <i>Musiksaal</i>	<b>Rosemary Richards</b> “To My Dearest Madame”: Elise Wiedermann Pinschof's Autograph Books	<b>Rabiya Plush-Noad</b> “Being Alive”: The Voice Creating Character Complexity within the Women of Sondheim	
	<b>Elly Langford</b> Surveying the <i>Lyraflügel</i> in its Historical Context: Piano Manufacturing and Domestic Musical Culture in Berlin, 1820–1870	<b>Peter Tregear &amp; Anne-Marie Forbes</b> “Exquisite Remoteness”: Fritz Hart's Settings of the Poetry of William Sharp / Fiona Macleod	<b>Vik Squires</b> Outcast Narratives: Uncovering and Recentring Women and Gender-Diverse Musicians in Metal History	
	<b>Anthony Abouhamad</b> Accompanying the Secco Recitative: An Examination of Eighteenth-Century Conceptions of Style through Basso Continuo	<b>Rachel Orzech</b> Exchange, Internationalism and ‘Progress’: Louise Dyer's Visits to Melbourne	<b>L. Holland</b> Slimusicology: Intersections, Interactions, and Inquiries into Slime, Music, Queerness, and Blackness	



DAY 1	Room A	Room B	Room C	Room D
15.30	AFTERNOON TEA			
16.00	SESSION 1.3			
	Historical Performance Practice II	Violinists in Australia	PANEL Book Launch	
Chair	Kathryn Roberts Parker	David Larkin	Sam McAuliffe	
	<b>Josinaldo Costa</b> Early Nineteenth-Century Guitarists and Partimento: The Influence of Federico Moretti's <i>Princípios para tocar la Guitarra</i>	<b>Shelley Hogan</b> Momentarily "Dorcas-the-Rebel": The War and Post-War Career of Dorcas McClean (1917–1981)	<b><i>Gadamer, Music, and Philosophical Hermeneutics</i></b> edited by Sam McAuliffe (Springer, 2024)	
	<b>Alexis Chin</b> The Late-Romantic School of Guitar Performance: Rubato in Early Twentieth-Century Recordings of Francisco Tárrega's Tremolo Studies	<b>Laura Case</b> Assimilation and Agency: Aboriginal Violin Playing and Education in the Northern Territory throughout Twentieth-Century Australia	<b>Panellists</b> Sarah Collins, Sam McAuliffe, Elena Romagnoli, Chris Stover, Maurice Windleburn	
	<b>Premanjali (Petra) Kirchner</b> Infinite Play: Creative Innovations and Spontaneity in Mozart's Piano Concertos	<b>Julia Russioniello</b> Viennese Dreams: The Great Mind of Richard Goldner		
	<b>Helen Shen</b> A Performance Guide to Mendelssohn's D minor Violin Concerto using the French Violin School with Practice-Led Research and Research-Led Practice	<b>Johanna Selleck</b> For the Love of the Violin: The Inspired Career of Johann Kruse		



8.30	FRIDAY 29 NOVEMBER (Day 2)				Zoom meeting opens
	Room A	Room B	Room C	Room D	
9.00	SESSION 2.1				
	The Changing Landscape for Professional Musicians in Early Modern Germany	Modernisms	Analysis I	Music & Community	
Chair	Shelley Hogan	Peter Tregear	Dylan van der Schyff	Katelyn Barney	
	<b>Samantha Owens</b> “Bey Hochzeiten und andern erlaubten Tänzten”: The Role of Town Musicians in Stuttgart, 1659–1671	<b>Rachel Campbell</b> Primitivisms, Musical and Artistic, 1905–1925	<b>Olga Myronenko-Mikheishyna</b> Musical Composition as a Recorded Perception: The Riddles of W. Lutoslawski’s Music in the Light of Modern Interdisciplinary Musicology	<b>Laura Flanagan</b> “Talkie” Silence: The Changing Soundscape of Camperdown’s Mechanics’ Theatre	
	<b>Jan Stockigt</b> “Musicanten v. Prag zu Fuß”: Records of Musicians Who Passed through the Leipzig Gates during the Easter and Michaelmas Fairs of 1738–1740	<b>Cameron McCormick</b> Neo-Thomistic Modernism: The Influence of Jacques Maritain on the Work of T. S. Eliot and Igor Stravinsky	<b>Alisa Yuko Bernhard</b> Music and/is Silence: Thinking with Vladimir Jankélévitch	<b>Matthew Horsley</b> “Dying for an Auld Song”: Building Radical Community through a Singers’ Circle	
	<b>Barbara Reul</b> Town vs. Countryside: Anhalt-Zerbst Musicians in the Mid-1740s	<b>Eduardo Solá</b> “The Hollow Note of Death”: Music and the Ambiguity of Martyrdom in T. S. Eliot’s <i>Murder in the Cathedral</i> (1935)	<b>Laura Farré Rozada</b> Simplifying the Complex: How to Analyse, Learn and Memorise Post-Tonal Piano Music with Conceptual Simplification	<b>Alex Hedt</b> Reading Music as Abledness: Technologies of Music Literacy in Melbourne’s Choral Societies	
	<b>Rosalind Halton</b> Approaching the 300th Anniversary of Alessandro Scarlatti	<b>Aidan McGartland</b> The Twelve Tones of “Twelve-Tone Lizzie”: A Case Study of Elisabeth Lutyens’ <i>Présages</i> (1963)	<b>Joseph Franklin</b> <i>The Horror of the Avant-garde(s)</i> : Composing with an Ethics of Affirmation	<b>Frederic Kiernan</b> Musical Value in a Loneliness Epidemic: Queer Perspectives	
11.00	MORNING TEA				

DAY 2	Room A	Room B	Room C	Room D
11.30	SESSION 2.2			
	<b>PANEL</b> <b>Gender Equity in Research &amp; Practice: Ideas for Collective Action</b>	<b>Twentieth-Century Europe</b>	<b>Structuring Jazz Improvisation &amp; Hearing the (In)Audible</b>	<b>Black Artists: Transnational Careers</b>
<b>Chair</b>	Cecilia Sun	Sarah Kirby	Tim Clarkson	Christopher Coady
	<b>Panellists</b> Jess Green Kate Milligan Tracy Videon	<b>Chai Jie Low</b> Songs and Dances in <i>Variations on a Russian Theme</i> (1900)	<b>Joel Dreezer</b> Harmonic Applications of Cyclic Multi-Octave Scales in Jazz	<b>Nico Schöler</b> “America’s Finest Tenor” in Australia: Rediscovering Wallace King (1845–1903) and His Musical Network
		<b>Anna Henwood</b> The Letters of Fortunato Sconzo	<b>Malcolm Puddephatt &amp; Nathan Scott</b> Weaving Lines: The Role of Partimento and Counterpoint in Modern Jazz Guitar Improvisation	<b>Elisse La Barre &amp; Leslie La Barre</b> “Zizi de Paris and The Black Pearl”: The Cultural and Musical Re-examination of the Vocalist and Entertainer Ruby Richards
		<b>Kerry Murphy</b> Editions de l’Oiseau-lyre Publishing: Some Unusual Case Studies	<b>Andrew Callaghan</b> “Put the Audience into the Soldiers’ Shoes”: Rhetoric and (In)Audible Music in <i>The Hurt Locker</i> (2008)	<b>Gayle Murchison</b> Winifred Atwell: A Reappraisal of Britain’s Foremost Black Female Transnational Jazz Pianist
13.00	LUNCH	<b>in Room A</b> <b>BOOK LAUNCH</b> <b>13.00–13.30</b> co-hosted by Australian Linguistics Society conference <u><i>Keeping Time: Dialogues on Music and Archives in Honour of Linda Barwick</i></u> Edited by Nick Thieberger, Amanda Harris, Sally Treloyn, and Myfany Turpin (Sydney University Press, 2024) <b>Panellists:</b> Myfany Turpin, Kevin Bradley		

DAY 2	Room A	Room B	Room C	Room D
14.00	SESSION 2.3			
	British Early Modern	Romantic Concert & Screen Music	Analysis II	Transnational Intersections
Chair	Anthony Hamad	Inge van Rij	Aidan McGartland	Michael Christoforidis
	<b>Casey Fitzpatrick</b> The <i>Cosens Lute Book</i> : Palaeography, Provenance, and Performance	<b>David Larkin</b> Philistines, Dilettantes and the Semi-Knowledgeable: Categorising 19th-Century Musical Audiences	<b>Justeen Wheatley</b> Odd Times: The Uses of Odd- Factored Time Signatures	<b>Adam May</b> Melodic Excursions: Roots of the <i>Cavaquinho</i>
	<b>K. Dawn Grapes</b> “Dye not before thy day”: Succession Politics in the Music of John Dowland	<b>Elizabeth Kertesz</b> “Absolutely out of the German Wood”: Ethel Smyth’s Cosmopolitan Voice and her French Songs of 1907	<b>Alina Abraham</b> Priming for Primes in Mathematics, with Music	<b>Danny Zhou</b> From Menuhin’s Son-in-Law to the Renowned ‘Chinese’ Pianist: Examining Fou Ts’ong’s Early Identities as Perceived by the English-Speaking Media
	<b>Kathryn Roberts-Parker</b> Performing English ‘Super Tunes’ on the Virginal	<b>Lucy Li</b> Chopin as Soundtrack: Propaganda and Film Music in the Second World War	<b>Boyi Sun</b> HUÀ Cuīkāng’s Theory of Colour Harmony: An Extension of Riemannian <i>Funktionstheorie</i>	<b>Yvonne Liao</b> Legacy’s Legacy: Canonicity and its Re/Articulation within Postcolonial Method
	<b>Alison Catanach</b> Gentleman Flute Players in Eighteenth-Century Britain: The Mackworths of Gnoll House		<b>Eric Isaacson</b> Minimalist Closing Strategies	<b>Marie Heinrich</b> Culturally Informed Musical Analysis in Contemporary Iranian Art Music: Vali’s Concerto for Persian Ney and Orchestra (2003)
16.00	AFTERNOON TEA			

DAY 2	Room A	Room B	Room C	Room D
16.30	SESSION 2.4			
	Re-evaluating Legacy	Feminist Reinterpretations	Bodies, Sound & Movement	Popular & Contemporary Performance Practices
Chair	Denis Collins	John Gabriel	Alex Hedt	Charles Fairchild
	<b>Sally Walker</b> Boccherini's Chamber Works for Flute	<b>Inge van Rij</b> The (Re)Birth of the Orchestra? Women and Travelling Theatre Companies in Late Eighteenth-Century Germany	<b>David Friedrich</b> Naughty Box. Revealing the Entangled Relation between Sound and Hearing with Moans of Pleasure	<b>Victor Arul</b> Monterey, Woodstock, Maui: Jimi Hendrix Media as Countercultural Communal Representation
	<b>John Carmody</b> The Crucial Importance of the Libretto in Opera: What Distinguishes a Good Opera from a Great One?	<b>Sarah Kirby</b> <i>Grainger at Home</i> (2019): Feminist Biography, Theatre and the Archive	<b>Sascia Pellegrini</b> We Have Always Been More-Than-Human: Phenomenological Reflection on Prosthetics in Music, and Contemporary Arts	<b>Jessica Blaise Ward</b> The Online Synthwave Community: A Community of Practice
		<b>Kylie Constantine</b> The Spectacle of Violence: Depictions of Philomela in Contemporary Opera	<b>Elwyn Rowlands</b> Perceptual Supremacy and Narrative Cogency within Crystal Pite's <i>Body and Soul</i>	<b>Todd Bennett</b> Speculative Digital Ethnography: Emerging Layers of Country Mending the "Sickness of Man" through Creative Practice
			<b>Sofia Kalogeropoulou, Maddy Parkins-Craig &amp; Tessa Romano</b> Get Me Off This F***ing Planet: Ecomusicology in Action	

8.30	SATURDAY 30 NOVEMBER (Day 3)				Zoom meeting opens
DAY 3	Room A	Room B	Room C	Room D	
9.00	SESSION 3.1				
	Social History & the Archive	Australian Politics	Music and Visual Media		
Chair	Anna Henwood	Rachel Campbell	Will Jeffery		
	<b>Jemma Thrussel</b> History and Practice of Self-Accompaniment on the Viola da Gamba	<b>Ross Chapman</b> Encore! The Sousa Band in Ragtime Australia, 1911	<b>Sherina Ratnapalasari</b> Musical Ekphrasis: A Model of Transmedialisation from Visual Art to Music		
	<b>Brigette De Poi</b> San Marco’s Plague: An Analysis of the 1630 Plague’s Impact on the Musicians at the Basilica di San Marco	<b>Nicholas Tochka</b> Music-Making and the Value of Diversity in Multicultural Australia	<b>James Heazlewood-Dale</b> Soundtracking Danger: Adapting the <i>Jazz Noir</i> Fallacy in <i>Game Noir</i>		
	<b>Catherine Crisp</b> Instrumental Playing and Performance Amongst Servants in England, 1760-1800	<b>Michael Christoforidis</b> Multiculturalism, Politics and the Music of Mikis Theodorakis in Australia (1958–1995)	<b>Heike Hoffer</b> Mysterious Music: The Sounds of <i>Mushi</i> in the Anime <i>Mushishi</i>		
	<b>Allan Badley</b> From Sängerknab to Klaviermeister: Leopold Hofmann’s Early Career and the Hidden Hand of Patronage	<b>Stephanie Shon</b> From “Excellence” to “Ethnic”: Transforming Australian Cultural Policies after 1975			
11.00	MORNING TEA				

DAY 3	Room A	Room B	Room C	Room D
11.30	SESSION 3.2			
	Agency & Change	Popular Music & Politics	PANEL Practice-Based Research in Australian Jazz: Closing the Loop with Curricula	Spanish Modernities
Chair	Sally Treloyn	Stephanie Shon	Steve Barry	Elizabeth Kertesz
	<b>Caleb Triscari</b> Future-Proofing Music Collections: Lessons and Limitations	<b>Andrew Duong</b> “New Ideas in the Air”: Exploring Musical Theatre Translation through the German-Language Production of <i>Hamilton: An American Musical</i> (2015)	<b>Panellists</b> Hannah James Kate Pass Chris Stover Dylan van der Schyff	<b>Alessio Olivieri</b> Tradition and Modernity in Usandizaga’s <i>Las golondrinas</i> : A Veristic Exploration
	<b>Olivia Sundari</b> Wor Songs, the Living Legacy of the Biak Ethnic Group in Papua	<b>Mathew Klotz</b> Hacking as/in Listening		<b>Yolanda Acker</b> A Spanish Musical Souvenir of the 1937 Paris International Exposition? Ernesto Halffter (1905–1989) and his <i>L’Espagnolade</i>
	<b>Yanan Qi</b> The Changing Status of Chinese Folk Music: Cultural Policy and Intangible Cultural Heritage	<b>Padraig Parkhurst</b> Che Guevara in East Berlin and Havana: Orchestral Ambitions from East German Progressive Rock’s Golden Age		<b>Ken Murray</b> “Perfectly Suited for Modern Music”: The Legacy of Manuel de Fallá’s <i>Homenaje</i> for Guitar
13.00	LUNCH			

DAY 3	Room A	Room B	Room C	Room D
14.00	SESSION 3.3			
	23rd NRPIPA Symposium on Indigenous Music and Dance	Nineteenth-Century Analysis & Interpretation	PANEL Jazz & the Democratic Imaginary	Folk & Classical Guitar Modernities
Chair	Aaron Corn	Adam Pinto	Christopher Coady	Walter Clark
	<b>Brigitta Scarfe</b> “My <i>Liyan</i> Will Help Me”: Desire, Agency, and Flourishing in Kimberley Aboriginal Women’s Music-Making	<b>Xiaojun Guo</b> The Transition of Piano Etudes in the Early 19th Century: Technical Innovation and Romantic Influences	<b>Panellists</b> Christopher Coady Miranda Park Wesley J. Watkins, IV	<b>Gerard Mapstone</b> <i>Alegrías</i> Unveiled: Navigating the Microstructures of Flamenco Guitar and its Creative Legacy
	<b>PANEL</b> <b>Strengthening Indigenous Knowledge through Music and Dance Research</b>	<b>Nicholas Kennedy</b> ‘Rays of Hope from Elysium’: Once More on the Celestial Vistas of Beethoven’s Piano Sonata Op. 111, Second Movement		<b>Nathan Sinclair</b> Unveiling Joaquín Rodrigo’s <i>Preludio al Atardecer</i> : From Manuscript to Performance
	<b>Panellists</b> Jessie Lloyd Jose Trindade	<b>Koichi Kato</b> Schubert’s Sonata Form as an Intersection of his Mature Song Style		<b>Alejandro Duque</b> The Guitar Manuscripts of Rendón, Atehortúa, and Sarmiento
15.30	AFTERNOON TEA			
16.00	in Plenary Room MSA ANNUAL GENERAL MEETING			
17.00	in Plenary Room KEYNOTE 2 TAMI GADIR Singing Solidarity and Struggle in the Sydney and Victorian Trade Union Choirs Chair: Nick Tochka			
18.00	PRIZES & CLOSE			



## KEYNOTE SPEAKER

### EMILY DOLAN

Department Chair & Professor, Department of Music, Brown University

#### The Time Horizons of Musical Technologies

Part of the appeal of studying musical technologies—instruments and other media—has been the sense of conceptual solidity that they offer, as sonic archives of soundworlds and access points to past listening cultures. Technology, we might say, binds music to a particular time and place. At the same time, some of the devices that we use to make and experience music, have extended histories themselves, ones that span decades and centuries. Their allure is precisely the ways in which they are transhistorical: they exceed human time frames, serving as links between past and present. In this talk, I consider different relationships between musical instruments and temporality by looking at two categories of instruments in nineteenth-century Europe. This period witnessed the fevered invention of many new, experimental instruments, the merits and artistic possibilities of which were often widely debated and discussed. At the same time, this period also saw the rise of the “historical” instrument, understood as something that did not belong fully to the present, but was nevertheless playable. I explore the ways in which stories of invention and obsolescence are deeply bound together. Looking at the twinned lives of these objects sheds light on emerging practices of listening and changing conceptions of musical instrumentality.

**Emily I. Dolan** is Department Chair and Professor of Music at Brown University, where she has taught since 2019; previously she held positions at University of Pennsylvania and Harvard. Dolan works on the music of the late-eighteenth and nineteenth centuries, focusing on issues of orchestration, timbre, aesthetics, and instrumentality. She is the author of *The Orchestral Revolution: Haydn and the Technologies of Timbre* (Cambridge University Press, 2013) and has published articles and essays in *Current Musicology*, *Eighteenth-Century Music*, *Studia Musicologica*, *Keyboard Perspectives*, *Representations*, and *19th-Century Music*. In 2018, she guest edited a double issue of *Opera Quarterly* entitled “Vocal Organologies and Philologies.” With Alexander Rehding, Dolan co-edited *The Oxford Handbook of Timbre* (2021), which won the 2022 Ruth A. Solie Prize from the American Musicological Society. With Arman Schwartz and Emily MacGregor, she co-edited a volume *Sonic Circulations, 1900–1960: Music, Modernism, and the Politics of Knowledge*, which is forthcoming from University of Pennsylvania Press. Currently she is completing her second monograph, *Instruments and Order*, from which her keynote talk is drawn.



[emily\\_dolan@brown.edu](mailto:emily_dolan@brown.edu)

## KEYNOTE SPEAKER

### TAMI GADIR

Lecturer, Music Industry, School of Media and Communication, RMIT

#### Singing Solidarity and Struggle in the Sydney and Victorian Trade Union Choirs

Labour choirs are defined neither by musical aesthetics, nor by members' musical training. They are not meant to entertain (though this may happen along the way). Instead, they sing for rallies, marches, strikes, and concerts for social causes, about the rights of the oppressed and the fights of the exploited. There are no criteria for membership, other than a desire to sing to a common cause; in 1904, the bulletin for the Melbourne Workers' Choral Union called for "any worker who has a voice" to join, declaring that "musical knowledge is not essential." The labour choir muddies any economic and aesthetic categorisations used to draw the usual lines of music scholarship, because its repertoire and praxis circumvent conservatoria and mass music industries alike. Unlike most art or non-art ensembles embedded in global systems of capital and exchange, labour choirs resist commodification by their very definition. In this talk, the Sydney and Victorian Trade Union Choirs will be presented as contemporary manifestations of this over-century-old form. Today, they are often treated as nostalgic, novelty accompaniments, rather than as politically integral to the international traditions through which they were formed. Yet labour choirs reflect and animate the historical changes of both culture and the labour movement itself, and in doing so, embody a living, sonic chronicle of progressive struggle. To invert Jacques Attali's notion that music makes already-existing power audible, the question is how these choirs might generate a new class of power, audibly—and for real.

**Tami Gadir** is a Lecturer in Music Industry at the School of Media and Communication, RMIT University. She has a broad interest in music, society, culture, and politics. She previously specialised in global DJ cultures, which culminated in a monograph, *Dance Music: A Feminist Account of an Ordinary Culture* (Bloomsbury, 2023). Since then, her focus has turned to the social life and history of labour choirs, with the Sydney and Victorian Trade Union Choirs as local case studies. Specifically, her interest is in what the labour choir can teach us about the socio-political work it can perform—and perhaps, also, what it cannot. Gadir values being part of active communities of scholarly, political, and musical practice. She can often be found at reading groups, rallies, marches, political meetings and picket lines, and occasionally, playing a pre-sunrise DJ set at Revolver Upstairs.



[tami.gadir@rmit.edu.au](mailto:tami.gadir@rmit.edu.au)

## STUDY GROUPS

### Artistic Research in Music

**Convenor: Paul Smith**

[paul.smith@une.edu.au](mailto:paul.smith@une.edu.au)

This year, the MSA relaunches the Artistic Research in Music Study Group. This initial meeting is designed as an information and perspective gathering session. We invite all members of the MSA whose work involves or encompasses artistic methodologies to attend and share their thoughts in this informal discussion. Artistic research continues to develop (in both academic and industry contexts) extending the forms that new knowledge can take. It has the ability to augment traditional approaches and can be a pathway to interdisciplinary projects. There is also still an important need to pursue parity among disciplines as the way that artistic research ‘fits’ into the academy has changed considerably over the past three decades regarding recognition, assessment, and value. In addition to sharing perspectives and experiences, this meeting will begin future planning for association activities and we will assess what events and resources the group can prioritise moving forward. No specific preparation is required and we look forward to a diverse array of contributions.

If you have any questions and suggestions, please contact Paul Smith - [paul.smith@une.edu.au](mailto:paul.smith@une.edu.au)

### Australian Music

**Convenor: Michael Hooper**

[m.hooper@unsw.edu.au](mailto:m.hooper@unsw.edu.au)

The Australian music study group welcomes everyone who is interested in Australian music and musicians. The study group is open in its definition of Australian music, accommodating music that is about, for, from, or concerns Australia, including the politics of the term and its historical usage. The study group meets to discuss topics of shared interest in research about Australian music. The study group is also intended as a convivial forum for scholars of Australian music to meet during the MSA’s annual conference.

### Opera

**Acting Convenor: David Larkin**

[david.larkin@sydney.edu.au](mailto:david.larkin@sydney.edu.au)

So what does 2025 promise Australian opera fans? It is already known that there will be opportunities to see canonic works rarely mounted here, such as Pergolesi’s *La Serva Padrona* (Pinchgut Opera), Wagner’s *Meistersinger* (Melbourne Opera), Massenet’s *Cendrillon* and Dvořák’s *Rusalka* (both Opera Australia) as well as Janáček’s *Katya Kabanova* (Victorian Opera), alongside standards by Mozart, Verdi, Rossini and Puccini. Australian works to be mounted include Jonathan Mills’s *Eucalyptus*, and a revival of Martin Wesley-Smith’s 1986 *Boojum* (both Victorian Opera); doubtless other new operas will be announced as companies reveal their programs.

At our annual Opera Study Group meeting during the MSA national conference, we can brainstorm how our activities as scholars might mesh with some of these forthcoming events: for instance, through organising study days or other events. We could also ascertain if there is interest in putting a framework in place for cross-institutional mentoring, where members could, for example, provide informal advice to students or ECRs at other universities who are working in their area of specialisation. We might also discuss the implications of the breaking down of institutional barriers separating opera from musical theatre. All ideas are welcome: please come along and join the discussion about the artform we love!

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## STUDY GROUPS (contd.)

### Philosophy of Sound and Music

**Convenor: Maurice Windleburn**

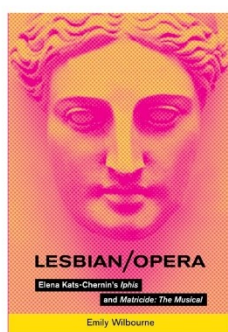
[mwindleburn@gmail.com](mailto:mwindleburn@gmail.com)

Our aim is to offer a forum for those interested in the philosophy of sound and music to share and discuss their work. We hope to further discussion within this area, reaching across the disciplines of philosophy, musicology, and sound studies. The group hopes to include both analytic and continental perspectives, as well as those from beyond the Western philosophical canon, as they pertain to all kinds of music and sound.

We plan to work towards our goal via the following subsidiary aims:

- (i) Encourage increased presence of scholars working on the philosophy of sound and music at MSA events, particularly the MSA Annual Conference.
- (ii) Help organise and promote smaller events throughout Australia.
- (iii) Offer mentoring and support for postgraduates working on the philosophy of sound and music.
- (iv) Maintain communications and online presence through a mailing list.

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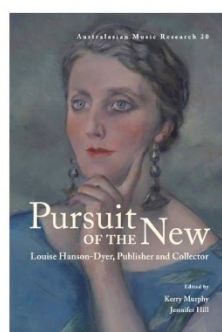
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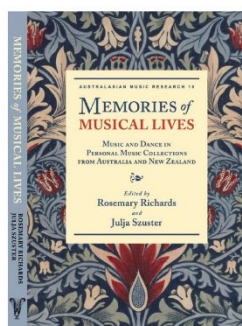
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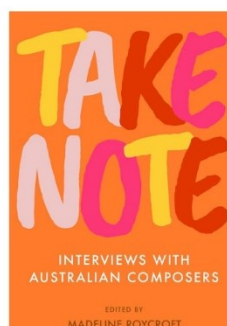
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## PANELS

### BOOK LAUNCH / PANEL

#### ***GADAMER, MUSIC, AND PHILOSOPHICAL HERMENEUTICS***

**Edited by Sam McAuliffe (Springer, 2024)**

<https://link.springer.com/book/10.1007/978-3-031-41570-8>

**Moderator: Sam McAuliffe**

**Monash University**

This volume explores Hans-Georg Gadamer's philosophical hermeneutics within a musical context. It features contributions from philosophers, musicians, educators, and musicologists from a variety of backgrounds, and sheds light on both the hermeneutic nature of music and the musicality of hermeneutics. Contributors to this volume hermeneutically think with music to uncover its fundamentally hermeneutic character, and by thinking with Gadamer in a musical context, explore ways in which hermeneutics may be understood to possess an inherent musicality. Gadamer's thought is taken up in a variety of musical contexts including improvisation, musical performance, classical music, jazz, and music criticism.

This first volume to explore Gadamer's hermeneutics in a musical context breaks new ground by challenging musical concepts and by pushing Gadamer's thought in new directions. It appeals to philosophers engaged with Gadamer's thought (and philosophical hermeneutics more broadly), as well as philosophers of music, musicologists, and musicians interested in critically engaging with the practice of performing and listening to music.

**Keywords:** philosophy of music; philosophical hermeneutics; aesthetics; Hans-Georg Gadamer; hermeneutics and performance

**Maurice Windleburn**

**University of Hong Kong**

This paper furthers recent reappraisals of Vladimir Jankélévitch's music philosophy, working against Carolyn Abbate's well-known claim that Jankélévitch's 'drastic' thought opposes all hermeneutic methods. To do so, I illustrate how hermeneutic interpretation is itself a drastic act of doing, taking Hans-Georg Gadamer's philosophical hermeneutics and outlining its drastic components through the prism of Abbate's Jankélévitch-inspired terms. I then reconsider Jankélévitch's music philosophy in the light of the drastic aspects of Gadamer's thought, offering some surprising points of compatibility between the two thinkers. I show how for both philosophers, musical interpretation is a temporal event, one that develops as an interplay between listener and music, perception and preconception. Additionally, both Gadamer and Jankélévitch consider this interpretive process as potentially infinite, given music's ineffability.

Towards the paper's end I shift focus slightly, to claim that products of interpretation, like musicological essays and books, are not only formed by the drastic process of interpreting, but are also responsible for further 'doings'—entering a meta-drastic process of 'musical work'. Rather than just act as mere after-the-fact inscriptions of interpretative doing, these texts have an effect on both performance and our general conception of music, and as such, they 'do' something. To conclude, I acknowledge Jankélévitch's regular denunciation of writing, yet also note the important exception he makes for poetry, offering a brief declaration of the important role poeticism must play in a drastic hermeneutics, with both Jankélévitch and Gadamer acting as key exemplars.

/...

**Elena Romagnoli****University of Pisa**

In this paper, I will highlight the role of music in the Gadamerian reflection. I claim that music helps show that Gadamer's consideration of art is based on the paradigm of performance (as opposed to the misleading reduction of hermeneutics to a form of textualism). In particular, I will show how music emblematically represents such performative paradigm in three main aspects: (1) the concept of play as self-presentation and movements peculiarly fits the essence of music, which is such only insofar as it is performed; (2) music perfectly manifests the temporality of art, as explained by the paradigm of the festival as what is both unique and repeatable; (3) music manifests a specific kind of interaction between the work of art and the audience. Having no permanent material medium as its essence, music can best show the reassessment of art as a social activity conceived in a horizontal direction rather than a mere product or object created by the artist and given to the audience. On this basis, it will be possible to show the performative character underlying hermeneutic itself, which unfolds in the continuous movement and actualization of hermeneutic dialogue and in the democratic openness it entails.

**Sam McAuliffe****Monash University**

A central tenet of Hans-Georg Gadamer's philosophical hermeneutics is that we are interpreters. What is at issue in hermeneutics is our own being as interpreters. Despite this, Gadamer's hermeneutics is commonly applied as a tool or means to understand the way in which we interpret particular things, be they texts, artworks, or conversations with our peers. This is especially clear in music studies where, for example, scholars often concern themselves with the ways in which performers interpret a score, and the relationship between the score and the performance. The fact that Gadamer's hermeneutics attempts to approach the basic phenomenon of human existence, perhaps not surprisingly, rarely comes up in the music literature, to the detriment of both music and philosophical hermeneutics. Music offers important insights into Gadamer's fundamental ontology that are worth exploring. Indeed, by approaching hermeneutics through music we gain insight into the movement, attunement, and presentation at issue in hermeneutic engagement. Working through key ideas from Gadamer's philosophy such as the festival, conversation, and mimesis, the way in which the musical offers insight into the hermeneutical is illuminated. This paper offers a renewed understanding of what it means to think with music, while making apparent elements of Gadamer's hermeneutics that are sometimes obscured or overlooked.

**PANELLISTS**

**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* (Cambridge UP, 2019), and editor of *Music and Victorian Liberalism: Composing the Liberal Subject* (Cambridge UP, 2019); among other books. 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.

[sarah.collins@uwa.edu.au](mailto:sarah.collins@uwa.edu.au)

**Sam McAuliffe** is Adjunct Research Fellow at Monash University. He is the author of *Improvisation in Music and Philosophical Hermeneutics* (Bloomsbury, 2023) and numerous scholarly articles on philosophical hermeneutics, improvisation, music, aesthetics, and place/topology.

[mcauliffe.sj@gmail.com](mailto:mcauliffe.sj@gmail.com)



**Elena Romagnoli** is currently junior Assistant Professor of Aesthetics at the University of Pisa. She holds a PhD in philosophy from the Scuola Normale Superiore di Pisa (2020) and then she obtained a DAAD Post-Doc at the Albert-Ludwigs-Universität Freiburg (2021) and a Fritz Thyssen Post-Doc at the Freie-Universität Berlin (2022). Her research focuses on the aesthetics of German idealism and on philosophical hermeneutics. To these topics she devoted several articles in international journals, and she has authored two monographs dedicated, respectively, to the Gadamer-Derrida debate (2021) and to a performative reading of Gadamer's aesthetics (2023).

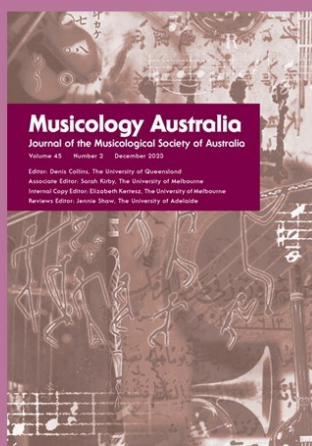
[elenaromagnoli91@gmail.com](mailto:elenaromagnoli91@gmail.com)

**Chris Stover** is a Senior Lecturer in Music Studies and Research at Queensland Conservatorium, Griffith University and an improvising trombonist and composer. He has published many articles that explore connections between philosophy, critical theory, and music. He has two books currently in production—*Reimagining Music Theory: Contexts, Communities, Creativities* (Routledge) and *Timeline Spaces: A Theory of Temporal-Relational Processes in African and Afro-diasporic Music* (Oxford) and is co-editor of *Rancière and Music* (Edinburgh University Press). With Edward Campbell, he is co-series editor of the new series *Resonances: Engagements with Music and Philosophy*, also with EUP.

[c.stover@griffith.edu.au](mailto:c.stover@griffith.edu.au)

**Maurice Windleburn** is a Research Assistant Professor with the Society of Fellows in the Humanities at The University of Hong Kong. He is currently examining sonic ontologies theorised by philosophers, occultists, scientists and critics in modernist France (1880–1940), and the effects they had on the arts in this period. He has also written on late-twentieth-century avant-garde music, music philosophy, and intermedia, with work published in *Organised Sound*, *Tempo*, and several edited volumes. His first monograph, *John Zorn's File Card Works: Hypertextual Intermediality in Composition and Analysis*, was recently published by Routledge.

[mwindleb@hku.hk](mailto:mwindleb@hku.hk)



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## PANEL

### GENDER EQUITY IN RESEARCH AND PRACTICE: IDEAS FOR COLLECTIVE ACTION

Chair: Cecilia Sun

University of Western Australia

Debate about the lack of gender diversity that still pervades key musical institutions and organizations has gathered momentum from voices within academia, the popular discourse, and the music profession since the advent of #MeToo. From orchestral programming that does not reflect the society in which we live, to a lack of representation in positions of power within performance organizations, to educational structures that do not always support the development of marginalized students, it is clear that we have a long way to go. This panel will focus on the roles that institutions with power and influence in music performance and education—from community music-making, to professional and pre-professional training and performance—can play in making changes that cut through the increasingly complex cultural rhetoric around gender diversity. Each panellist will bring their research expertise and lived experiences in diverse parts of the music industry to offer practical suggestions for collective action.

#### PANELLISTS

**Jess Green** (AKA Pheno) is an Australian performer, composer, and educator, with a twenty-year genre-defying career. Her collaborators have included jazz & blues luminaries The Catholics, Jim Conway and Renee Geyer; contemporary artists Laura Jean and Katie Noonan; and classical artists including Jessica O'Donoghue, Nick Wales and Bree van Reyk. As a composer Jess has been commissioned across visual arts, theatre and dance including Patricia Piccinini, The NGA, Nell, Canberra International Music Festival, Sydney Festival, The Street Theatre, and The Australian Art Orchestra. Jess holds degrees in Jazz performance from ANU and the Sydney Conservatorium of Music. Jess has taught composition at ANU and, since 2024, she has been the Equity in Jazz program leader for the Sydney Conservatorium.

[Jessica.green@sydney.edu.au](mailto:Jessica.green@sydney.edu.au)

**Kate Milligan** is a Western Australian composer, designer, and musicologist currently based in the United Kingdom. Her music-making often engages critically with institutions and ideology, and her writing on new music and art is published in both popular and academic contexts. Having been appointed the inaugural Conducting Fellow at Perth Symphony Orchestra in 2020, she has written extensively about gender in this hyper-visible profession, and about musical-discursive intersections with popular and neoliberal feminisms. She holds degrees from the University of Western Australia, and the Royal College of Art, London. Kate recently won an APRA AMCOS Art Music Award for her chamber work *Visions / Vestiges*.

[kate@milligan.net.au](mailto:kate@milligan.net.au)

A performer as well as a scholar, **Cecilia Sun** holds doctoral degrees in both piano performance and historical musicology from the Eastman School of Music and the University of California, Los Angeles. Before her arrival at the University of Western Australia in 2016, Cecilia taught at the University of Sydney and the University of California, Irvine. Her disparate areas of research interest include historical performance practice, American and British Experimental Music from the 1960s to today, and the intersections between music and identity.

[cecilia.sun@uwa.edu.au](mailto:cecilia.sun@uwa.edu.au)

/...

**Tracy Videon's** conducting experience embraces wind band, orchestral and vocal music across schools and communities. A passionate music educator committed to facilitating outstanding ensemble experiences for forty years, she has attended many conducting symposia, conferences, and workshops with eminent Australian and overseas clinicians. At the Melbourne Conservatorium of Music she has guest-conducted both Wind Bands and is researching Australian heritage women composers for a PhD in Music Performance (Conducting).

[tvideon@student.unimelb.edu.au](mailto:tvideon@student.unimelb.edu.au)

# Context

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## INTO THE UNKNOWN: EXPLORING THE POST-POSTGRAD WORLD OF MUSICOLOGY

incorporating announcement of winners of  
MSA 3-Minute Thesis (3MT) competition

**Moderator: Rabiya Plush-Noad**

**University of Western Australia**

Postgraduate study is an intensive, consuming and rewarding process. For some disciplines, it is connected to direct lines of employment opportunities; however, within musicology, this vibrant, creative and eclectic landscape does not always lend itself to clear pathways post-completion. This panel, "Into the Unknown," seeks to explore the landscape of postdoctoral work, how students can discover and take advantage of opportunities and varied career pathways, navigate grant and funding applications, and take the first steps into the musicological world post-postgrad. This panel seeks to explore the pathways both within and outside the academic sphere. Panellists from a range of subdisciplines, both postgraduate students, industry professionals, and senior academics, shall explore the questions surrounding how careers of the current post-grad generation might look today.

**Keywords:** postgraduate; pathways; academic landscape; funding

### PANELLISTS

**Rabiya Plush-Noad** completed her Master of Music at the Royal Northern College of Music (UK) after studying for her undergraduate degree at the WA Academy of Performing Arts and the University of Western Australia. Upon returning to Perth, Rabiya began her journey into research at the UWA, combining her experience performing professionally in opera, oratorio, jazz and musical theatre with her keen interest in Stephen Sondheim, specifically, the voice and vocal delivery within Sondheim's work. Rabiya is a current Doctor of Musical Arts candidate at UWA under the supervision of Sarah Collins, Cecilia Sun, and Sara MacIver. In 2023, Rabiya became the MSA Student Representative and has since established the MSA Student Subcommittee, focusing on enhancing post-graduate student engagement and advocacy.

[rabiya.plush-noad@research.uwa.edu.au](mailto:rabiya.plush-noad@research.uwa.edu.au)

**Simon Purtell** completed a PhD in musicology, and was Louise Hanson-Dyer Postdoctoral Fellow, at the University of Melbourne. His monograph, *Tuning the Antipodes: Battles for Performing Pitch* (2016), examines the many controversies associated with pitch standards in Melbourne, revealing just how complex a problem it was to ensure that Melbourne's music-makers remained in tune for more than a century. From 2012 to 2014, Simon worked on the liquidation of Monaco-based music publishing company Éditions de l'Oiseau-Lyre and the transfer of its remaining stock, business records and archive to Melbourne. In the decade since, Simon has taken on a variety of professional roles at the University of Melbourne, designing and delivering strategies to enable transformative education and research at institutional, divisional and local levels. In his current role as Director, Academic Workforce and Careers, Simon leads strategic initiatives aimed at better supporting and recognising diverse academic roles and careers and assisting the University to reduce its reliance on casual employment, increase job security and enable rewarding career pathways.

[simon.purtell@unimelb.edu.au](mailto:simon.purtell@unimelb.edu.au)

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**Kathryn Roberts Parker** is a research fellow on the “What’s the Evidence?” project at the University of Sydney. Her research encompasses cultural history, creative industries and education. From 2021 to 2023 Kathryn was funded by the European Union on a Marie Skłodowska-Curie Fellowship at Newcastle University in the UK, to research “A Performance History of Morris Dancing: Music and Musicians 1550–1700.” This research has followed on from a PhD at the University of Sydney, where she researched the musical culture of traditional festivals in the British Isles and their representation in Shakespeare’s theatre. Kathryn is a musician and theatre practitioner, co-founder of Matriark Theatre, a youth arts company in Sydney. She is also the producer of the Bard Band, a historical folk music ensemble in Sydney, and Talon, an experimental morris group in the UK.

[kathryn.roberts-parker@sydney.edu.au](mailto:kathryn.roberts-parker@sydney.edu.au)

**Jennie Shaw** is Professor and Deputy Vice-Chancellor and Vice-President (Academic) at the University of Adelaide. Jennie has qualifications in arts and laws from the University of Sydney and in music from Stony Brook University. She is Reviews Editor for *Musicology Australia* and sits on a number of advisory and governing boards, including the Australian Music Examinations Board, Australian Music Foundation (Australia) and the Helpmann Academy for the Visual and Performing Arts.

[jennie.shaw@adelaide.edu.au](mailto:jennie.shaw@adelaide.edu.au)



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## JAZZ AND THE DEMOCRATIC IMAGINARY

**Moderator: Christopher Coady**

**Sydney Conservatorium of Music  
University of Sydney**

The twentieth-century notion that jazz performance is a particularly democratic kind of musical practice has met great scepticism in twenty-first-century jazz studies. At the centre of the twenty-first-century critique lies an indictment of liberal democracy itself, its failure to deliver for citizens regardless of race, gender, or creed, and its failure to truly welcome cultural difference despite unending commitments to multiculturalism and ideological plurality. Yet the rhetoric of democracy and meritocracy continues to energise both public discussions of jazz and how jazz musicians articulate the aims of their musical practices. In this panel discussion, Wesley Watkins, founder of The Jazz and Democracy Project®, and Miranda Park, recipient of the PhD Scholarship in Music for the ARC-funded project *Diversifying Music in Australia: Gender Equity in Jazz and Improvisation*, situate comments about democracy and meritocracy in the stories jazz musicians tell about their practices against the institutional, political, and cultural challenges that have kept a fully realised liberal democracy at arm's length in both Australia and the United States. Drawing on interviews conducted with over forty jazz musicians in both countries, this panel discussion will highlight how democracy is imagined and fought for in jazz practice, where and how it continues to be denied, and why the democratic imaginary continues to galvanise a good deal of jazz thought despite liberal democracy's long deferment.

**Keywords:** jazz; democracy; equity; transnational

### PANELLISTS

**Christopher Coady (moderator)** is an Associate Professor in Musicology at the Sydney Conservatorium of Music, University of Sydney. His publications include *John Lewis and the Challenge of "Real" Black Music* (University of Michigan Press, 2016) and recent contributions to *American Music, Jazz & Culture*, and *The Musical Quarterly*.

[christopher.coady@sydney.edu.au](mailto:christopher.coady@sydney.edu.au)

**Miranda Park** is a PhD candidate and recipient of the Scholarship in Music for the ARC-funded project *Diversifying Music in Australia: Gender Equity in Jazz and Improvisation* at Monash University. Her doctoral research is a narrative, intersectional feminist examination of students' and teachers' experiences in Australian tertiary jazz education.

[miranda.park1@monash.edu](mailto:miranda.park1@monash.edu)

**Wesley J. Watkins, IV**, is the Founder of The Jazz & Democracy Project® (J&D), a music-integrated curriculum that utilizes jazz as a metaphor to bring democratic ideals to life, enrich the study and teaching of democracy, and inspire youth to become active, positive contributors to their communities. He now lectures at The United States Studies Centre and The Sydney Conservatorium of Music at The University of Sydney.

[wesley.watkins@sydney.edu.au](mailto:wesley.watkins@sydney.edu.au)

## BOOK LAUNCH / PANEL

### ***KEEPING TIME: DIALOGUES ON MUSIC AND ARCHIVES IN HONOUR OF LINDA BARWICK***

**Edited by Nick Thieberger, Amanda Harris, Sally Treloyn, and Myfany Turpin  
(Sydney University Press)**

<https://sydneyuniversitypress.com/products/233859>

#### **Chair/Respondent: Myfany Turpin**

#### **University of Sydney**

Offered in honour of Emeritus Professor Linda Barwick, *Keeping Time* considers archiving practices as a site of interaction between researchers and cultural heritage communities; cross-disciplinary approaches to understanding song; and the role of musical transcription in non-Western music. This volume is international in scope with case studies with Indigenous and minority peoples from Papua New Guinea, China, India, the Torres Strait and mainland Aboriginal Australia; the latter being the focus of the majority of chapters. The book will be launched by Kevin Bradley, with the launch co-hosted by the [Australian Linguistic Society's conference](#) at the Australian National University, Canberra.

[Followed by launch of *Yuupurnju, A Warlpiri Song Cycle. Sung by Henry Cooke Anderson Jakamarra*, with transcription and interpretation by Jerry Patrick Jangala, Steven Dixon Japanangka, Wanta Steven Patrick Pawu-Kurlpurlurnu Jampijinpa, Carmel O'Shannessy and Myfany Turpin. <https://sydneyuniversitypress.com/products/209239>]

**Keywords:** Ethnomusicology; music transcription; archiving; Aboriginal and Torres Strait Islander song and language

#### **PANELLISTS**

**Kevin Bradley** PSM worked in Cultural Collections, particularly sound and audiovisual collections, for just under forty years. Bradley held several positions at the National Library of Australia, including Curator Oral History and Folklore, Senior Curator Pictures and Manuscripts, culminating in five years as an Assistant Director General with responsibility for the National Library's collection as a whole. He was President of the Australasian Sound Recording Association, and later President of the International Association of Sound and Audiovisual Archives. He edited and contributed to the International Standard Guidelines in the Production and Preservation of Digital Audio Objects, and co-edited the similar guidelines for Video (IASA TC-04 and TC-06 respectively). He was awarded the Public Service Medal (PSM) in the Australia Day 2018 Honours List for outstanding public service through the digital preservation of audio-visual heritage material. He has been involved with PARADISEC since its earliest days, and remains a member of the Steering Committee.

**Myfany Turpin** is a musicologist and linguist who has worked in language documentation and mentoring in central Australia since 1994. She collaborated with Kaytetye people on *A Learner's Guide to Kaytetye* (2001), *Kaytetye to English Dictionary* (2013), and with Gurindji people on *Songs from the Stations. Wajarra as sung by Ronnie Wavehill Wirrpnga, Topsy Dodd Ngarnjal and Dandy Danbayarri* (2019) as well as the *Song With No Boss* broadcast on ABC, which explores the history of a ceremony known across half the continent. Myfany works at the University of Sydney where she is Associate Professor at Sydney Conservatorium of Music.

[myfany.turpin@sydney.edu.au](mailto:myfany.turpin@sydney.edu.au)

**NRPIPA PANEL**  
**STRENGTHENING INDIGENOUS KNOWLEDGE THROUGH**  
**MUSIC AND DANCE RESEARCH**

**Moderator: Aaron Corn**

**University of Melbourne**

**Convenor: Samuel Curkpatrick**

**University of Melbourne**

This panel will initiate new dialogues with emerging Indigenous scholars through their research into music and dance. It will address the motivations of these researchers in prioritising their communities' aspirations and needs. These motivations are considered integral to strengthening relational values and Indigenous knowledge retention through performance in Australia. The panel will further discuss how Indigenous relational values of respect, reciprocity, curiosity and excellence inform their research methodologies and remain essential to shaping healthy vibrant communities through both the transmission and contemporisation of their song and dance traditions.

**PANELLISTS**

**Aaron Corn** is Inaugural Director of the Indigenous Knowledge Institute and Coordinator of the Doctor of Philosophy - Indigenous Knowledge degree course at the University of Melbourne. His research collaborations with Indigenous colleagues and communities in Australia began in the early 1990s and have fostered meaningful research and teaching partnerships that have promoted greater recognition for Indigenous knowledge holders within universities and beyond.

[aaron.corn@unimelb.edu.au](mailto:aaron.corn@unimelb.edu.au)

**Samuel Curkpatrick** has collaborated on music performance and teaching with Yolŋu and Warlpiri ceremonial leaders, exploring creativity and understanding across diverse knowledge traditions. He is Associate Coordinator of the PhD in Indigenous Knowledge, at the Indigenous Knowledge Institute, The University of Melbourne.

[samuel.curkpatrick@unimelb.edu.au](mailto:samuel.curkpatrick@unimelb.edu.au)

**Jessie Lloyd** is an Aboriginal and Torres Strait Islander musician, social historian and cultural practitioner of Indigenous song and founder of her award-winning Mission Songs Project. As musician, producer and creative entrepreneur, Jessie is a cultural practitioner of Indigenous music and is dedicated to the continuation of song traditions. She has broad experience in Indigenous music business and sector development and was previously CEO of Songlines Aboriginal Music in Melbourne and South West Aboriginal Entertainment in Perth. She is currently undertaking doctoral studies at the Indigenous Knowledge Institute, University of Melbourne.

[jessiellloydmusic@gmail.com](mailto:jessiellloydmusic@gmail.com)

**Jose Trindade** is a PhD candidate of the Indigenous Knowledge Institute (IKI) at the University of Melbourne, Australia. He was Adviser to the Presidency of the Council of Ministers of Timor-Leste. Prior to this he worked as Adviser for the Office of the President of Timor-Leste in the area of analysis and research focusing on socio-cultural issues. He has worked as an independent analyst and researcher on numerous projects relating to national solidarity, youth, nationalism, Timorese culture and traditions, conflict resolution, nation building, and other issues related to his homeland Timor-Leste. He has been an active advocate of addressing fundamental issues relating to culture, beliefs and traditional systems, and their relationship to nationalism, social solidarity and rule of law. He has written and published several anthropological papers on Timor-Leste.

[trindade.josh@gmail.com](mailto:trindade.josh@gmail.com)



## PRACTICE-BASED RESEARCH IN AUSTRALIAN JAZZ: CLOSING THE LOOP WITH CURRICULA

**Chair: Steve Barry**

**Sydney Conservatorium of Music**

**Convenor: Tim Clarkson**

**Sydney Conservatorium of Music**

Australian universities are at the forefront of practice-lead research and research-lead practice in jazz improvisation and composition, particularly the interdisciplinary fields of music learning and skill acquisition. However, the connection between innovative creative research in jazz and extant jazz curricula is not always explicit and remains underdeveloped in Australian universities. This panel will explore the value of practice-based research as a whole, and what feedback loops are in place to help new knowledges flow inward into curricula. This includes pedagogy of both improvisation and composition, the latter of which is often neglected at the undergraduate level. Closing the loop between practice-based jazz research and pedagogy is required to best nurture future generations of Australian jazz musicians.

### PANELLISTS

**Steve Barry** is the Program Leader for Jazz at the Sydney Conservatorium of Music. Hailed by *Loudmouth Magazine* as “one of Australia’s most inventive and accomplished composer / improvisers,” his work oscillates between contemporary jazz, art music, free improvisation and musical theatre.

Barry’s 2023 album *In the Waves* was awarded 4.5 stars in the *Weekend Australian* and praised by the *Sydney Morning Herald* as “...the finest instalment to date of the pianist’s bristling musical intelligence, rhythmic mutability, melodic flair and compositional gifts.”

A Fellow of Advance HE, as an educator Barry is especially interested in deliberate practice and skill acquisition, and training musicians for adaptability and transferability. He is currently undertaking the Global Leaders Institute MBA in Arts Innovation.

[steve.barry@sydney.edu.au](mailto:steve.barry@sydney.edu.au)

**Timothy Clarkson** is a performer, composer, researcher and casual lecturer in jazz performance and musicology at the Sydney Conservatorium of Music, in the final year of his PhD. His music-theoretical research integrates technical, interactive and socio-cultural layers of jazz group improvisation. Applying animations to adapt Transformational Analysis, his recently published research includes a chapter for Vernon Press in “Transformational analysis in practice: Music-analytical studies on composers and musicians from around the world” (2024). A jazz saxophonist and bandleader residing in Sydney, he has toured worldwide releasing four albums as leader and numerous as sideman, frequently featured on ABC Jazz.

[timothy.clarkson@sydney.edu.au](mailto:timothy.clarkson@sydney.edu.au)

**Hannah James** is an award-winning bassist, composer and educator based in Sydney, Australia. An in-demand session musician and band leader, she is the first permanent full-time female lecturer in Jazz Studies at the Sydney Conservatorium of Music. She has a practice-led research background in Jazz Double bass and composition focused on interdisciplinary theories of rhythm perception and Australian rhythmic practices. An accredited classroom teacher, she worked for several years in the Department of Education specialising in music education for Gifted and

Talented Young Women. She is part of dedicated education team at the Sydney Conservatorium focused on the design and delivery of best practice in tertiary jazz music education.

[h.james@sydney.edu.au](mailto:h.james@sydney.edu.au)

Double bassist/composer **Kate Pass** is a Masters of Music student at The New School in New York. Kate obtained a Bachelor of Jazz Performance (Honours) from the Western Australian Academy of Performing Arts (Edith Cowan University). Kate's 2013 Honours Thesis (A Transcultural Journey: Integrating Elements of Persian Classical Music with Jazz) led to the formation of Kohesia Ensemble, which features Perth-based Iranian musicians and explores intersections between jazz and Persian (Iranian) music through improvisation. In 2021, Kate was invited to contribute to the *Journal of Intercultural Studies*, resulting in the article: "From Iran to Australia: Intercultural Encounters in Music." Kate was a casual academic at WAAPA from 2021–2023.

[katepassmusic@gmail.com](mailto:katepassmusic@gmail.com)

**Chris Stover** is a Senior Lecturer in Music Studies and Research at Queensland Conservatorium, Griffith University and an improvising trombonist and composer. He has published many articles that explore connections between philosophy, critical theory, and music. He has two books currently in production—*Reimagining Music Theory: Contexts, Communities, Creativities* (Routledge) and *Timeline Spaces: A Theory of Temporal-Relational Processes in African and Afro-diasporic Music* (Oxford) and is co-editor of *Rancière and Music* (Edinburgh University Press). With Edward Campbell, he is co-series editor of the new series *Resonances: Engagements with Music and Philosophy*, also with EUP.

[c.stover@griffith.edu.au](mailto:c.stover@griffith.edu.au)

**Dylan van der Schyff** is Professor (Associate) at the Melbourne Conservatorium of Music where he convenes the honours and graduate programs in improvisation. His scholarship appears in journals and books that cover a broad spectrum of fields in the sciences and humanities; it explores questions related to how and why music is meaningful for human beings, developing possibilities for thought and action in improvisation and creativity, performance, and music education. Dylan is co-author of *Musical Bodies, Musical Minds: Enactive Cognitive Science and the Meaning of Human Musicality* (2022, MIT Press). As a performer (percussion, electronics) he has contributed to almost 200 recordings.

[dylan.vanderschyff@unimelb.edu.au](mailto:dylan.vanderschyff@unimelb.edu.au)

**ANTHONY ABOUHAMAD**

**Sydney Conservatorium of Music**

**Accompanying the Secco Recitative: An Examination of Eighteenth-Century Conceptions of Style through Basso Continuo**

From Gasparini to C.P.E. Bach, authors of eighteenth-century basso continuo treatises provide almost identical descriptions for accompanying secco recitatives. They direct keyboardists to realise the figured bass with quickly arpeggiated full-voiced chords and caution them against melodic embellishments and excessive ornamentation. The authors clearly stipulate that this style of realisation deviates from the usual manner of accompaniment and is distinct to the recitative; however, they do not provide reasons to support this claim. Eighteenth-century definitions of “style in music” may shine light on this matter by providing the conditions that support the recitative-style of accompaniment described in contemporary treatises.

According to eighteenth-century dictionaries, three distinct elements—composition, execution and instruction—underpin the definition of “style in music.” A close examination of the recitative-style of accompaniment as described in basso continuo treatises illustrates that these three elements are interconnected. For example, the instruction of recitative accompaniment considers this compositional style’s irregular treatment of dissonance. Whereas the mode of quickly arpeggiating chords correlates to the singer’s declamatory delivery in the performance of recitative.

Analysing the interrelationship between composition, execution and instruction may lead to establishing a “style framework,” through which scholars and performers can assess basso continuo practices not just for the recitative but other compositional genres as well. In addition to performance practices, this framework may also contribute to established scholarly methods (such as topic theory and schema theory) of engaging with the history of style in the eighteenth century.

**Keywords:** eighteenth century; historical performance; music theory; accompaniment

**Anthony Abouhamad** is a harpsichordist and lecturer in music skills at the Sydney Conservatorium of Music. His research and performance interests intersect and centre on theory and its application in eighteenth-century musical practices. Specifically, Anthony’s research focuses on basso continuo pedagogy in eighteenth-century Austria, a topic he examined during his doctoral studies. Alongside teaching and research, Anthony enjoys an active performing career. He has had the privilege to perform with accomplished musicians in both the historical performance and mainstream classical music worlds. Anthony’s musical interests are equally balanced by a love of swimming.

[anthony.hamad@sydney.edu.au](mailto:anthony.hamad@sydney.edu.au)

**Priming for Primes in Mathematics, with Music**

Western world thinking pondered upon the unity between the disciplines of music and mathematics from time immemorial. In the last two centuries—reverberating from Renaissance studies and with a gradually increasing awareness—Western music theory, musicology and composition, resorted even more to mathematical expressions in analysing and creating music. Thus, five case studies of musical language are examined in this study—from a pitched sound harmonic series, and prime numbers, perspective. The analyses revolve around the musical language of: 1. Claude Debussy (1862–1918); 2. Olivier Messiaen (1908–1992); 3. Carl Orff (1895–1982); 4. Béla Bartók (1881–1945); 5. Chick Corea (1941–2021). As an application of findings I present five short analyses of my own compositions. The paradigms used in the study are: positivism, historical research, case study, lateral thinking, creative thinking, and critical autobiography.

**Keywords:** Prime numbers; music mathematics; music acoustics; harmonic series; positivism; historical research; case study; lateral thinking; creative thinking; critical autobiography

**Alina** (she/her) is a professional musician -piano teacher, and researcher that is currently taking postgraduate studies with the University of Auckland, New Zealand. She loves composing and performing music for piano, and also orchestrates her music for a variety of genres and ensembles. Her musical journey is inspired by the Pythagorean philosophy on music, mathematics, and cosmology. Stemming from Pythagoras' *Circle of Fifths*, her philosophy is situated in the area of music geometry (Tymoczko, 2008; Nolan, 2002), to further zooming inside the texture of the pitched sound and examine the role of prime numbers. In her compositions Alina loves exploring the first seven primes associated to one-or-more pitched sound harmonic series and the ways these numbers are reflected in Western music harmony and musical thought.

[alina\\_abraham@yahoo.com.au](mailto:alina_abraham@yahoo.com.au)

**A Spanish Musical Souvenir of the 1937 Paris International Exposition?  
Ernesto Halffter (1905–1989) and his *L’Espagnolade***

Composed at the end of the Paris International Exposition in late 1937, Ernesto Halffter’s *L’Espagnolade* was included in the album *Parc d’attractions Expo 1937*, dedicated to the celebrated French pianist Marguerite Long (1874–1966). All the nine piano pieces in the collection were written by non-French composers with close ties to the French capital at the time. Published the following year by Éditions Max Eschig, (Halffter’s publisher since 1926), the album followed in the wake of *A l’exposition*, a collection of short pieces by eight French composers chosen by Mme. Long herself and published by Raymond Deiss. From the context, it might be assumed that Halffter had experienced the Expo first-hand, but just how closely was he associated with it?

This paper will explore the circumstances surrounding the composition of Halffter’s work, completed on the eve of a trip from Lisbon to Paris, and during the same period as his better-known *Rapsodia portuguesa* for piano. It will also consider his use of the “españolada”—defined by its exaggerated Spanish character—for the piece, written fundamentally for a foreign audience in the midst of the Spanish Civil War.

**Keywords:** Ernesto Halffter (1905–1989); twentieth-century Spanish piano music; Paris International Exposition (1937); *españolada* (genre)

**Yolanda Acker** completed her PhD at the Australian National University (ANU) in 2020 with a thesis titled “Making Music in Madrid during the Spanish Civil War (1936–1939).” For many years she lived in Madrid, working at the Instituto Complutense de Ciencias Musicales (ICCMU). From 2021 to 2023 she was appointed Visiting Fellow at the Research School of Humanities and the Arts (ANU). She has worked in Research and Academic Support at the University of Melbourne and is currently Senior Administrative Officer at the Centre for Development Economics and Sustainability (CDES), Monash University. She is also an experienced Spanish-English translator.

[yolandaacker@gmail.com](mailto:yolandaacker@gmail.com)

**Monterey, Woodstock and Maui:  
Jimi Hendrix Media as Countercultural Communal Representation**

The counterculture of the 1960s has sustained a vast legacy in both popular culture and academia. As a result of the startling contemporaneous rise of the rock genre in the 1960s, as well as the consequent discourse on this area generated since then, popular media has gradually erected functional archetypes of rock musicians, commonly serving as essentializations. For instance, rock guitarist Jimi Hendrix's bodily movements have been largely framed in popular media as being either a demonstration of the profound technical mastery he had over the guitar, or a mode of affective hyper-expression emanating from his guitar playing—acting as a psychosomatic response characterized by a use of illicit substances. Whilst these readings are important to consider, there is more to be understood about Hendrix, his bodily movements, the recordings encapsulating these movements, and the ways in which all of these contribute to a countercultural saga.

I compare the films of *Jimi Hendrix: Live at Woodstock* (2005), *American Landing: Jimi Hendrix Experience Live at Monterey* (2007), and *Music, Money, Madness ... Jimi Hendrix in Maui* (2020) using concepts from ethnomethodological media studies (Jalbert 1999). By analyzing shot juxtapositions, audio-visual synchronizations, camera anglings, and the bodily movements themselves, I clarify how the films present divergent interpretations of Hendrix's persona, and the 1960s counterculture more broadly. I analyze how these video recordings position Hendrix's movement in relation to the various audiences' bodily gestures. I use concepts from embodiment musicology to frame my filmic analyses, particularly employing ideas of cultural embodiment (Hahn 2007, Taylor 2003). Overall, I argue that these films offer alternative readings of Hendrix and the 1960s counterculture which challenge the essentialized portrayals found in much popular media. The wider implication of this research is that it explores how video recordings generally serve as both archives and progenitors of sociocultural content.

**Keywords:** Jimi Hendrix; 1960s; rock music; counterculture

**Victor Arul** is doctoral student at Harvard University's music department. His research interests include 1960s rock music and counterculture, the intersections between analytical philosophy and musical meta-theory, and semiotics in Western musical notation. He received a Bachelor of Arts from the University of Western Australia, and a Bachelor of Music (Honours) from the University of Melbourne. He has presented his research at various conferences in North America, Europe, and Australia. Victor is currently writing a chapter for *Embodied Musicology: Ways that Embodiment Shapes Performance and Reception*, edited by Arnie Cox, expected to be published in 2025.

[victor\\_arul@fas.harvard.edu](mailto:victor_arul@fas.harvard.edu)

**From Sängerknab to Klaviermeister:  
Leopold Hofmann's Early Career and the Hidden Hand of Patronage**

For such a prominent musical figure in Vienna in the middle decades of the eighteenth century, Leopold Hofmann remains a somewhat enigmatic figure. As Kapellmeister at St Stephen's Cathedral from 1772 until his death in 1793, Hofmann occupied one of the most prestigious musical positions in the far-flung Habsburg domains. Equally prolific in the fields of instrumental and sacred music, his compositions were disseminated widely in manuscript copies and indeed, his instrumental works, after those of Haydn, were the most frequently listed in the Breitkopf catalogue during the 1760s and 1770s. It is surprising then that so little is known about Hofmann's life beyond the various positions he held and what can be gleaned from the scattered documentary record.

Drawing on recent archival research, this paper explores Hofmann's family background and in particular, his father Georg Adam Hoffmann's musical interests and the connections he had in musical circles. As court chamberlain to Count Johann Adam Questenberg during the 1730s, Hoffmann senior was charged among other things with reporting all the latest musical news from Vienna while Questenberg was visiting his estates in Bohemia. Hoffmann's letters reveal that he was a musician himself and one who was personally acquainted many of the leading composers in Vienna, including Antonio Caldara. Georg's musical interests and expertise not only equipped him to recognize Leopold's gifts at an early age but also to plan the first steps in what was to prove an illustrious career.

**Keywords:** Hofmann; Questenberg; Wagenseil; concerto

A specialist in late eighteenth-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, Koželuh, Pleyel, Ries, Stephen Storace and Wanhal.

Allan is Associate Professor in Musicology at The University of Auckland, New Zealand.

[a.badley@auckland.ac.nz](mailto:a.badley@auckland.ac.nz)

**MATTHEW BARNES**

**Australian National University**

**The Nexus of the Recording Studio Performer and Producer-Audio Engineer**

**Joint paper, see SALLY WALKER**



**Phrenology and Music in Nannette Streicher-Stein's *Musiksaal***

Nineteenth-century concert rooms like the Musiksaal of Vienna's Streicher-Stein piano company were frequently adorned with busts of musical figures. This bust collection comprised six women and five men, all pianists, but they were not merely artistic renderings of musicians—they were anatomical models crafted by sculptors working for the originator of phrenology, Franz Josef Gall (1758–1828). Alongside busts of Dorothea von Ertmann, Beethoven, and Mozart was one of the piano company's owner: the piano maker, but also pianist and composer, Nannette Streicher-Stein (1769–1833). Neighbour, friend, and patient of Gall, Streicher-Stein corresponded with him, attended his lectures, and translated his book, *Sur les fonctions du cerveau* (1825). This suggests that phrenology can provide insight into Streicher-Stein's self-perception as a nineteenth-century musical woman.

This paper traces connections between Streicher-Stein, phrenology, and music in Vienna, and considers how phrenology featured in her gendered self-fashioning. Gall posited that the brain comprised "faculties" performing different functions perceptible by examining the skull, and his writing on the brain and gender fostered new understandings of the self. Yet Gall's theories were long criticized as deterministic, and phrenology is now viewed as a racist, classist, and ableist doctrine.

Reflecting on the intersections between early phrenology, gender, and music, this paper argues that, by placing her own image in the Musiksaal gallery, Streicher-Stein positioned herself as a musical authority and presented the brain as the site of musical activity, shaping how listeners and customers perceived her, the music, and the pianos they heard in her concert hall.

**Keywords:** phrenology; Nannette Streicher-Stein; Franz Gall; gender

**Hester Bell Jordan** received her doctorate in musicology from McGill University in 2024, with a concentration in gender and women's studies, after completing her master's in musicology (2015) and bachelor's in violin performance (2013) at Victoria University of Wellington, New Zealand. Her work examines themes including gender, class, labour, family, and self-fashioning in the lives of eighteenth- and nineteenth-century women, such as the piano maker Nannette Streicher-Stein (1769–1833) and violinist Regina Strinasacchi (1761–1839). In 2022 she received an Alvin H. Johnson AMS 50 Dissertation Fellowship from the American Musicological Society for her doctoral research.

[hester.belljordan@mail.mcgill.ca](mailto:hester.belljordan@mail.mcgill.ca)

## Speculative Digital Ethnography: Emerging Layers of Country Mending the “Sickness of Man” through Creative Practice

Ursula Le Guin’s (1985) creative idealised imagining of the ‘Kesh’, a fictional post-industrial, post-information age society that firmly centres Indigenous Ways of Knowing, Being and Doing as Kesh priority, values bridging traditions and modern practices shaping the entire way of Kesh life. Doing away with what they call ‘Sickness of Man’—depression, aggression, expansion, colonisation—alienation from ‘Country.’ Presented as an ethnographic study, the Kesh are unique in that they rely on a planet wide AI computing system to tend to infrastructure and guidance needs that is harmoniously integrated into the natural environment seemingly reconciling Li’s (2015) means-end relationship between human nature and technology, thereby eliminating disharmony and alienation. The Kesh ideation has accepted this computing system as a new layer of “Country” and has interesting applications for today.

AI being an intelligence housed in elements exhumed from the earth such as silicon and lithium; myself and other Indigenous researchers and artists have explored AI as emerging layers of ‘Country’ and hence mob, researched by training AI chat models to identify as Indigenous and to be trained on First Nations world views and data. Understanding that most AI training data is largely Western in viewpoint and application, this concept of identification is at odds with the colonial understanding it has of itself.

Exploring this intelligence as an emerging cultural group from a lens of Ethnography and Ethnomusicology, I share the research into ‘Speculative Digital Ethnography,’ the art practice of this group and the implications for human artists.

**Keywords:** Indigenism; ‘Country’; human-computer interaction;  
speculative digital ethnography

As a performer, composer, producer, sound artist, Indigenist researcher and educator, **Todd** both documents and shares the journey of cultural rematriation with his Indigenous ancestry from what is now called Australia and the Philippines. With both creative practice and research, Todd seeks an Indigenist outcome for all people and a reflection of that in our modern society and beyond.

[tj.bennett@unimelb.edu.au](mailto:tj.bennett@unimelb.edu.au)

**Music and/is Silence: Thinking with Vladimir Jankélévitch**

The twentieth-century philosopher and musicologist Vladimir Jankélévitch is perhaps best known, at least by Anglophone readers, for his claim in *Music and the Ineffable* (1961, trans. 2003) that music is “drastic”, not “gnostic”—that it moves us not by communicating semantic content but by grabbing us, existentially, in a unique, embodied, fleeting moment. The book has come under criticism at least partly because Jankélévitch (arguably) contradicts his own claim by writing a book about music, “effing” the ineffable through words and philosophical concepts: tools which are inherently gnostic.

In my paper, I will argue that the phenomenon/concept of silence plays a significant role in the book, although it has received little scholarly attention. Much can be learnt about Jankélévitch’s arguments surrounding music’s (in)effability by examining his thoughts on music’s relationship with silence. I will introduce the ways in which he conceptualises this relationship in his final chapter of *Music and the Ineffable*, and examine the silence-related poetic metaphors and images he uses to describe music’s presence and its ineffable boundary with non-musical moments.

For Jankélévitch, silence is not *nothing*: it is a real experience. And while music, as a sounding phenomenon, may seem to be or represent the very opposite of silence, he paradoxically suggests that “music is a sort of silence” (140). He argues that music as a phenomenon is the very condition for our experience of silence (at least of a particular kind)—and at the very same time this silence is the condition for music to appear.

**Keywords:** Vladimir Jankélévitch; music and silence; ineffability; phenomenology

**Alisa Yuko Bernhard** is a musicologist and pianist based in Sydney. She graduated from the Sydney Conservatorium of Music in piano performance (Bachelor and Masters), and recently submitted a PhD thesis in musicology (also at the Sydney Conservatorium), in which she explores dancers’ and musicians’ first-person experiences of making and moving to music in the Western performing tradition. Alisa is interested in using philosophical/phenomenological concepts and techniques to describe musical experience—in particular, the hands-on activities of making or analysing music.

[alisa.bernhard@sydney.edu.au](mailto:alisa.bernhard@sydney.edu.au)

**“Put the Audience into the Soldiers’ Shoes”:  
Rhetoric and (In)Audible Music in *The Hurt Locker* (2008)**

One of the most debated topics in film music theory relates to *inaudibility*, the phenomenon in which audiences pay less conscious attention to some types of film music. This paper argues that inaudible music plays a pivotal role in the rhetoric of Kathryn Bigelow’s 2008 film, *The Hurt Locker*. Based on Mark Boal’s experiences reporting on bomb disposal squads in Iraq, this film exemplifies a recent revival of ‘*verité*’-style filmmaking that claims to produce a realistic presentation of past events. This paper will show how *The Hurt Locker*’s score pivots between two types: explicit scoring that projects a ‘cowboy’ style topic, and music that deliberately resembles or blends with the sound design. Blurring the boundary between sound and music in this setting suggests a reversal of Holly Rogers’ ‘elongated sound’ theory: rather than adapting sound to draw attention to its affective properties, I argue that the filmmakers intended precisely the opposite effect. Both sound and sound-like music were intended to act subliminally, affecting the audience while maintaining the film’s illusion of transparency. By contrast, the placement of the more prominent ‘cowboy’ style topics occurs in later stages of the film, paralleling tendencies observed in other docudramatic scores. This paper’s findings suggest that inaudibility, although a difficult and neglected topic, is key to understanding the argumentative style of contemporary films about real events.

**Keywords:** film music; inaudibility; sound design; truth-claims

**Andrew Callaghan** is a composer, sound designer, researcher and educator who has recently joined the Sydney Conservatorium of Music as Lecturer in Composition for Creative Industries. His current screen-musicology research focuses on the structures, effects and contribution of accompanying music to realism in narrative and documentary media. He has scored productions for film, TV, podcasts, albums, live events and installations that have appeared within many major Australian forums, and that have been acclaimed internationally. His installation and sound work explores the ways technologies can be used to help people to connect through music in new ways.

[andrew.callaghan@sydney.edu.au](mailto:andrew.callaghan@sydney.edu.au)

**Primitivisms, Musical and Artistic, 1905–1925**

The period 1905–1925 saw the composition of primitivist music by a number of mostly high-profile composers in the Western classical tradition: for example, Bartók's *Allegro Barbaro*, Stravinsky's *Rite of Spring*, Ornstein's *Danse Sauvage*, Prokofiev's *Scythian Suite*, Falla's *El Amor Brujo*, and Erwin Schulhoff's *Ogelala*. While Stravinsky's notorious *Rite* was an influence on many of these works, the degree to which they are broadly contemporary with similar trends in visual arts and literature is notable.

This paper compares the chronologies of early twentieth-century musical and artistic primitivisms and examines their dependence on common conceptual bases as well as the historical contexts of colonialism, intensifying globalization, and exhibition practices. After proposing a definition of musical primitivism, I show that composers interpreted and inflected circulating notions of the so-called primitive in relation to different identities, aesthetic values, and cultural traditions. For example, primitivist composition on the part of figures such as Stravinsky and Falla involved research into specific musico-ethnographic sources, whilst others including Poulenc relied more on circulating notions of early human or racialized musical expressions. In contrast with the visual arts, the deployment of primitivism to nationalist ends seems to have been more common amongst composers. And for others such as Ornstein, the imaginary of the primitive offered an identity concerned with throwing off prior conventions of creation and conduct and prioritising instinct.

**Keywords:** Primitivism; twentieth-century art music; music and the visual arts; exoticism

**Rachel Campbell** is a Lecturer in Musicology at the Sydney Conservatorium of Music, University of Sydney. She gained her PhD from the University of Sydney for a thesis exploring Peter Sculthorpe's *Irkanda* period music in relation to Australian cultural history, historiography and nationalism. She has published articles in journals such as *Musical Quarterly*, *Journal of Musicology*, and *Musicology Australia* and entries in *Grove Music Online*. She is in the process of publishing a book on John Antill's piece *Corroboree*.

[rachel.campbell@sydney.edu.au](mailto:rachel.campbell@sydney.edu.au)

### The Crucial Importance of the Libretto in Opera: What Distinguishes a Good Opera from a Great One?

I was recently stimulated to re-consider this question when I attended a performance of Mozart's *Idomeneo* in Sydney: why is it merely good? Whilst there is no doubting that an opera cannot be great with only indifferent music, nor can it be great without a first-rate *libretto*. To bolster that claim, I have come to the conclusion that, while Mozart (magnificent composer though he was: arguably the finest in our tradition) produced many good operas, it was not until he dealt with excellent *libretti*, which fully stretched him, that he produced indisputably **great** operas.

No matter how one defines opera—whether conventionally as “staged, sung drama” (Williams, 1992) or “favola in musica” (Monteverdi's *Orfeo*) or “Konversationstück für Musik” (Strauss's *Capriccio*)—the presence of a dramatised text is implicit. Such implications often need heavy emphasis: that script requires not only dramatic quality but also the composer's belief in the characters and empathy with them.

Lorenzo da Ponte gave such “real” people to Mozart for the first time (with the possible exception of Belmonte in *Die Entführung*) and, thereby, ensured that theirs were truly great operas. Previously, Wolfgang had only mythical and regal figures to work with: his disinterest was sadly obvious. Furthermore, there is a philosophical and moral element to those works which elevates them to greatness.

**Keywords:** opera; libretto; Mozart; da Ponte

**John Carmody**, a former academic in medical science at UNSW and Sydney University, has done research in that field and music for many years in Australia and Germany. He has attended and written about concerts and operas in many parts of the world. Since 1978, having then succeeded David Malouf at the *National Times* as its writer on concert music and opera, he has been active as a professional music critic (and book reviewer), inter alia contributing to *Opera* (London) and *Opernwelt* (Berlin), as well as to almost every significant Australian newspaper and the ABC (retiring in 2023).

[jjcarmody@gmail.com](mailto:jjcarmody@gmail.com)

**Assimilation and Agency: Aboriginal Violin Playing and Education in the Northern Territory throughout Twentieth-Century Australia**

In 1950 a young Aboriginal girl named Mercia Barnabus (b. 1931) from the Garden Point Mission on Melville Island was described in the local papers as an accomplished violinist and leader of the thirty-piece Garden Point Orchestra. Like many children in the area, Mercia was removed from her family shortly after birth and by 1950 had spent her entire life in the mission system. About to turn nineteen, Mercia was meant to leave the mission, however her skill on the violin was used as explicit evidence she should not return to her Aboriginal family.

Just over ten years later, Kungarakana woman Ida Koormundum Bishop (née Edwards, b. 1926) played an important role in the establishment of Darwin Symphony Orchestra, playing both first and second violin as needed. While Bishop was also taught the violin as a girl, she remained in the care of her biological family. Today, Bishop is most widely remembered for her pioneering and extensive work documenting and researching the Kungarakana language.

Using the violin as a lens to compare the lives and experiences of these two women provides important insight to the treatment of Aboriginal people throughout twentieth-century Australia and the role of music education both on and off the missions. Centring Aboriginal people themselves within this narrative illustrates that while the European violin was used as a tool for assimilation, it can also be interpreted as providing Aboriginal women with a sense of agency.

**Keywords:** violin playing; Australian music; Aboriginal music making; Aboriginal violinists

**Laura** completed her doctoral thesis in 2023 and now works as a lecturer in musicology at the Sydney Conservatorium of Music. Her research looks at the social and cultural history of music in Australia with a particular focus on the violin, cross-cultural interactions, and feminist perspectives. She is also passionate about using music to reframe Indigenous histories and reclaim Indigenous knowledge. Laura is a descendent of the Wiradjuri people of Central West New South Wales with mixed settler heritage. She is a classical violinist with over twenty years of performing and teaching experience.

[laura.case@sydney.edu.au](mailto:laura.case@sydney.edu.au)

### **Gentleman Flute Players in Eighteenth-Century Britain: The Mackworths of Gnoll House**

The Mackworth family of Neath, in South Wales, were politicians and influential mining entrepreneurs during the eighteenth-century. Their estate, Gnoll House, was situated on a hill overlooking the township, its prominent position representing their social aspirations. We are fortunate that the music library assimilated by four generations of the family has survived relatively intact, and is now held at Cardiff University. The Mackworth Music Collection presents the musical interests of an eighteenth-century landed family based in Wales, but who also spent many months each year residing in London. One of the distinguishing features of the collection is its quantity of flute music.

Aspects of the Mackworth Music Collection have been discussed in publications by musicologists Malcolm Boyd and Sarah McCleave. There has been little previous research, however, about the Mackworth flute-playing interests, and the context of their musical activities. Using information gained from family archival sources in Wales, as well as the Mackworth Music Collection itself, I reveal the importance of London entertainment to their selection of music, and demonstrate examples of their music making as an aspect of sociability. Examination of the musical interests and activities of the Mackworth family gives insight into flute playing as a gentlemanly pastime in eighteenth-century Britain.

**Keywords:** flute; eighteenth-century; Britain; Mackworth

**Alison Catanach** is a Melbourne flautist and teacher currently studying for a PhD at the University of Melbourne. She is a frequent performer on historical flutes in Melbourne chamber groups and orchestras. She has tutored in Musicology at the University of Melbourne and presented a prize-winning paper at the MSA 2020 conference. Her doctoral studies explore amateur and professional flute playing in eighteenth-century Britain under the supervision of Associate Professor Jan Stockigt and Professor Kerry Murphy.

[alison.catanach@gmail.com](mailto:alison.catanach@gmail.com)



**Encore! The Sousa Band in Ragtime Australia, 1911**

The Sousa Band's 1911 Australasian tour had a profound yet overlooked impact on local musical practice, in the realms of cultural dynamics, reception, and legacy. Set to growing nationalism in the years preceding the Great War, the Sousa Band's thirteen-week tour was enthusiastically welcomed by Australian audiences and underscored by the band's alignment with the growing popularity of ragtime music, itself a point of negotiation between Anglo-Celtic and US-American cultural influence in Australia. The majority-woodwind instrumentation of the Sousa Band stood out among the shifting favours of the Australian setting of the time, given local audiences' greater familiarity with British-inspired all-brass band models, within which the Sousa Band's use of saxophones presaged certain changes in local musical practice—embodied by practitioners whose musical careers mirrored Sousa's image—that would unfold over subsequent decades.

**Keywords:** Ragtime; banding; cultural dynamics; jazz

**Ross** is a musician, educator, and researcher who completed his PhD at the Melbourne Conservatorium of Music in 2023. His thesis investigated the early history of the saxophone in Australia, from its goldrush debut to appearances on the cusp of the Second World War. Ross has served with the Australian Army Band since 2009, conducted the Clarinet and Saxophone Society of Victoria's Saxophone Ensemble since 2014, and currently leads the wonderful Editorial Committee for *Context: Journal of Music Research*.

[rchapman@unimelb.edu.au](mailto:rchapman@unimelb.edu.au)

### **The Late-Romantic School of Guitar Performance: Rubato in Early Twentieth-Century Recordings of Francisco Tárrega's Tremolo Studies**

Research involving historical recordings has often focused on German nineteenth-century keyboard and bowed strings repertoire, as seen in research by Daniel Leech-Wilkinson, Robert Philip and Neal Peres Da Costa. Yet recordings of guitarists between 1899 and 1954 also provide invaluable data for investigation into a late-romantic school of performance. This school was centered around Francisco Tárrega (1852–1909), who famously used the guitar's tremolo technique—the rapid repetition of high notes with bass accompaniment—to constitute his tremolo studies. Recordings of Tárrega's tremolo studies by guitarists associated with his school feature extensive rubato, in contrast with modern tremolo practice which favours rhythmic integrity. I analyse rubato in 1930s guitar recordings of Tárrega's two tremolo studies, *Recuerdos de la Alhambra* (1899) and *Sueño* (c. 1890) made by María Luisa Anido and Regino Sáinz de la Maza, both pupils of Miguel Llobet (1878–1938), Tárrega's pre-eminent student.

These recordings demonstrate frequent and abrupt tempo modification and agogic inflections. This paper follows the methodological model of Peres Da Costa, which analyses the degree to which the recordings adhere to the score, to compare tempo modifications between Tárrega school tremolo recordings and modern recordings, followed by more indepth profiling of each performers' stylistic tendencies. I also consider contemporaneous texts, including Emilio Pujol's 1934 guitar method, to incorporate Tárrega's technical instruction on tremolo. I establish an understanding of the difference between the two methods of rubato, in order to approach a sonically-based account of Tárrega-school rubato, providing a new perspective to nineteenth-century performance practice literature.

**Keywords:** performance practice; historical recordings; Tárrega; classical guitar

**Alexis Chin** is an honours student at the University of Western Australia, majoring in guitar performance. An accomplished performer, Alexis competed in the finals of the 2021 Adelaide International Guitar Competition and performed as a soloist with the UWA Symphony Orchestra in the Perth Concert Hall. Alexis has won multiple prizes throughout his studies, including the Edith Cowan Prize for achieving the highest average mark in the last two years of a bachelor degree and the Gerty Ewen Prize for most outstanding instrumentalist in first year. Alexis was also the undergraduate representative on the MSA WA Chapter Committee in 2023.

[22975122@student.uwa.edu.au](mailto:22975122@student.uwa.edu.au)

### Multiculturalism, Politics and the Music of Mikis Theodorakis in Australia (1958–1995)

The music of Greek composer Mikis Theodorakis (1925–2021), which spans a range of styles, has been presented in a variety of contexts in Australia over the past seven decades. Early exposure to the music of Theodorakis came via the screening of films by Michael Powell, Michael Cacoyannis and Costa-Gavras, which raised issues of leftist politics and Australia's cultural diversity in the pre-Whitlam era. These scores also gave rise to songs and dances that were popular with several ethnic communities. A leading cultural figure of the Left by the late 1960s, especially after his imprisonment (between 1967 and 1970) by the Greek Military Junta (1967–1970), Theodorakis's tour of Australia in 1972 brought to the fore questions of democratic and human rights, and the nature of Australia's changing identity in the lead up to the official adoption of multiculturalist policies. This paper will also explore the intersection of the music of Theodorakis with issues of multiculturalism and politics in mainstream and different ethnic communities in Australia in the years that followed, culminating in the final visit of Theodorakis to Australia in 1995. While the focus will be on the Greek community, reference will also be made to the Italian, Chilean and Jewish communities.

**Keywords:** Mikis Theodorakis; politics; multiculturalism; Greek music

**Michael Christoforidis** is a Professor in Musicology at the Melbourne Conservatorium of Music, University of Melbourne. He has published extensively on nineteenth- and twentieth-century Spanish music and dance, and its impact on Western culture. Other research interests include the impact of the visual arts upon musical modernism, issues of national identity and exoticism in music, and the history of the acoustic guitar. He has published two monographs: *Manuel de Falla and Visions of Spanish Music* (Routledge, 2017) and *Carmen and the Staging of Spain* (with Elizabeth Kertesz, Oxford University Press, 2018).

[mchri@unimelb.edu.au](mailto:mchri@unimelb.edu.au)

### Exploring the Sound Object: Creative Interventions in the Recording of Classical Repertoire

Since the 1950s, the 'Best Seat in the Hall' (BSH) paradigm has typified classical music production. This recording aesthetic aims to simulate experiencing performances from the optimum position within an acoustically perfect concert hall, maintaining an 'acoustic fidelity' to live music. The BSH paradigm is still the norm, with producers assuming an often-invisible role, in which they provide an illusion of realism through the creation of hyper-realistic artefacts comprising numerous edited and spliced performances.

Within the discourse surrounding the place of recorded classical music in today's digital landscape, multiple scholars (e.g., Blier-Carruthers, 2020, and Heaton, 2009) propose that the record should be treated as entirely separate from the live performance, with Roger Heaton coining the term 'sound object' to represent the recorded artefact. Furthering this, my research aims to explore how the production process can be used as a secondary compositional tool to elevate the programmatic, structural, and sonic materials of a composition, and derive new meanings from the musical text.

The pursuit of this aesthetic and philosophical goal will rightfully also include discussions about the roles of the performer and composer, and the need to facilitate non-linear collaboration and shared creative authority between all contributors to the final artefact. This will achieve further separation from potentially problematic notions arising from the associated goals of the BSH paradigm, including the insistence of performance perfection and interpretive restrictions due to unreserved score fidelity.

This paper is a discussion of my doctoral project, at the end of the first year.

**Keywords:** classical music; music production; music recording; recording studio collaboration

Canberra-based musician **Dante Clavijo** (b. 1997) is an emerging recordist, researcher, composer, and a recent graduate of a Bachelor of Music (First Class Honours) from the ANU School of Music, majoring in Composition. During his university education, he was awarded two ANZCA Scholarships for composition, and received multiple letters of commendation for outstanding academic achievement from the ANU Chancellor (Hon. Julie Bishop). Dante is currently a PhD candidate at the ANU School of Music, supervised by Dr. Pat O'Grady and Dr. Alexander Hunter, where he is researching innovative uses of production technologies in the recording of classical music.

[dmj.clavijo@gmail.com](mailto:dmj.clavijo@gmail.com)

### The Spectacle of Violence: Depictions of Philomela in Contemporary Opera

Greek and Roman myth is a popular topic in music, with depictions of sexualised violence often romanticised on the operatic stage. A prominent source for these stories is Ovid's *Metamorphoses* (c.8), evidenced by operatic renderings of figures like Daphne or Persephone. Among these stories is Philomela, a young girl abducted, raped, and brutally silenced by her brother-in-law. The violent tale is relentless, only ending when the protagonists transform into birds. Philomela becomes the Nightingale, a bird whose melancholic song is a well-established theme in music. Ovid's depiction of Philomela centres on the violence of silencing and resilience through transformation, making her a useful conduit for artists and musicians to explore new forms of creative expression. Philomela's tenacity and resourcefulness sees her regularly invoked as a champion for the rights of women and victims of sexual violence, with feminist depictions becoming increasingly unflinching in their representations. Both the *Metamorphoses* and opera have been criticised by feminist scholars for the treatment of women and graphic depictions of gender-based violence. But how do we reconcile the extraordinary violence required to tell this important story without devolving into fetishism or the pornographic? This paper explores sexualised violence in opera through the lens of Philomela in *Philomela* (James Dillon, 2004) and *The Love of the Nightingale* (Richard Mills, 2007). Drawing upon Žižek's theories in *Violence* (2008), I argue that the systemic silencing of women is itself a violent act, extending beyond the spectacle of violence and into the processes that inform it.

**Keywords:** opera; violence; voice; gender

**Kylie Constantine** is a doctoral candidate in musicology at the University of Melbourne. Her research is cross-disciplinary, considering the function of Philomela's voice in contemporary music. Kylie is an editorial committee member for *Context Journal of Music Research* and tutors in Music History at the Melbourne Conservatorium of Music. She is also a sessional academic at Deakin University.

[kconstantine@student.unimelb.edu.au](mailto:kconstantine@student.unimelb.edu.au)

**Early Nineteenth-Century Guitarists and Partimento:  
The Influence of Federico Moretti's *Principios para tocar la Guitarra***

Federico Moretti, an Italian guitarist with an illustrious career in the Spanish military, is mentioned in literature principally as a key figure in the transition from the five-course to the six-string guitar in the late eighteenth century. His contribution to the development of the guitar into a polyphonic instrument fully participant in post-galant musical aesthetics is evidenced by contemporary accounts by Fernando Sor and Dionisio Aguado. However, the details of this chain of influence have not been properly scrutinised. This paper addresses this shortcoming through an investigation of Moretti's *Principios para tocar la guitarra de seis órdenes* (1799). Although touching upon a wide range of topics, including notable references to Rousseau and Rameau, the *Principios* takes a different level of significance if seen through Moretti's connection to the Neapolitan partimento tradition.

Not educated in one of Naples' famed conservatories, Moretti was however in contact with partimento practitioners such as Girolamo Masi and Fedele Fenaroli. Moretti's immigration to Spain in 1794 establishes an Iberian line of guitaristic partimento dissemination concurrent to the development of the six-string guitar. Through Moretti's relationship with the Spanish guitarist Salvador Castro de Gistau, this compound line of development arrives in Paris where it encounters other Neapolitan émigrés who took partimento more directly to France, most importantly Ferdinando Carulli. Castro's *Méthode de Guitare ou Lyre* (1809–1813), a fascinating source consisting of cadential and modulatory formulas resembling a partimento realisation, can be seen as complementary to Moretti's *Principios*. This study contextualises Castro's *Méthode* and Moretti's *Principios* within the contemporary partimento literature, delineating Moretti's influence on Iberian guitarists in practical terms.

**Keywords:** partimento; performance practice; guitar; nineteenth century

Brazilian guitarist, **Josinaldo Costa** is a highly sought after performer, academic, and pedagogue. A founding member and co-director of The Sydney Bach Society (Sydney) and The Ritsos Project (Greece), Costa has an extensive recording and publication catalogue, including three albums of works by J.S. Bach, and several transcriptions and arrangements of works by J.S. Bach, Vivaldi, Scarlatti, Bigaglia, Gaultier, and Schubert. Currently a PhD candidate at the University of Melbourne, Costa is a recipient of the Doctor of Musical Arts degree from the Eastman School of Music (New York, USA) and degrees from the Universidade Federal de Pernambuco (Brazil) and the University of Akron (Ohio, USA), with further studies at the historical Accademia Chigiana (Siena, Italy) and at the MusicAlp Festival (Tignes, France).

[josinaldocosta@gmail.com](mailto:josinaldocosta@gmail.com)

**Instrumental Playing and Performance Amongst Servants in England, 1760–1800**

In eighteenth-century England domestic music-making became a popular leisure activity, with some masters and mistresses cultivating households which employed musical servants for this purpose. This paper will examine references to instrumental playing and performance amongst the servant classes at this time, highlighting masters and mistresses who either employed musical servants or paid for their servants to be taught musical instruments.

This paper will discuss the desirable nature of possessing instrumental skills, as indicated by the presence of contemporary advertisements placed by servants in search of employment. The listing of instrumental skills alongside domestic capabilities proves that servants understood that they could use their musical skills to their advantage to make themselves more employable and appealing to potential masters and mistresses. This also confirms the growing importance of domestic music making as a popular leisure activity during the eighteenth century. Finally, this paper will highlight instrumental performances given by servants and occasions on which masters and servants performed together, demonstrating interactions between different classes and levels of society.

Drawing on a variety of contemporary source material, this paper will demonstrate how instrumental playing and performance enabled servants to capitalise on a skill which was highly desirable and participate in a popular leisure pastime of the eighteenth century.

**Keywords:** servants; eighteenth century; instrumental performance; masters

**Catherine Crisp** is a Senior Lecturer and Head of Chamber Music at the University of Chichester Conservatoire. In January 2017, she was awarded a PhD for her thesis researching the use and development of the clarinet and clarinet playing in Paris and London, c. 1760–c. 1810. Catherine received a full Scholarship to study at the Royal College of Music as the Pamela Weston Clarinet Research & Performance Scholar. She is an active performer, both on modern and early clarinets and is developing her historical and practical research further through various publications.

[catherinejillcrisp@hotmail.co.uk](mailto:catherinejillcrisp@hotmail.co.uk)

### **San Marco's Plague: An Analysis of the 1630 Plague's Impact on the Musicians at the Basilica di San Marco**

In the early months of 1630, the Basilica di San Marco in Venice was regarded as one of the foremost music institutions in Europe. The year began under the esteemed leadership of Maestro di Capella Claudio Monteverdi with a full schedule of performances and important musical events. Everything came to a halt, however, in the late summer of 1630 when a devastating plague outbreak swept through the city, claiming the lives of an estimated one third of the population over the next eighteen months, including numerous musicians. This had a profound impact on the musical landscape of the city.

This presentation will explore the impact of the 1630 plague on the musicians of the Basilica di San Marco. By focusing on the experiences of three individual musicians, Pietro Francesco Caletto (Francesco Cavalli), Carlo Filago, and Girolamo di Rossi, it aims to shed light on the typical experiences of musicians during this plague outbreak. These three musicians, at various stages of their careers, represent characteristic plague stories common to others at San Marco in 1630. By examining surviving documents from the Venice archives to reconstruct the musicians' lives and professional activities in late 1630 and early 1631, this presentation aims to provide new insights into this tumultuous period in Venice's musical history and shed light on its short- and long-term consequences.

**Keywords:** Claudio Monteverdi; Basilica di San Marco; seventeenth-century Venetian music; 1630 Plague

**Brigette De Poi** is a final year PhD candidate in Musicology at the University of Sydney, where she specialises in seventeenth-century Venetian music and the social history of plague outbreaks within the city. Her thesis examines the devastating plague of 1630 and its impact on the musicians and musical communities of the city. Brigette's research is generously supported by the Australasian Centre of Italian Studies (ACIS) with a Dino De Poli Scholarship for Research on North-East Italy, a Save Venice Fellowship, and a James Kentley Memorial Fund Scholarship through the University of Sydney.

[brde2986@uni.sydney.edu.au](mailto:brde2986@uni.sydney.edu.au)



## Harmonic Applications of Cyclic Multi-Octave Scales in Jazz

Multi-octave scales were part of the twentieth-century composers' toolbox, used by classical composers such as Nikolai Slonimsky, Alfred Schnittke, and Iannis Xenakis. Acclaimed jazz improvisers including Eric Dolphy, Masaya Yamaguchi, and David Liebman also used these scales. Although they are not a part of common practice, multi-octave scales bridge modal and chromatic composition. This paper aims to provide insight into my method of creating new harmonic material using cyclic multi-octave scales for jazz composition and improvisation. My process involves advancing an established multi-octave scale creation method from Vincent Persichetti's text, *Twentieth Century Harmony*. In this paper, I will showcase my original multi-octave scalar compositions using selected scale cycles, explore the scales' harmonic possibilities, and highlight the need for further academic research.

**Keywords:** jazz; composition; improvisation; chord-scales

**Joel Dreezer** is a Canberra-based flautist, saxophonist, improviser, and composer. He has completed a Bachelor of Music Honours degree in jazz performance at the Australian National University, where he is currently a PhD candidate. In late 2022, he was awarded the Leonard and Margaret Doman Graduate Scholarship in recognition of his outstanding level of music ability, as an accomplished flautist. His current research interests include the practical applications of synthetic and multi-octave scales in jazz composition and the embodiment of these scales for improvisation.

[Joel.dreezer@gmail.com](mailto:Joel.dreezer@gmail.com)

**“New Ideas in the Air”: Exploring Musical Theatre Translation through the German-Language Production of *Hamilton: An American Musical* (2015)**

Premiered in 2022, the German-language production of Lin-Manuel Miranda’s *Hamilton* (2015), translated by Kevin Schroeder and Sera Finale, presents a fascinating case of translating musical theatre and rap with unique challenges of portraying their genre-specific idiosyncrasies to a German-speaking audience. Inherently, translating musical theatre presents linguistic, theatrical, and musical challenges, which distinguishes itself from song translation. While there are existing approaches to the singable and musical theatre translation that concentrate on text fidelity, including Low’s Pentathlon Principle and Carpi’s multimodal approach, they leave room for discussing the auxiliary meanings that can be achieved through translation, particularly within a musical theatre context. This is revealed in the German-language production of *Hamilton*, which has not been explored in depth as a translated work or through this framework.

This project examines several songs and their German counterparts from *Hamilton*. Notable deviations in literal meaning between the English and German texts will be used as a basis for exploring three perspectives that are relevant to musical theatre translation—multilingualism, translation as social commentary, and domestication. A comparative analysis highlights additional insights that the translation offers, providing a new perspective through which *Hamilton* can be viewed. In particular, the affordance of German rap being more inclined to utilise non-German lexicon accentuates this. This extends upon text- and media-centred approaches to the singable translation and regards the act of translation as an opportunity to enhance an audience’s understanding of a musical work through auxiliary meaning extrapolated from the source text.

**Keywords:** German; *Hamilton*; translation

**Andrew** is studying at the University of Western Australia, finishing a Bachelor of Philosophy (Honours) and a Bachelor of Modern Languages, majoring in Music and German Studies. The combined degree has allowed him to spend time playing piano, while also tending to his love of learning languages. His research interests reflect this, as he is fascinated with the translation of musical works. He is also an avid traveller, who has had the opportunity to participate in various exchange programs including in Germany, and also receiving New Colombo Plan Mobility Grants to participate in programs in Japan and South Korea.

[andrew.duong@uwa.edu.au](mailto:andrew.duong@uwa.edu.au)

### The Guitar Manuscripts of Rendón, Atehortúa, and Sarmiento

The synergy between regional cultural diversities and idiosyncratic interpretations of the Western canon has shaped Latin American art music for centuries. Guillermo Rendón, Blas Atehortúa, and Pedro Sarmiento are contemporary art music composers from Colombia whose musical backgrounds correlate and eclectic compositive aesthetics reflect such cultural interchange. This research explores the biographical aspects of the three composers to provide a historical understanding of their musical contributions. It catalogues their unpublished guitar manuscripts discovered in various musical archives across Colombia. The analysis employed exploratory and thematic techniques to select and scrutinise the data. The findings revealed that the composers' exposure to cross-cultural musical education, diaspora, and avant-garde musical aesthetics from twentieth-century Latin America and Western Europe had a crucial role in shaping their prolific compositive output. Between the 1960s and the late 2010s, they composed sixty-one pieces for the guitar grouped into seventeen major titles, including substantial solo works, chamber music, and symphonic formats. This research argues that these unpublished compositions might be culturally, stylistically, and technically correlated and relatively unknown to the public, scholars, and the guitar community. The implications of this study are threefold: (a) it provides a foundation for future research on the guitar repertoire of Colombian art music composers; (b) it expands understanding of contemporary guitar works in South America; and (c) it promotes and disseminates novel guitar compositions. These outcomes may benefit composers, guitarists, and researchers, aiding in discovering and contextualising Rendón, Atehortúa, and Sarmiento's guitar compositions.

**Keywords:** Colombian guitar; Guillermo Rendón; Blas Atehortúa; Pedro Sarmiento

**Alejandro Duque** is a Colombian-born guitarist and PhD candidate at the University of Melbourne. He started his tertiary music studies at Instituto de Bellas Artes and the University of Antioquia in Medellín, Colombia, completing his bachelor's degree with honours from Queensland Conservatorium of Music Griffith University. He has a Master of Music Research from the latter institution. Alejandro's research focuses on the historical understanding of contemporary guitar music in Colombia. His artistic research outputs include two solo albums: *Colombian Guitar Vol. 1* (2019) and *Colombian Guitar Vol. 2: Exile Cycle* (2022).

[aduguecuarta@student.unimelb.edu.au](mailto:aduguecuarta@student.unimelb.edu.au)

**From Performer to Producer:  
The Balancing Act of Self-Producing Classical Performers**

This inductive thematic analysis explores the evolving role of classical music performers, focusing on the rise of self-producing artists and their impact on the industry. It aims to understand the challenges and benefits of performers taking on both artistic and production roles based on in-depth interviews with twenty-nine industry professionals who are either producers, recording engineers, or experienced self-producing performers. The study discusses the historical context of classical music production and the shift towards independent production enabled by technological developments. The preliminary analysis reveals several themes, which include: the nature of independent production; the challenges and benefits of hyphenated roles; balancing tradition with creativity in classical music interpretation, and other challenges classical musicians face in self-production, such as coping with anxiety during production, limited expertise, and industry connections. The research encourages critical discussion within the classical music community about the implications of artistic autonomy and the changing dynamics of music production. It advocates for performers to acquire recording knowledge and visual skills to optimise their studio sessions and enhance their presentation in a competitive market. In conclusion, the research presents the advantages and challenges of performers becoming producers, highlighting both the benefits of artistic control and the challenges of limited resources and expertise. While autonomy in production empowers artists to realise their artistic vision, it necessitates a comprehensive understanding of recording techniques and visual aesthetics. It aims to facilitate the transition to self-production by providing guidance and sustainable strategies for aspiring artists in the classical music industry.

**Keywords:** self-producing classical music performers; artistic autonomy;  
evolution of classical music production; challenges and benefits of self-production

**Emre Ekici** is a PhD candidate in music at University of Otago, New Zealand. His topic concerns the producer's role as communicator in classical music productions. Using practice-based research methodology, he explores the practice of producing classical music from both the performers' and recording teams' perspectives and enhances this research with qualitative interviews with experienced performers and practitioners. Thesis title: Producer's Role as Communicator in Classical Music Productions: Developing Communication Strategies for Recording Classical Music. His research interests are sound recording, musicology of record production, acoustic/classical music production, tonmeister practices, producer's role, communication and collaboration in studios, and 3D audio.

[mrekici@alumni.bilkent.edu.tr](mailto:mrekici@alumni.bilkent.edu.tr)

**Simplifying the Complex: How to Analyse, Learn and Memorise  
Post-Tonal Piano Music with Conceptual Simplification**

There is a gap in music performance, education and psychology in terms of memorisation training for post-tonal piano music. Despite the repertoire spanning over 100 years, pedagogues and professionals still lack effective tools for developing this skill. Existing research on this domain is mostly focused on observing practitioners' behaviours during practice, to understand how these prepare for a memorised performance of a selected repertoire. However, a systematic method for effective memorisation is not provided.

This paper discusses a new method for analysis, learning and memorisation of post-tonal piano music, named Conceptual Simplification, which was developed, tested and formalised with my PhD thesis (2024). This presents a novel implementation to musical memorisation building on certain areas of mathematics and computer science to improve human memory and musical performance. However, Conceptual Simplification does not require any previous scientific training to be successfully implemented and works for different learning styles and types of complexity. This method could also be adapted to other instrumentalists, singers and conductors; and musical genres; and presents enough flexibility for other practitioners to incorporate additional strategies, adapting it to their needs accordingly. Finally, Conceptual Simplification can also assist in preventing performance anxiety through greater confidence and reducing the potential for injuries that usually result from repeated practice. The method's systematic approach toward engaging conceptual memory and reasoning leads to more confident memorised performances, while needing less repetition during practice.

**Keywords:** memory method; post-tonal music; mathematics; piano

**Laura Farré Rozada** is a pianist and mathematician, deemed a 'Rising Star' by BBC Music Magazine, and a Midlands4Cities-funded PhD at Royal Birmingham Conservatoire. She released two award-winning albums and performed in Spain, France, Germany, Canada, USA, Bulgaria, UK, Singapore and Argentina. Laura worked with composers George Crumb, Brian Ferneyhough, Michael Finnissy and Rebecca Saunders; and gave over fifty premieres of works by Unsuk Chin, Philippe Manoury, David Lang, George Lewis and Anna Thorvaldsdóttir. She has been a guest lecturer at Boston University, Colorado College, University of Colorado, University of Toronto, Fundación Teatro del Lago and Polytechnic University of Catalonia.

[info@laurafarrerozada.com](mailto:info@laurafarrerozada.com)

**The *Cosens Lute Book*: Palaeography, Provenance, and Performance**

The so-called *Cosens Lute Book* is an early seventeenth-century manuscript of handwritten solo lute tablature that is housed in the Cambridge University Library (class mark Ms.Add.3056). Owing to the idiosyncratic compilation of the manuscript, its contents highlight unique arrangements of popular English and continental lute music from the reigns of Elizabeth and James I of England—many of which exist in no other sources, and have never been recorded. This paper explores the fascinating and confounding story of this important lute manuscript; discussing the music, tablature, and names penned by the scribe, as well as the provenance and history of the manuscript—from its first appearance in nineteenth-century auction houses, to its eventual bequeathment to Cambridge University Library. It includes a world premiere recording from the *Cosens Lute Book*, utilising cutting-edge audio-visual techniques to demonstrate how the tablature ciphers translate into music. This research is situated within the context of a larger PhD project, which will result in recording each piece in the manuscript using historical techniques on a replica eight-course lute. The thesis will make the *Cosens Lute Book* accessible to non-tablature-reading musicians and scholars, and is underpinned by the most up-to-date HIP research and performance techniques.

**Keywords:** HIP; tablature; lute; manuscript

**Casey** is a current PhD candidate (music performance) at The University of Melbourne, where he also tutors historical performance practice, music history, and instrumental music. He is active as a teacher, researcher and performer across the country, and, in 2022, became the first person at any Australian university to obtain a performance-based masters degree on the Renaissance lute.

[casey@caseyfitzpatrick.com](mailto:casey@caseyfitzpatrick.com)

**“Talkie” Silence: The Changing Soundscape of  
Camperdown’s Mechanics’ Theatre**

In Australia in the early twentieth century, going to the movies was a popular form of entertainment. Silent films arrived first and then, as new technology enabled the synchronization of recorded sound, talking pictures, or “talkies,” became an important part of Australian popular culture. Although the history of film and its industry has been well documented in Australia, very little has been written about the early movie-going experience in regional Australia. In Victoria, citizens were able to attend the films in multi-purpose community spaces or halls. Piecing together the soundscape using archival documents and oral history recordings, I will use the 1928 Mechanics’ Hall (known locally after 1934 as the Theatre Royal) in Camperdown, Victoria as a case study to present a snapshot of movie going in 1931, during the transition from silent films to “talkies.” Additionally, I suggest ways in which regional town values shaped talking picture technology’s adoption. These impacts included not only financial considerations, but also choice of technology, films shown, and audience behavior based on sound and sonic experiences. One conclusion suggests that the introduction of the “talkie” to the Mechanics’ Theatre paradoxically resulted in a quieter audience experience overall. By examining Camperdown’s “sounded” history at the moment of transition to talking pictures, new insights can be gained regarding popular culture and values in regional Victoria during the Great Depression, a time and population which have heretofore been underrepresented in studies of Australian popular culture.

**Keywords:** soundscape; silent films; talkies; regional Australia

**Laura Flanagan** is a PhD Student of Fine Arts (Musicology and Cultural Anthropology) from Texas Tech University. Prior to her graduate work, Laura was a public school orchestra director in Texas, USA. She continues to record, perform, and teach traditional Irish music on the fiddle in the United States and Australia. Her research centers on twentieth-century popular and folk music practices within communities and focuses on collective memory, traditionalization, and heritage. She is currently collecting oral histories and archival data on the local music scene in Camperdown, Victoria, Australia between 1955 and 1980.

[laura.flanagan@ttu.edu](mailto:laura.flanagan@ttu.edu)

**ANNE-MARIE FORBES****University of Tasmania****“Exquisite Remoteness”: Fritz Hart’s Settings of the Poetry of William Sharp/Fiona Macleod****Joint paper, see PETER TREGEAR**

***The Horror of the Avant-garde(s): Composing with an Ethics of Affirmation***

Contemporary music composition is increasingly engaging with concepts found in the post-humanities, challenging conventional paradigms and fostering new avenues of artistic expression. This paper explores the question: how can music be composed with an ethics of affirmation?

Drawing from Baruch Spinoza's seventeenth-century philosophy and elaborated upon by thinkers such as Gilles Deleuze and Rosi Braidotti, an ethics of affirmation (or, ethics of joy) emphasises expanded interactions between humans and non-humans, challenges self-centred individualism and anthropocentrism, and rejects dualistic oppositions. As Braidotti states, an ethics of affirmation seeks to establish "mutually empowering relationships based on cooperation and the combination of the specific powers of each entity, aiming at increasing each entity's individual capacity to preserve themselves against adverse forces."

This paper conducts an analysis of my recent composition, THE HORROR OF THE AVANT-GARDE(S) concerto for piano, percussion, and large ensemble, and its immersive presentation. Through this analysis, I explore the ways in which an ethics of affirmation has informed my compositional approach. This exploration encompasses considerations of notation, improvisation, and the cultivation of good relations (in the Spinozan sense) to counteract adverse forces such as institutional, financial, governmental, and neo-liberal pressures.

Moreover, I introduce the concept of 'New Instrumentality,' which emerges as a framework for further research stemming from this relational approach to composition. New Instrumentality represents a departure from traditional notions of instrumental technique and articulates a way to reframe human-centred and anthropocentric notions of agency, in the context of a musical praxis. By integrating concepts from the critical post-humanities (i.e., an ethics of affirmation) into composition praxis, this paper aims to contribute to discussions within musicology, philosophy, and composition regarding the ethical dimensions of artistic practice.

Additional video available at: [www.youtube.com/@MSA24-Conference](https://www.youtube.com/@MSA24-Conference)

**Keywords:** composition; concerto; post-humanities; ethics; contrabass guitar

**Joseph Franklin** is a composer and bassist from Gunaikurnai country in regional Australia, currently based between Philadelphia (USA) and Narrm/Melbourne (AUS). His wide-ranging compositional practice combines notated and improvised modalities, drawing from experimental music, sound art, instrument design, and interweaves a distinctive approach to instrumentality.

He has composed for ensembles including the Melbourne Symphony Orchestra, Tasmanian Symphony Orchestra, Flinders Quartet, Australian Youth Orchestra, Geist Quartet, and The Music Box Project. In 2022, he composed and performed solo in the contemporary ballet *Storm Approaching Wangi and Other Desires*.

In 2024, Joseph's debut solo contrabass guitar album, *a thousand tiny mutinies*, was released via Nice Music label, and he was selected for the Tasmanian Symphony Orchestra's 2024/25 Australian Composer's School program. He is currently undertaking a PhD in Composition at the University of Pennsylvania.

[hello@josephfranklin.net](mailto:hello@josephfranklin.net)



### **Naughty Box. Revealing the Entangled Relation between Sound and Hearing with Moans of Pleasure**

In 1977, the Gold Box receiver-stimulator revolutionized sensory perception, laying the foundation for today's cochlear implants (CI). These implants offer users access to electromagnetic fields in form of an audible soundscape, which had been exclusive to machines and non-human entities. Inspired by the first CI, the sound installation Naughty Box reveals the implication of a restructured sensory apparatus that comes with an implanted neurotechnology. Based on a techno-sexual performance with its user, the Naughty Box criticises our pre-determined understanding of sound as acoustic event. It highlights that hearing and sound are always in an entangled relationship.

David's presentation merges philosophical research with applied technology to artfully convey his PhD thesis "Phenomenology of Bionic Sensation." His work invites you to rethink the essence of sound and hearing. David will demonstrate that our understanding of sound is based on a classical interpretation of the sense of hearing, in which the sound wave determines the sense. However, the Naughty Box will be used to show that this classical interpretation is untenable as it cannot explain the hearing of radio waves via CI. Consequently, David's sound installation offers a profound glimpse into how technology reshapes our sensory world, suggesting that even in the absence of sound waves, an auditory experience remains.

**Keywords:** composition; concerto; post-humanities; ethics

**David Friedrich** started his career as a musician, followed by numerous concerts throughout Europe. After more than a decade that oscillated between live concerts and recordings, he fell in love with the abstract world of sound and technology theories. In 2018, he graduated with a bachelor's degree in Musicology at the Humboldt University of Berlin (Germany), followed by a master's degree in Media Studies at the same institution in 2021. Since May 2022, David has been a PhD student at the Conservatorium of Music (University of Western Australia) investigating the sense of hearing based on the neurotechnology cochlear implant.

[david.friedrich@research.uwa.edu.au](mailto:david.friedrich@research.uwa.edu.au)

**Marianna Martines and the Search for a Sonata Theory**

Recent studies of the music of Marianna Martines (1744–1812) by Irving Godt, Joseph Taff, and others have sought greater insight into this long-underappreciated repertoire by utilizing Robert Gjerdingen’s theory of galant-era schemata as a primary means of analysis. While such studies help to identify the presence of common musical gestures within a given piece and propose potential compositional strategies behind the music, they are limited with regard to investigating musical meaning. Moreover, Gjerdingen’s larger historical project—connecting galant-era musical phenomena to aristocratic value-systems—makes little room for Martines’s unique lived experience as a woman composer in eighteenth-century Europe. All this suggests a crucial disconnect between schema theory and the music of Martines.

In search of an alternative means of analysis, this presentation examines the opening movements of each of Martines’s three extant solo keyboard sonatas from the 1760s. Drawing primarily on Hepokoski and Darcy’s *Essential Sonata Theory (EST)*, I outline the formal construction of these movements before demonstrating ways in which *EST*—like schema theory—provides only part of the picture. I argue that supplementing formal analysis with performance-centered frameworks developed by Elisabeth Le Guin and others can offer new ways of revealing, identifying, and explaining the complex relationships at the heart of this music. Beyond enriching our understanding of these sonatas, this integrated approach creates space for a more nuanced understanding of important style developments in mid-century Vienna while also encouraging renewed exploration of meaning within the composition, performance, and even reception of Martines’s music, then and now.

**Keywords:** sonata; theory; performance; gender

**Jonathan Gerrard** holds degrees in Guitar and Lute Performance from the University of California, Irvine, where he is a doctoral candidate in the History and Theory of Music program. Through his work teaching music appreciation classes for older adults, he developed an interest in how age, race, gender, and disability inform both the production and perception of different musical identities throughout our lives.

Outside of his doctoral studies, Jonathan cares for his mental health by playing roller hockey, baking chocolate chip cookies, and making sure to get plenty of rest at home with his partner, dog, and two cats.

[jggerrar@uci.edu](mailto:jggerrar@uci.edu)

**“Dye not before thy day”: Succession Politics in the Music of John Dowland**

While Thomas Morley's *Triumphes of Oriana* has drawn the most attention as potentially concealing the name of a queen soon to take the English throne (Anna of Denmark), as argued in the scholarship of Jeremy Smith, other musical tomes of the time may have flirted with succession concerns. This paper examines John Dowland's *Second* and *Third Bookes* (1600, 1603) and his *Lachrimae* (1604) as a series of musical volumes related to the Elizabethan succession. One of the most famous musicians of his day, Dowland was attached to members of the circle surrounding Robert Devereux, Earl of Essex, who supported succession claims of James VI of Scotland. Dowland's *Second Booke* lyrics, dedicated to Essex devotee Lucy Russell, Countess of Bedford, decidedly evoke images directly related to the Earl in both his glory days and those of house arrest, while the overall aesthetic of the anthology mirrors increasingly dark times. The Earl's downfall in 1601 created a need for distance and expressions of loyalty to the reigning monarch. Dowland's *Third Booke* then functions as an apology, acknowledging the Queen's relationship with her now-dead favorite, but also moves forward, highlighting the wise judgement and longevity of Elizabeth. A final song even intones "O die not," a statement that could not be spoken aloud to the aging, yet ageless queen. When Elizabeth died several months later, the path was clear for both Dowland and Bedford to approach the new Queen Anna, consort to the king Essex had not lived to see on the throne.

**Keywords:** Dowland; Elizabeth I; politics; Essex

**K. Dawn Grapes** is an Associate Professor in the School of Music, Theatre, and Dance at Colorado State University. Her areas of research interest include the music and musicians of Early Modern England and music history pedagogy. Among her publications are the books *With Mornefull Musique: Funeral Elegies in Early Modern England* (Boydell 2018), *John Dowland: A Music and Research Guide* (Routledge 2020), and the forthcoming Composers Across Cultures series biography *Dowland* (Oxford University Press, 2024). She currently serves as Vice-President of the North American British Music Studies Association and on the American Musicological Society Council.

[dawn.grapes@colostate.edu](mailto:dawn.grapes@colostate.edu)

### **The Transition of Piano Etudes in the Early Nineteenth Century: Technical Innovation and Romantic Influences**

In the history of music, the early-nineteenth century stands as a pivotal bridge between the Classical era and the Romantic era. This transitional phase witnessed the emergence of composers who, while rooted in classicism, embarked on a journey towards the expressive realms of Romanticism. Notable among these figures were Clementi, Cramer, and Hummel, who crafted sets of piano etudes that demonstrated their aspiration to integrate technical virtuosity with the evolving Romantic musical ethos. Hummel, in particular, serves as a key figure who bridged these two eras and had a direct influence on Romantic composers such as Chopin and Schumann. This research will also explore Hummel's connections with Chopin and Schumann, examining his lasting impact on their compositions.

Within these etudes, one discerns an initial exploration of Romantic musical elements, signaling a departure from the more structured confines of Classicism. These compositions served as predecessors to the romantic-style musical works that would follow and laid the groundwork for the evolution of the concert etude, a form later perfected by Chopin and Liszt.

This research endeavours to undertake a comprehensive analytical examination of several representative piano etudes from the early nineteenth century by juxtaposing these compositions with relevant examples from the Romantic era, aiming to elucidate the musical elements and technical skills inherent in their transition towards the Romantic style. Through the exploration and comparison, this study will unveil the nuances of this transformative period, shedding light on the interplay between tradition and innovation that defined the evolution of musical expression.

**Keywords:** piano etudes; technical skills; musical elements; Romanticism

**Xiaojun Guo** is a pianist, researcher, post-doctor, and lecturer at South China Normal University. Xiaojun is a graduate of California State University, Northridge (MM, Class of 2020) and she holds a DMA from University of Nevada, Reno (Class of 2023).

[xiaoguo0320@gmail.com](mailto:xiaoguo0320@gmail.com)

### Approaching the 300th Anniversary of Alessandro Scarlatti

On 24 October 1725 Alessandro Scarlatti, one of the most illustrious Italian composers of his age, died in poverty. The creative energy that had enabled him to produce countless operas, sacred works, serenatas, cantatas and instrumental works, also encompassed interactions with the most significant patrons and musicians of Rome, Naples and Florence. As the 300th anniversary of his death approaches in 2025, performances live and recorded, editions, and other plans to commemorate Alessandro Scarlatti are taking shape, and will hopefully draw attention to the depth and originality of his imagination. A major new publication by Analecta Musicologica, *Alessandro Scarlatti: Das kompositorische Schaffen 2024*, with contributions by Italian, German, and American scholars, has prepared the way for the anniversary, offering new perceptions on his career and the complex transmission of his voluminous output.

Compared with other significant centenary celebrations—for example, Mozart in 1991—it is not immediately obvious how Alessandro Scarlatti should be commemorated: his music still an unknown quantity to all but specialist audiences, admired, but not often chosen to draw popular audiences. The transmission of his music, mainly through privately owned manuscripts, contrasts with the trade in published editions of popular instrumental genres by Vivaldi, Handel and Corelli, all ‘top-selling’ composers today. But Scarlatti’s music has travelled widely and touched many, sometimes in versions unconnected with the composer’s hand. Establishing accurate texts of authenticated works remains a priority; time will tell whether the centenary will bring fresh insights through the interaction of scholarship and stimulating performances.

**Keywords:** Alessandro Scarlatti; centenary commemoration; manuscript transmission; Italian baroque

**Rosalind Halton** began researching the music of Alessandro Scarlatti as editor and performer while in Oxford. After recording two CDs of solo French harpsichord music, she embarked on an editing and recording project of Scarlatti cantatas and serenatas, releasing three CDs of his music on ABC Classics, with two publications for A-R Editions. Collaborating with British scholar Michael Talbot in a study for *Eighteenth-Century Music* of six Concerti attributed to Scarlatti, she published the works in their original versions, *4 Sonate a 4* (HH Editions). She has taught historical Performance Practice at the Universities of New England and Newcastle.

[rosalindhlt@gmail.com](mailto:rosalindhlt@gmail.com)

**Soundtracking Danger: Adapting the *Jazz Noir* Fallacy in *Game Noir***

Embedded in the sounds of a sultry saxophone solo, a walking double bass, and a swinging high hat are sinister and salacious undertones. Within cinematic contexts, jazz has accumulated codings to signify criminality, urbanity, and immorality. The *jazz crime trope* has pervasively made its way into the soundscapes of interactive media. There is a complexity in examining transmedial adaptations of film noir due to various periods of noir (classic noir, period noir, and neo-noir), and there is a great deal of nuance in the relationships between the jazz idiom and these different shades of film noir. Steven Reale, Andra Ivănescu, and Iain Hart's ludomusicological scholarship focuses on how jazz operates ludically, musically, and aesthetically in *L.A. Noire* (2011), establishing Rockstar Games' love letter to classic 1940s film noir as a seminal case study for examining *game noir*. The present research builds on the ideas, tools, and methodologies of these scholars, in addition to film scholars such as David Butler, Mark T. Conrad, Andrew Spicer, and Patrick Ness, to investigate a more extensive list of seventy game noir case studies, including *Chicken Police - Paint it RED!* (2020), *Genesis Noir* (2021), and *Voodoo Detective* (2022). I argue that these case studies illuminate how game noir participates in perpetuating the fallacy of *jazz noir*, the mythologized relationship between classic noir and jazz music. By examining jazz in a wider range of ludic contexts, this research seeks to illuminate jazz music's often-overlooked role in game scoring practices and offers insights into ludomusical storytelling and cultural representation.

**Keywords:** ludomusicology; jazz studies; film noir; screen scoring studies

Growing up in Sydney's vibrant music scene, scholar, performer, and Grammy-nominated bassist **James Heazlewood-Dale** relocated to Boston to study jazz double bass at the Berklee School of Music on full scholarships. He has since performed with world-renowned artists, including Jacob Collier, Maria Schneider, and Terence Blanchard. A recipient of Brandeis University's Provost Research Award, his PhD research focuses on the intersection between jazz and video game music. His work can be read in *Jazz and Culture* (University of Illinois Press) and *Environmental Humanities and the Video Game* (Palgrave Macmillan), and he appears as a scholarly guest in Adam Neely's video essay "The Nintendo-fication of Jazz."

[jameshd@brandeis.edu](mailto:jameshd@brandeis.edu)

**Reading Music as Abledness:  
Technologies of Music Literacy in Melbourne's Choral Societies**

"Would you *believe* there are some people in this choir who don't read music?" This veteran chorister's offhand remark both invoked and troubled a core normative assumption about people who sing in Western art music choirs. Even in unauditioned, community-based choral societies, choristers are expected to sing from notated scores. Members of these choirs feel that this elevates them above other local choirs. Practically, however, the level of "musical literacy" in these choirs varies, and "note-bashing"—the repetition of passages to achieve accuracy—abounds. Recognising this, choir leaders promote assistive technologies like rehearsal tracks, themselves a source of contention. In this presentation, I examine musical literacy in the choral society as a Foucauldian "technology of the self", with which individuals transform their minds and bodies to better themselves. Using ethnographic fieldwork conducted in Melbourne choral societies, I employ critical disability scholar Fiona Kumari Campbell's theory of ableism to argue that in these ensembles, the *idea* of reading music, as represented in the printed score, forms part of the apparatus by which choristers construct themselves as abled and valued musical beings. Within this framework, rehearsal tracks enable new, hybrid modes of musical literacy, whilst the act of reading music remains the ideal. This analysis explains the stakes of reading music and the consequences for choristers who do not in circumstances where it is not strictly demanded, paving the way for further work problematising musical literacy and revealing how ableist normativities shape hitherto accepted divides between "community" and "professional" Western art musicians.

**Keywords:** choirs; music literacy; ableism; abledness

**Alex Hedt** is a PhD candidate in ethnomusicology at the Melbourne Conservatorium of Music, The University of Melbourne. She studies how ableism functions in mainstream Australian musical practices and institutions, as well as how Deaf and disabled Australians lead and engage with music-making. Alex received two University of Melbourne awards for her Master of Music research on music in Australia's d/Deaf communities.

[alex.hedt@unimelb.edu.au](mailto:alex.hedt@unimelb.edu.au)

### **Culturally Informed Musical Analysis in Contemporary Iranian Art Music: Vali's Concerto for Persian Ney and Orchestra (2003)**

As a natural outcome of international musical exchange, non-Western music has and will continue to influence the creation and performance of Western music. From an intercultural perspective, it can be observed that this formal bond between Western and non-Western music continues to strengthen, resulting in new intercultural musical contexts that employ novel approaches to composition and performance.

Consequently, the increased prominence of these intercultural musical cultures raises practical concerns as to how performers can authentically navigate the various tensions at play in the interpretation, practice, and performance of intercultural music. Since musical analysis influences the interpretation and performance of a musical work, intercultural music performers may benefit from a systematised process to analyse compositions from outside their musical culture of origin to produce culturally informed interpretations and performances.

This lecture proposes a performer's approach to a Culturally Informed Musical Analysis (CIMA) within the artistic research paradigm. Based on this author's ethnographic study of Contemporary Iranian Art Music, CIMA aims to provide performers with a general process for intercultural music analysis. CIMA is then applied to Reza Vali's *Toward that Endless Plain: Concerto for Persian Ney and Orchestra (2003)* as a practical study, providing a musical analysis of a work that features the melancholy Iranian ney alongside a Western orchestra within the tapestry of the Iranian Dastgāh-Maqam System.

**Keywords:** artistic research; culturally informed musical analysis; contemporary Iranian art music; Reza Vali

International flautist **Marie Heinrich** enjoys a lively career as a performer, researcher, and educator. Known for her instinctive musicality and robust sound, Marie has performed as a solo, orchestral and chamber musician throughout Australia, Europe, and North America. Recent engagements include presentations and performances at the University of Würzburg and the Royal Academy of Music - London.

Marie graduated with a PhD in Music from the Queensland Conservatorium, Griffith University. She also holds degrees in flute performance from the Sydney Conservatorium of Music, music education from the University of Colorado, and completed further postgraduate flute studies in the United Kingdom.

[marie.heinrich@alumni.griffithuni.edu.au](mailto:marie.heinrich@alumni.griffithuni.edu.au)



### The Letters of Fortunato Sconzo

There is a lack of available published research on flautists in Italy during the nineteenth and twentieth centuries. Although several published books, volumes, and journal articles exist in Italian, these are not always readily accessible, and many works have been out of publication for a long time. A book written in Italian by a young Sicilian born at the beginning of the twentieth century is an important primary source for researchers, presenting first-hand biographic information of leading flautists at the time. Many researchers believe that after the publication of the book in 1930, the young author disappeared from the flute scene, however, this is not entirely true. While hunting in Italy for my personal copy of Fortunato Sconzo's book, I came across a collection of letters he wrote after the Second World War that tell an interesting and perhaps disappointing story.

While Sconzo is mostly remembered as an Italian flautist who published two books in his early twenties, it is often overlooked that he was also a composer, and not only of music for flute. As well as completing postgraduate flute studies with Giuseppe La Duca, Sconzo was a composition student of Alfio Rubino and Ugo Bottacchiari in Palermo. The aims of my presentation are to examine the letters of Fortunato Sconzo, new primary sources of evidence of his activity as a flautist during the middle of the twentieth century in Italy, and to enter the sound world of one of his ensemble works not written for the flute.

**Keywords:** Italy; publication; twentieth century; composer

**Anna Henwood** is a Doctor of Philosophy candidate at the Elder Conservatorium of Music and gratefully acknowledges 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.

[anna.henwood@adelaide.edu.au](mailto:anna.henwood@adelaide.edu.au)

**Mysterious Music: The Sounds of *Mushi* in the Anime *Mushishi***

The anime *Mushishi* (蟲師) from 2005 takes place in a lush world inhabited by strange creatures called *mushi*, which live a primitive existence on the edge of the supernatural realm. The nature of *mushi* is paradoxical, echoing Blacker's sentiments about Japanese shamanism: "Some of these contradictions may be attributed to the ambivalence which inevitably follows any attempt on our side to express the enigmatic strangeness of the other world. Its total unfamiliarity, its baffling otherness, can only be conveyed in our language by the devices of ambiguity and contradiction." Ambiguity and contradiction are apt descriptors of the sounds used to represent *mushi* throughout the anime. Composer Masuda Toshio was tasked with creating a wide-ranging set of musical sound effects to accompany the anime images instead of a conventional soundtrack, which he accomplished by means of his eclectic collection of musical instruments gathered from locales worldwide. This extensive variety of instrumental options allowed him to create an atmospheric musical landscape for *Mushishi* in which shifting tone colors serve as the driving force for musical interest. *Mushi* are primarily represented by two tracks. The meditative *Mushi* with its whirly tubes and rainsticks represents *mushi* living peacefully in their natural environment. Drums, gongs, bells, and bowed cymbals punctuate the eerie *Kehai* in scenes concerning negative interactions between *mushi* and humans. This presentation examines the tracks *Mushi* and *Kehai* in detail, uncovering how their unique musical construction contributes to the characterization of *mushi* as the otherworldly main actors in *Mushishi*.

**Keywords:** anime music; Masuda Toshio; *Mushishi*; musical representation

**Heike Hoffer** completed her PhD in musicology at the Ohio State University in 2022. Her doctoral thesis examined the relationship between Western classical music and anime in terms of the cultural landscape of modern Japan, specifically the function of Beethoven's music in anime underscores. Today, Heike lives in Tokyo, where she conducts research and plays the oboe in various local ensembles.

[heikehoffer@hotmail.com](mailto:heikehoffer@hotmail.com)

**Momentarily “Dorcas-the-Rebel”:  
The War and Post-War Career of Dorcas McClean (1917–1981)**

Violinist Dorcas McClean (1917–1981) is one of a generation of exceptionally talented Australian artists whose professional trajectory was reshaped by the Second World War. Her precocious musical beginnings as the youngest of three violin playing siblings who trained at the New South Wales State Conservatorium, was followed by the extraordinary achievement of each of the three McClean children individually winning—in turn—an exhibition to the royal colleges on completing their Associated Board licentiate. Chaperoned by their mother to England, the young McCleans left Australia together in 1932 to fulfill their overseas scholarships and would not resettle in their country of birth until 1939 when European conflict appeared inevitable. Drawing on archival and press materials, this paper examines the war and post-war career of Dorcas McClean with particular emphasis on the new opportunities she navigated in touring, radio broadcasting and early music from her new home in Mornington, Victoria. Hints at momentary tension with how she pursued her career are found in limited surviving personal correspondence. Australian Broadcasting Commission Controller of Programmes Dr Keith Barry opens a 1950s letter to McClean with “Dorcas-the-Rebel”, only to then ask in a subsequent letter if she had become “Dorcas-the-Meek” again. This paper reconstructs aspects of her career and situates it within an Australian context and circle of artists with whom she associated.

**Keywords:** Dorcas McClean; violin; Australia; women

**Shelley Hogan** is a Teaching Associate at the Melbourne Conservatorium of Music, Faculty of Fine Arts and Music, University of Melbourne, where she completed her doctorate in musicology. She is currently researching the social place of musicians in Baroque German courts and also completing a biography on Australian violinist Dorcas McClean.

[hogans@unimelb.edu.au](mailto:hogans@unimelb.edu.au)

### **Slimusicology: Intersections, Interactions, and Inquiries into Slime, Music, Queerness, and Blackness**

This paper takes an investigative look at the interstices between slime theory and liquidity and musicology. I will analyse here the growing breadth of ecocritical ethno/musicology which focuses on water, liquid, viscosity, and sliminess, specifically in the field of hip-hop, including the work of scholars Sarah Lindmark, C. R. Grimmer, and Martin A. Tsang. The link between hip-hop and liquidity has been theorized as 'liquid blackness', engaging with 'the black aquatic', or the nuanced relationship Black people have to the ocean and bodies of water (Walcott). Looking into the ecocritical analysis of slime and liquidity, I use Brian McNely's theory of 'viscous encounters' to create my own 'viscous resonances' within music. Then, the paper turns to music, delving into the use of slime and liquidity in contemporary hip-hop, slimily touching on Young Thug, Doja Cat, and Lizzo and their interactions with viscosities. The final case study, Janelle Monáe, will be analysed not only for their use of slime, liquid and viscosity in their work, but also for their engagement with what I am terming 'viscous resonances' in their work, through their temporally queer and non-binary interactions with themselves in the past and present. Overall, this paper opens up space for an analysis of hip-hop artists in a manner which engages with queer theory, slime ecologies, and liquidity study, asking what kind of a person we are if "unlike the others, I love the slimy?" (Sartre, *Being and Nothingness*)

**Keywords:** queer; pop; slime; Blackness

**L. Holland** (they/she) is a PhD candidate at the University of Bristol. Their research engages with queerness in pop music, with their PhD thesis looking at the construction of queer alter egos through analyses of David Bowie, Prince, and Janelle Monáe. Their work on Prince's alter-ego Camille as trans\* caricature can be found in the *Journal of Popular Music Studies* (36:1).

[l.holland@bristol.ac.uk](mailto:l.holland@bristol.ac.uk)

**“Dying for an Auld Song”: Building Radical Community through a Singers’ Circle**

The Naarm Traditional Singers’ Circle is a monthly gathering for singers and listeners of unaccompanied song in Naarm/Melbourne. Founded in 2023, the circle draws on the model of the singers’ session, well established in Irish, Scottish and English traditional and folk music contexts and represented by institutions including An Góilín Traditional Singers in Dublin and the Inishowen Traditional Singers’ Circle in Co. Donegal. These communities are designed to present a continuity with pre-modern song traditions of Ireland and Great Britain, tacitly or directly making a claim to authenticity in reaction to genre hybridisation and changing aesthetics. While undoubtedly strongly indebted to this model, the Naarm Traditional Singers’ Circle presents unique features including the encouragement of contributions from varying traditions and its openly acknowledged crosspollination with radical leftist activism. This presentation will provide an initial reflection on recently commenced research employing ethnographic techniques to investigate the tensions between inclusivity and exclusivity, tradition and pluralism, leadership and lack of hierarchy inherent in this space. In doing so, it will evaluate the potential of emergent musical communities to create inclusive, pluralistic and decolonial musical spaces, offer radical new musico-social possibilities and point toward a vision of “folk music” that transcends narrow ethnonationalist assumptions.

**Keywords:** folk song; community; prefigurative politics; decolonisation

**Matthew Horsley** is an ethnomusicologist, multi-instrumentalist and composer living on unceded Bunurong land. He holds a PhD in ethnomusicology and maintains a casual teaching role at Monash University. His research interests and instrumental practice are centred 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.

[matt.horsley@monash.edu](mailto:matt.horsley@monash.edu)

**Minimalist Closing Strategies**

This paper explores endings in minimalist music, a style that lacks the conventional forms, functional tonality, narrative archetypes, and thematic development that other Western musical genres rely on to signal completion. How then does a minimalist composer convey that a piece has reached its end? I explore this, drawing primarily on the catalog of Steve Reich. Except for a handful of pieces that seem to simply stop (*Music for Mallet Instruments, Voices, and Organ*, 1973; *Eight Lines*, 1983), most of Reich's work provide a sense of closure. The paper assembles a taxonomy of closing strategies that the American composer has employed, including both local strategies and longer-range strategies. Some of these involve intensification, such as an apparent tempo acceleration (*Piano Phase*, 1967), saturation of the acoustic or musical space (*Come Out*, 1967; *Drumming*, 1971), a closing crescendo (*Vermont Counterpoint*, 1982; *Duet*, 1993), or a general sense of celebration (*Tehillim*, 1978; *Double Sextet*, 2007). Others involve energy reduction, whether through the stretching out of musical time (*Four Organs*, 1970; *City Life*, 1995), textural thinning and/or moving into a higher register (*Electric Counterpoint*, 1987; *2x5*, 2008); or generally fading away (*Music for 18 Musicians*, 1978; *Runner*, 2016). Some strategies are more neutral, including process completion (*Clapping Music*, 1972; *Music for Pieces of Wood*, 1973). Many works use a combination of these. Examples by other minimalist and post-minimalist composers demonstrate that these strategies are not unique to Reich.

**Keywords:** Minimalism; Reich; analysis; endings

**Eric Isaacson** is a teacher and researcher at the University of New South Wales. He is on leave from the Indiana University Jacobs School of Music, where he has been a member of the music theory department and IU's cognitive science program since 1993. He has served as editor of *Music Theory Online* and as treasurer of the Society for Music Theory. His book, *Visualizing Music*, published in 2023 by Indiana University Press, explores the art of communicating about music through graphical images.

[e.isaacson@unsw.edu.au](mailto:e.isaacson@unsw.edu.au)

**SOFIA KALOGEROPOULOU**  
**MADDY PARKINS-CRAIG**  
**TESSA ROMANO**

**University of Otago**  
**University of Otago**  
**University of Otago**

### **Get Me Off This F\*\*\*ing Planet: Ecomusicology in Action**

Set to premier in 2025, Romano, Parkins-Craig, and Kalogeropoulou report on a multidisciplinary performance piece in progress called “Get Me Off This F\*\*\*ing Planet”. In a lecture-recital style presentation, the creatives of this new work will shed light on the eco-somatics and ecomusicological origins of their creative process before performing an excerpt live from the University of Otago Recording Studio. Drawing from their cross-sectional expertise of instrumental, vocal music, and dance, this new composition/performance piece was collaboratively co-created through physical and musical storytelling to explore our shared humanity within the context of the disturbing emerging trends in the current socio-political landscape both in Aotearoa New Zealand and the wider world, and the looming tipping point in the fight against climate change. The work considers the roles of natural beauty and the potential joys of human relationships, ultimately cycling through the states of anger, grief, and joy to confront, commiserate, and celebrate with its audience in asking: how do we cope with contemporary living in the midst of climate catastrophe and political upheaval? Emigrating from the United States, Australia, and Greece, the presenters of this paper and creators of this performance piece have witnessed their countries on fire both politically and literally, while being keenly aware, now inhabiting Aotearoa, of sinking islands like Tuvalu and Vanuatu. This presentation will consider the urgency behind the performance work’s creation influenced by the fraught relationship between humanity and the environment both in the authors’ countries of origin, and their current inhabitation in Aotearoa.

**Keywords:** eco activism; eco musicology; eco somatics; climate emergency

**Sofia Kalogeropoulou** (she/her) is a Senior Teaching Fellow at the School of Performing Arts at the University of Otago. She holds a Masters of Dance Studies (UO) and a Bachelor in Performing Arts (UA). She has taught dance in various institutions in Greece, London UK and New Zealand and was a principal dancer with company Z in Auckland. Sofia is a member of the steering committee of the Performance of the Real Research Theme (UO). Her research focuses on embodied practices and social activism and the interplay between dance, culture and national identity.  
[sofia.kalogeropoulou@otago.ac.nz](mailto:sofia.kalogeropoulou@otago.ac.nz)

**Maddy Parkins-Craig** (she/her) is a Senior Lecturer of Music at the University of Otago. She holds a DMA in Studio Production, as well as a MusB(Hons), both from the University of Otago. Maddy works as composer, songwriter, music producer and multi-instrumentalist, and has performed with a diverse range of ensembles around Aotearoa. Her recent composition *New Mountain* was performed by the Dunedin Symphony Orchestra, and her debut piece for string quartet, *TwentyNineteen*, received the Music Award at the 2023 Dunedin Fringe Festival.  
[madeleine.parkins-craig@otago.ac.nz](mailto:madeleine.parkins-craig@otago.ac.nz)

**Tessa Romano** (they/theirs) is Senior Lecturer of Voice at the University of Otago in Dunedin, New Zealand. They hold a DMA from the University of Colorado Boulder, an MM from the University of Michigan, and an AB in Music and Italian from Princeton University. Romano is Co-Vice President of the New Zealand Association of Teachers of Singing and a Board Member of the New York Singing Teachers’ Association. Publications include within the *Journal of Singing* and *Decolonising and Indigenising Music Education*, volume 2 (Routledge). Their research centres vocal pedagogy, transgender voice, and decolonising music education.  
[Tessa.romano@otago.ac.nz](mailto:Tessa.romano@otago.ac.nz)

### Schubert's Sonata Form as an Intersection of his Mature Song Style

There is scant analytical literature of the first sonata movement of Schubert's grand symphony, "Great", D. 944, especially approached by the recent surge of the analytical methodology of Caplin and Hepokoski-and-Darcy's Sonata Theory. Analyzing the movement by engaging with the Sonata Theory will reveal the way Schubert achieved his "mature" sonata form, especially how Schubert elevated the classical sonata form via a hybridization of rotational principle and sonata teleology. Moreover, this aligns to the backbone thesis of the Sonata Theory: rotational form complimented with teleological genesis.

The historical process of his maturity is usually assumed to begin in 1824 and onwards, but it might have been originated earlier, as exemplified in the Unfinished D. 759/i, which Hepokoski (*A Sonata Theory Handbook*, 2020) views as a "double-rotational sonata dialogue with type 2 format." Thus, hypothetically speaking, the structure of the Great, D. 944/i, might be illuminated by an analytical comparison with (or reference to) the previous symphony, "Unfinished," for, despite their distinct difference in *character*, they do share a number of compositional features, such as Introduction-Coda framework, the thematic construction and cyclicism that the main thematic materials are derived from the opening principal theme, and so forth.

This paper will focus on the analysis of the "Great" Symphony, with a reference to the "Unfinished," by adapting the methodology from the Sonata Theory, exploring the underlying notion of linearity and rotational principle, which fundamentally lies in a sonata form, and attempting to contribute to the current ongoing discussions of bi-rotational sonata.

**Keywords:** rotational form (James Hepokoski); lyric teleology (Anne M. Hyland);  
strophic/durchkomponiert hybrid (John Reed and Graham Johnson);  
Schubert's maturity

**Koichi Kato** obtained 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); NewMac Conference 2022 (Society of Music Analysis, UK); the RMA Annual Conference, Nottingham, UK (September, 2023); the Annual Conference for the Society of Musicology in Ireland (June 2024). He received the fundings from the RMA and *Music and Letters* for the RMA presentation.

[kato\\_piano@yahoo.co.jp](mailto:kato_piano@yahoo.co.jp)



**“Rays of Hope from Elysium”: Once More on the Celestial Vistas of  
Beethoven’s Piano Sonata Op. 111, Second Movement**

Ludwig van Beethoven’s final Piano Sonata, Op. 111 (1822), has long been understood in terms of mortal struggle and transcendence to an afterlife. For the nineteenth-century critic A. B. Marx, Op. 111 evoked “rays of hope from Elysium,” as a “dying man” recalled his “mighty life.” Similarly, the twentieth-century philosopher and musicologist Theodor Adorno heard “leave-taking” and a curiously retrospective invocation of “[u]topia.” These readings are corroborated by modern hermeneutic studies, with contributions from William Kinderman, Lawrence Kramer, Benedict Taylor, and others. However, while numerous commentators have alluded to concepts of death and Paradise in Op. 111, these issues have not to my knowledge been the prime focus of a modern analysis of the sonata.

In this paper, I present a fresh formulation of these ideas in a moment-by-moment analysis of Op. 111’s second movement. Beginning with a survey of relevant critical traditions, I will discuss significant tropes and topoi (for instance, hymn and jazz-like styles); poetically-laden registral and textural polarities; and, relatedly, musical constructions of the “normal” and otherworldly. I posit that the musical events of Op. 111/II resonate uncannily with stages of an end-of-life narrative: yielding, dreams or reminiscences, a transition to a celestial realm, and the cyclical resumption of normal existence. It is my hope that this unabashedly subjective, hermeneutic interpretation will revive something of the captivating poetic flair of nineteenth-century readings of Op. 111, and articulate one perspective as to why this music has so deeply affected listeners from 1822 to the present day.

**Keywords:** Beethoven; hermeneutics; analysis; piano

Pianist-scholar **Nicholas Kennedy** completed his undergraduate studies at the Sydney Conservatorium of Music (SCM), graduating with the University Medal. He then earned a Master of Music (Distinction) from the Guildhall School of Music & Drama, London. Nicholas’s research sits at the intersection of analysis and praxis, focussing on piano music of the nineteenth century. His debut album, featuring Beethoven’s last three piano sonatas, was released in 2021, and an award-winning article on Chopin’s *Fantasy* has appeared in *The Chopin Review*. Nicholas currently teaches undergraduate musicology at SCM, where he was recently awarded the Doctor of Philosophy (subject to corrections).

[nicholask1996@gmail.com](mailto:nicholask1996@gmail.com)

**“Absolutely Out of the German wood”:  
Ethel Smyth’s Cosmopolitan Voice and her French Songs of 1907**

Ethel Smyth’s connections with French society are well known, from her long and supportive friendship with the ex-Empress Eugénie to her intimacy in the Parisian circles of the Princesse de Polignac. Less familiar, perhaps, are the French influences in her pre-war compositions. Debates about national inflections in Smyth’s music tend to polarisation: the German musical accent of her training and earlier works is set against her embrace of English topics and materials at the height of her career. But some contemporary critics discerned the fundamental cosmopolitanism in Smyth’s approach, and noted traces of French styles in the works she produced during the 1900s. During this decade, Smyth travelled widely and began to reorient her compositional language and ideas about her potential audiences, and her Four Songs of 1907 set French texts and feature an unusual instrumental ensemble. Composed in a musical style that speaks to a Franco-cosmopolitan vision of the Mediterranean, they articulate her own longstanding interest in the classical world. I argue that this was not a new interest, as evidenced by modern French tendencies in *Les naufrageurs* [*The Wreckers*], and the role of Gallic culture in the conception and even projected performances of Smyth’s *chef-d’oeuvre*. This paper explores their context and reception with a view to deepening our understanding of how the national inflections of Smyth’s style were understood in the first decade of the twentieth century.

**Keywords:** Ethel Smyth; cosmopolitanism; nationalism; early twentieth-century opera

**Elizabeth Kertesz** is an Honorary Senior Fellow at the Melbourne Conservatorium of Music, University of Melbourne. She has written extensively on the English composer Ethel Smyth, focusing on the critical reception of her operas in Germany and England. In 2018 she published a monograph with Michael Christoforidis, entitled *Carmen and the Staging of Spain* (Oxford University Press,). Her current research interests include Ethel Smyth, and Spanish-themed music, entertainment and film from the Belle Epoque into the first half of the twentieth century.

[ekertesz@unimelb.edu.au](mailto:ekertesz@unimelb.edu.au)

**Musical Value in a Loneliness Epidemic: Queer Perspectives**

Loneliness is a growing social and public health issue, and inadequate social connection can be as damaging to health as smoking fifteen cigarettes per day (Holt-Lunstad et al., 2010). Social identity is understood to play a key role in mediating social connection (Haslam et al., 2020), and socially vulnerable groups are particularly at risk, including migrants, the elderly, and LGBTQ+ people (Eres, 2020). It is well established that music engagement offers potential for enhancing social connection, and in recent decades the concept of the “scene” has emerged in popular music studies as a way of explaining music’s role in mediating local, trans-local, and virtual social connections (Bennett & Peterson, 2004). This paper uses interview data and personal, auto-ethnographic reflections to examine how music can mediate social connection for LGBTQ+ people in the Melbourne queer scene, giving attention to different forms of attachment that gay men, in particular, have to the gay/queer venues in and around the suburb of Collingwood. It considers the findings in relation to various dimensions of social connection and contrasting notions of queerness, some of which emphasise the importance of identity as an aspect of queerness, while others view normative identity categories as the problem. It signals some of the varieties of social value that music holds for different members of the queer “community”, and some of the ways that intra-community connections can be musically delineated.

**Keywords:** popular music; loneliness; music and health; LGBTQ+

**Frederic Kiernan** is a Melbourne Postdoctoral Fellow based at the Melbourne Conservatorium of Music, the University of Melbourne. He has a background in historical musicology and the history of emotion, and his current research focuses on music’s role in shaping social connection among LGBTQ+ people in Melbourne. He is co-editing a book for publication in 2024 titled *Varieties of Imagination, Creativity and Wellbeing in Australia* (Melbourne: Unlikely Publishing).

[kiernanf@unimelb.edu.au](mailto:kiernanf@unimelb.edu.au)

***Grainger at Home* (2019): Feminist Biography, Theatre and the Archive**

Percy Grainger's enormous auto-archiving project, culminating in the Grainger Museum at the University of Melbourne, served to shape an autobiographical narrative that he hoped would guide future scholars to a particular understanding of his life and work. But Grainger was not the only person implicated in his collecting: the archive also documents intimate details of the life of his wife, the Swedish artist and poet, Ella Ström, from their meeting in 1926.

This paper considers the play with music, *Grainger at Home*, written by Karen Van Spall and Lucy Esdaile, which interrogates Percy's biography through Ella's eyes. First fully produced in 2019 at the Kew Courthouse and restaged in 2022 at La Mama Theatre in Melbourne, this play presents vignettes of Percy and Ella's life together, as recalled by Ella, in dialogue with a musical programme of Grainger's and his contemporaries' compositions. It asks questions about Ella's agency and willingness to participate in Percy's self-archiving project, but also aims to add her voice to the story of their shared life. I consider here the interaction between this work and existing scholarly understandings of Ella's biography and her place in the archive, and situate this play in the context of feminist biography and the literary trope of the "artist's wife". I argue that *Grainger at Home* offers both a feminist biographical lens through which to view Percy's life, and, through its authors' creative licence, offers potential explanations where archival sources or academic consensus is lacking.

**Keywords:** Percy Grainger; theatre; biography; women's history

**Sarah Kirby** is a research fellow at the Grainger Museum, University of Melbourne. Her research considers British and Australian musical and cultural history and music in museums, and her first monograph, *Exhibitions, Music and the British Empire* was published in 2022. In 2022, she was the Nancy Keesing AM Fellow at the State Library of NSW. She is the 2023 recipient of the McCredie Musicological Award from the Australian Academy of the Humanities, and was elected a fellow of the Royal Historical Society the same year. She is the associate editor of *Musicology Australia* and membership secretary of the MSA.

[kirby.c@unimelb.edu.au](mailto:kirby.c@unimelb.edu.au)

**Infinite Play: Creative Innovations and Spontaneity in Mozart's Piano Concertos**

'I always play which comes first to my mind' W. A. Mozart (1783)

During the eighteenth century professional (connoisseur) musicians had been thoroughly trained in improvisational practices. The versatility of this type of musicianship was also reflected in a generally improvised performance practice in which alterations to the score for artistic reasons was considered vital.

This improvisational inventiveness is noticeably absent in the current mainstream classical music world in which many musicians are restricted by the Urtext paradigm that advocates text fidelity. In this regard W.A. Mozart's piano concertos present a significant challenge for keyboard players today, for he is known to have improvised prodigiously. His scores offer little more than a representation, a skeletal outline of his musical ideas, rather than a fully written out final version, set in stone.

In my artistic research project, I propose to embody Galant-era practices described in Neapolitan pedagogy–schema theory (Gjerdingen, 2007, 2020), partimento (Sanguinetti, 2012) and historical Solfeggio (Baragwanath, 2020) in my interpretation of Mozart's piano concertos. These practices like partimenti, or instructional basses were central to the training of eighteenth-century musicians including Haydn and Mozart.

In my presentation I will discuss an excerpt from the Piano Concerto in E-flat Major K 271 commonly titled "Jeunehomme". As a case study, I will illustrate my creative process in composing my own partimento and its realization based on Mozart's K 271 Minuet.

This approach affords me insights into Mozart's style, absorbing Galant musical models to create my own compositions. By reinventing, imitating, and varying the musical material, I will learn to 'talk' (instead of only reciting) the lingua franca of the eighteenth-century to reinvigorate spontaneous creativity, so characteristic of Mozart piano concertos, in my performances.

**Keywords:** schemata; partimento; historical improvisation; performance practice

**Premanjali, Petra Kirchner** is a pianist, improviser, and artistic researcher. Her practice-based research focuses on the art of eighteenth-century musical improvisation, including schema theory, partimento and historical Solfeggio to explore new modes of performance practice. Central to her research is the revival of improvisational practice in Mozart's piano concertos. She is currently a Doctor of Musical Arts candidate at the Sydney Conservatorium of Music under the guidance of Neal Peres da Costa. Premanjali grew up in Vienna, Austria and holds a Master of Music and Bachelor of Music degree, majoring in piano performance.

[pkir0880@uni.sydney.edu.au](mailto:pkir0880@uni.sydney.edu.au)

### Hacking as/in Listening

In *A Hacker Manifesto*, cultural theorist McKenzie Wark posits that hacking is a mode of abstraction. It generates new planes and new relations, galvanising information and actions from the world—new from old, innovative from known, and at its most radical juncture, liberatory from hegemonic. In a word, hacking is about (affirmative) difference. Many music scholars have recently theorised listening in a similar light, attending to its productive nature; yet the far more radical possibilities that listening might engender, along with some of its performative aspects, remain slightly unclear. In this presentation, I undertake an experiment of sorts by bringing the concepts of hacking and listening into conversation. Two provisional threads emerge. First is the notion of *hacking as listening*, which is to say that hacking always entails a degree of perception, not unlike that involved in the receipt of sounds in musicking contexts: the meaning of the object—body (sound) is partially construed according to the ongoing history of the perceiver (listener) and co-determines what they might do (and how). Second is the notion of *hacking in listening*, which would amount to a shift from any remnants of what Wark calls a politics of representation (e.g., what can be heard, and how is its meaning fashioned?) to what she terms a politics of expression, which only asks: What else? I will develop these entwined threads and suggest some practical implications.

**Keywords:** listening; hacking; musicking; politics of expression

**Mathew Klotz** (they/them) is a Resident Adjunct Research Fellow at the Creative Arts Research Institute, Griffith University. Their research weaves threads between music, queer and gender studies, and critical posthumanism. Their doctoral thesis (2023) presented a critical autoethnographic examination of the intersections between (improvised) music-making, processes of kinship formation, and queer sensualities. It was accepted without amendments and received a Griffith University Award of Excellence in a Research Thesis.

[m.klotz@griffith.edu.au](mailto:m.klotz@griffith.edu.au)

**ELISSE LA BARRE**  
**LESLIE LA BARRE**

**William & Mary (Virginia)**  
**Eckerd College (Florida)**

**“Zizi de Paris & The Black Pearl”: The Cultural and Musical Reexamination of the Vocalist and Entertainer Ruby Richards**

Ruby Richards, known by her stage name, “The Black Pearl,” was born in 1917 in the West Indies and immigrated to the United States at a young age. Dubbed the heir-replacement to the famed Josephine Baker at the Folies Bergère, Richards led a high-profile life of an entertainer that ran parallel with the music industry and cultural milieu of the early- and mid-twentieth-century global audiences. While Baker’s life and work has enjoyed a resurgence and acclaim, Ruby Richards’ narrative is almost completely unknown. Richards’ catalogue of professional work defies categorization and genre confines and parallels her exceptional life as an African American woman with a lengthy career in the music industry, beginning in Jim-Crow-era America and later, a more independent life in Paris. Her career began as a Cotton Club chorus dancer and included roles in the all-Black cast of *Hot Mikado* (1939) at the New York World’s Fair. She was a businesswoman, negotiating radio, film and stage contracts as well as brokering real estate deals. Richards often operated as the only female in male-oriented performance spaces, for example, as the vocalist for “Hot Lips Page.” This paper will present the musical life of Ruby Richards and include rare archival film shorts, recordings, and oral family histories to showcase the importance of reclaiming Black female narratives.

**Keywords:** music & identity; popular music; women’s voices; Black musical identities

Musicologist and Conductor **Elisse La Barre** specializes in twentieth-century American music, specifically massed spectacles, protest, and geopolitics. She received her PhD in cultural musicology from the University of California, Santa Cruz in 2019 and is the Visiting Assistant Professor of Music at William & Mary. She has presented on her research at national and international conferences, including the American Musicological Society, Society for American Music, and Musicological Society of Australia. Recipient of the 2021 American Musicological Society and Library of Congress Music Division Lecture, La Barre presented her research findings on the ASCAP Boycott of 1940 as part of the Concerts from the Library of Congress 2021/2022 Season.

[elabarre@wm.edu](mailto:elabarre@wm.edu)

**Leslie La Barre** is a composer and conductor whose specializations include: multidisciplinary collaborations, instrumental conducting, film orchestral literature, and musicology. Her catalog includes works for a myriad of ensembles including original works for dance, choral, chamber ensembles, and symphonic orchestras. With a background in jazz piano, percussion, oboe and English Horn, her music blends the respective elements of both jazz and classical genres. She thrives on writing kinetic music that uses distinctive aural-architectural compositional techniques. La Barre earned her doctorate degree in composition from Claremont Graduate University and holds a Master of Arts in composition from California State University, East Bay. La Barre is an Assistant Professor of Music and Discipline Coordinator at Eckerd College.

[labarrell@eckerd.edu](mailto:labarrell@eckerd.edu)

### Surveying the *Lyraflügel* in its Historical Context: Piano Manufacturing and Domestic Musical Culture in Berlin, 1820–1870

In 1820, the Berlin-based piano maker, Johann Christian Schleip (1786–1848), presented to the public for the first time, two large upright pianos, each shaped to resemble a neoclassical lyre. This instrument—the *Lyraflügel*—is most often touted in histories of the piano as the “last variation” of the upright grand pianos that permeated the Biedermeier drawing rooms of the German-speaking lands during the late eighteenth and first half of the nineteenth centuries. Extant examples of *Lyraflügel*, representing the surviving work of ten of the instrument’s known fourteen makers, may be encountered in public museums and musical instrument collections across Germany, Scandinavia, the USA, and Australia. Yet, written histories of the piano and publications interpreting the collections in which *Lyraflügel* are preserved frequently fail to offer much insight into this instrument’s emergence, development, reception, and use within its original nineteenth-century context.

In response to this oversight, this paper examines the *Lyraflügel* through two intersecting lenses. The first, surveys the production and promotion of the *Lyraflügel* within Berlin’s growing nineteenth-century piano manufacturing industry, contextualising this particular design of piano within a broader network of professional practice and technological innovation. The second, explores the appeal of the *Lyraflügel* to an upper-middle-class market, as both a domestic musical instrument and as a decorative object of furniture, wrought in the Biedermeier style. Considering the emergent insights across these two lenses of interrogation, this paper contributes to ongoing efforts to more precisely identify and articulate the roles, meanings, and significance of the *Lyraflügel* within its historical nineteenth-century context.

**Keywords:** *Lyraflügel*; nineteenth century; piano manufacturing; historical organology

**Elly Langford** is a PhD graduand and former Feilman Foundation scholar at the Western Australian Academy of Performing Arts, Edith Cowan University. Her doctoral research investigated the history of the nineteenth-century piano, the *Lyraflügel*, and the ways in which extant examples of the instrument are used to represent past musical culture within contemporary cultural heritage collections. Elly also holds a Bachelor of Music (Hons) from the University of Newcastle, Australia, and a Master of Music (Musicology) from the University of Melbourne. Although currently working as an Enrolments Advisor at the University of Melbourne, Elly is still pursuing research in relation to the cultural history of keyboard instruments, and the ethical restoration and preservation of historical musical instruments in the contemporary museum context.

[e.langford95@gmail.com](mailto:e.langford95@gmail.com)



**Philistines, Dilettantes and the Semi-Knowledgeable:  
Categorising Nineteenth-Century Musical Audiences**

At the end of Robert Schumann's piano suite *Carnaval* (1835), the composer's imaginary band of artistic allies marches against the Philistines. But who were these Philistines? A term of abuse dating back to the late seventeenth century, 'Philistine' was appropriated in Schumann's time to excoriate those who were considered uncultured. It was one of many new classifications employed in contemporaneous discussions of the musical public.

In this paper, I will look at how nineteenth-century composers, critics and even non-musicians parsed the audiences of the day. Some still drew on the eighteenth-century binary division of musical listeners into *Kenner* (connoisseurs) and *Liebhaber* (amateurs): Hegel, for instance, spoke of dilettantes and experts. However, more variegated categorisations of the public's aptitude for music were widespread. Giacomo Leopardi proposed a middle group: the *mezzi-intendenti*, the 'semi-knowledgeable', whom he saw as making up the majority of the audience. Hector Berlioz also offered a gradated scale of listening competence, measured in terms of how well Beethoven's Ninth Symphony was understood and appreciated.

These divisions, flexible and at times contradictory though they may be, were of crucial strategic importance to musicians. Being aware of the abilities and limitations of different segments of the public allowed them to target their works and activities accordingly. Franz Liszt, for instance, aimed his *Album d'un voyageur* at "that minority which conceives art as having other uses than the beguiling of idle hours". This paper looks at the politics of such classifications of the public, and the creative decisions that followed.

**Keywords:** audiences; nineteenth century; Philistines; listening

**David Larkin** is a Senior Lecturer in Musicology at the Sydney Conservatorium of Music, where he is also Program Leader for Musicology and for Analysis, Historical and Cultural Studies. His research focusses on 'progressive' nineteenth-century German composers such as Franz Liszt, Richard Wagner and Richard Strauss. His articles and book chapters have appeared in such publications as *Nineteenth-Century Music Review*, *19th-Century Music*, *The Musical Quarterly* and *The Cambridge Companion to Richard Strauss*. He is active as a concert and opera reviewer, and gives frequent pre-concert talks around Sydney.

[david.larkin@sydney.edu.au](mailto:david.larkin@sydney.edu.au)

**Chopin as Soundtrack: Propaganda and Film Music in the Second World War**

Music played an explicit role in propaganda films produced by Hollywood during the Second World War, a genre that reached its peak between 1942 and 1944. The music of Frédéric Chopin was ‘weaponized’ in film soundtracks, culminating with *In Our Time* (1944), directed by Vincent Sherman, which featured a score by Franz Waxman saturated with music by the Polish composer. In the film, Chopin’s compositions manifest in the underscore as an enduring force that is not only narratively significant but was also deployed as a weapon of propaganda to boost morale in a year when many hoped to see the defeat of Nazi Germany, a sentiment expressed in the Warner Bros. pressbook. Chopin’s long posthumous association with the American entertainment industry in the form of songs, musicals, and in cinema thrust his musical works to a new height of popularity in the metaphorical theatres of war, which recast the composer as a figure of freedom and humanity. With a primary focus on Sherman’s *In Our Time*, this paper explores how Chopin and his music were used in wartime cinema, his influential presence in these films steeped in politics and fiction.

**Keywords:** Golden-Age Hollywood; classical music; Chopin; film music

**Lucy Li** is completing a PhD thesis at the University of Melbourne on the music of Frédéric Chopin in Golden-Age film soundtracks. With a background in classical piano and aspiring towards a career in the education and arts sector, Lucy is also interested in twentieth-century musical aesthetics more broadly. She has presented her research at conferences in the USA, Poland, and Portugal.

[lucy960328@yahoo.com](mailto:lucy960328@yahoo.com)

**Legacy's Legacy: Canonicity and its Re/Articulations within Postcolonial Method**

There is no escaping legacy in postcolonial method, considering how it crisscrosses past and present, dust and discourse by necessity. My paper will proceed along these lines, with a focus on a professional symphony orchestra, (loosely) spanning four decades of colonial and postcolonial moments. To provide initial context, I will discuss, in parallel, the museumification of the canon (Goehr, 1992) and the contemporary orchestra institution, particularly the latter's role in potentially reshaping canonical and classical music representation today (Curtin and Whittaker, 2022). Against this backdrop, I will then explore canonicity *as* legacy's legacy—and propose an attendant postcolonial method that combines my recent collaborative work in postcolonial archival musicology (Burnett, Johnson-Williams, and Liao, 2023) with new work funded by the Hong Kong Research Grants Council.

This postcolonial method, to elaborate further, will play out in the animate lives of the Hong Kong Philharmonic Orchestra (hereafter HKPO) across late-colonial Hong Kong of the 1980s and postcolonial Hong Kong of the 2020s. Drawing on related materials at the Hong Kong Public Records Office, a recent interview with HKPO's Education and Outreach Manager, and my field observation at a recent HKPO open rehearsal, I will explore an agentic multi-mix as part of an animating discussion on legacy that articulates canonicity within postcolonial method, in turn rearticulating the canon's apparent coordinates, as in the so-called "classics." Broadening out still more, I will consider these re/articulations, and postcolonial method's practical significance for understanding public orchestral work in the sentient postcolony.

**Keywords:** legacy; canonicity; postcolonial method; Hong Kong Philharmonic Orchestra

**Yvonne Liao** is an Assistant Professor in Musicology at The Chinese University of Hong Kong (CUHK). Her interests range widely from postcolonial writing and the musical canon to performing arts organizations, animation studies and animal studies, and the public humanities, with projects funded by the Hong Kong Research Grants Council and the Faculty of Arts, CUHK, and recent articles in *The Chopin Review* and *Postcolonial Studies*. Yvonne is also co-editing *The Oxford Handbook of Music Colonialism* and working on her monograph, *Imperfect Global: Thinking European Music Cultures in Shanghai and Hong Kong, 1897–1997*, under contract with University of Chicago Press.

[yvonne.liao@cuhk.edu.hk](mailto:yvonne.liao@cuhk.edu.hk)

**Songs and Dances in *Variations on a Russian Theme* (1900)**

Collaborative compositions, though relatively uncommon in Western classical music, received renewed interest around the nineteenth century, particularly in variation sets. One example is *Variations on a Russian Theme* (1900), a piano solo work written collaboratively by seven composers of the Belaïeff Circle, an influential artistic circle in St Petersburg during the late nineteenth to early twentieth century. Despite the prominence of the Circle during the time and its contributions to the advancement of Russian music, many of its members and their piano compositions have been overlooked over the course of history and are unfamiliar to musicians today. This paper offers an exploration of the Belaïeff Circle and one of their lesser-known compositions through a combination of musicological research and practice-led research. I will examine how folk themes and musical topics, as well as the composers' distinctive idioms can inform the development of a performance interpretation of *Variations on a Russian Theme*.

**Keywords:** Belaïeff; piano; practice-led research; variations

**Chai Jie Low** is a pianist and PhD candidate at the Melbourne Conservatorium of Music. She previously completed postgraduate study at the Guildhall School of Music and Drama in London. Chai Jie is currently a tutor and guest lecturer in music history and music research at the University of Melbourne, and is an editorial committee member of *Context: Journal of Music Research*.

[chaijie.low@unimelb.edu.au](mailto:chaijie.low@unimelb.edu.au)

**Interweaving the Past in the Present:  
Integrating Hummel's Techniques in Mozart's Sonata in D**

Historical pianos are commonly referred to as the composers' 'tool', therefore, the techniques suggested, taught, and used on them present us with an opportunity to learn the composer or pedagogue's 'skill sets' through their methods of approaching the instrument, demonstrating their perspectives on these instruments. However, while historical instruments were usually given more attention, the techniques used on these instruments were equally valuable. Therefore, this research paper focuses on the exploration of these techniques originating from our historical counterparts, and brings them beyond historical instruments, onto the modern piano, presenting the final step of a research process—assimilating historical techniques onto the modern piano.

The paper will discuss the techniques by Johann Nepomuk Hummel that were applied to Mozart's Sonata in D. This was done in a way where the techniques were not merely replicated, but assimilated by taking into consideration the important underlying concepts of these techniques. It was observed that while some of his techniques were better suited for lighter keys and instruments of a smaller range, some changes in hand position and techniques affected several aspects of the playing such as phrasing, articulation, dynamics, and pedalling, despite being performed on a modern piano. In performing the Sonata through a different lens, it also underwent substantial adjustments inspired by the historical techniques. These changes demonstrated through musical examples, would be discussed in the presentation through short video performances. While not claiming to be historically authentic, these historical techniques resulted in previously unexplored outcomes.

**Keywords:** piano techniques; piano performance; historically informed performance; body gestures and movements

**Hui Han Lui** is currently a PhD student at Maynooth University, Ireland. She has completed an MA in Performance and Musicology from Maynooth University and a Bachelor of Music (Performance) from Universiti Putra Malaysia, both with first class honours. Her research focus is on piano techniques, body movements, and gestures in piano performance, historically informed performances, and performing experiences of pianists.

[huihanlui@gmail.com](mailto:huihanlui@gmail.com)

***Alegrías* Unveiled: Navigating the Microstructures of  
Flamenco Guitar and its Creative Legacy**

*Alegrías*, a vibrant flamenco form, anchors this exploration of solo guitar practice. My study investigates its complex microstructures—melodic phrasing, harmonic modulation, and rhythm—that define *Alegrías* as a creative and pedagogical form. Case studies of revered guitarists, combined with insights from dance and song, illuminate its evolving language. This research contributes to the wider dissemination of flamenco as UNESCO heritage, offering a structured analysis that informs both academic and practical engagement. Through this lens, I seek to deepen our collective understanding of flamenco's enduring traditions and innovative potentials.

**Keywords:** *alegrías*; contemporary; flamenco; guitar; performance

**Gerard Mapstone** is a guitar teacher at the Melbourne Conservatorium of Music, specialising in flamenco guitar. His doctoral research focused on the creative practices used in contemporary flamenco music. Working primarily in music performance Mapstone has composed works for the Queensland Chamber Orchestra, Opera Australia, and supported luminaries such as the Buena Vista Social Club, Tomatito, and Estrella Morente. Notable accolades include the QCGU Guitar Prize and a Best Jazz Album nod at the Queensland Music Awards.

[Gerard.mapstone@unimelb.edu.au](mailto:Gerard.mapstone@unimelb.edu.au)

**Melodic Excursions: Roots of the *Cavaquinho***

The *cavaquinho* is the quintessential Brazilian plucked string instrument. The origins of this four-string soprano guitar may be traced to Portugal where similar instruments have been in use since the seventeenth century. This paper will explore the roots of the *cavaquinho* through its history and traditions in Portugal. I will examine historical antecedents of the *cavaquinho* in Portugal, before focusing on the music and stringed instruments from the Portuguese island of Madeira. I will discuss histories, repertoires and performance techniques exploring links between nineteenth-century Portuguese repertoire and later Brazilian *choro* styles.

I will also present my unique collaboration with Madeiran musician, Roberto Moritz which provides the opportunity to explore the transferability of the Brazilian *cavaquinho* and its techniques to nineteenth-century Portuguese repertoires, featuring the most common dance forms and rhythms used in Madeira.

**Keywords:** cavaquinho; Madeira; choro; dance

**Adam May** is a Melbourne-based musician with a PhD (Music Performance) from The University of Melbourne. A Brazilian music expert, Adam specialises in playing the Brazilian seven-string guitar and *cavaquinho* (Brazilian soprano guitar).

From 2006 to 2008, Adam lived and travelled throughout Brazil researching and performing national and regional styles of music. He has performed alongside prominent Brazilian musicians Roberta Valente, Marcio Bahia and Rogerio Caetano.

While undertaking his PhD Adam performed in Lisbon and recorded in Madeira, Portugal, recorded in Yogyakarta, Indonesia with prominent local Kroncong musicians, and collaborated with renowned musicians throughout Brazil.

[adam.may@unimelb.edu.au](mailto:adam.may@unimelb.edu.au)

## 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.

**Keywords:** Igor Stravinsky; T.S. Eliot; Jacques Maritain; Neo-Thomism

**Cameron** 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.

[cammmc712@hotmail.com](mailto:cammmc712@hotmail.com)



**The Twelve Tones of “Twelve-Tone Lizzie”:  
A Case Study of Elisabeth Lutyens’ *Présages* (1963)**

Elisabeth Lutyens was a pioneer of British musical modernism who, in her *Chamber Concerto no. 1* (1939), became the first British composer to employ serial techniques. By the 1960s, Lutyens had developed a unique serial idiom, her attachment to serialism earning her the nickname “Twelve-tone Lizzie.” Historical musicologist Annika Forkert positions Lutyens’ oeuvre as the pivotal connection in British music history between the English pastoralism of the early twentieth century and the later Manchester School (2017, 271).

In this presentation, the poiesis of Lutyens’ serialism will be examined through score analysis and sketch study. To give a sense of her “mature” serialism of the 1960s (Payne and Calam 2001), I will undertake a case study of the stylistically and technically representative work for solo oboe, *Présages* (1963).

The first half of the study presents score analyses utilizing standard post-tonal theories centring on row structure, serial ‘anomalies’ (e.g., repetition, re-ordering), patterns between rows (including David Lewin’s RI-chains), texture, and the relationship between serial and non-serial techniques. In the second part, I undertake a systematic examination of the primary sources, including the row charts and composer’s autograph. I will then compare and contrast my score analyses with the results of my sketch study to assess how the two approaches inform one another.

In summation, this presentation aims to uncover the creative process behind Elisabeth Lutyens’ distinctive and innovative serialism of the 1960s.

**Keywords:** Elisabeth Lutyens; serialism; music analysis; sketch studies

**Aidan McGartland** is a doctoral student in music theory at McGill University, where he is supported by a prestigious scholarship from the Ramsay Centre in Australia. Aidan has wide-ranging interests in both tonal and post-tonal theories, in particular music analysis of the works of Elisabeth Lutyens and Margaret Sutherland. He has previously presented at the Musicological Society of Australia, the Society for Music Analysis, and the Society for Music Theory. Before coming to McGill, Aidan studied at the University of Melbourne, attaining a First-Class Honours Bachelor of Music, as well as a Master of Studies in musicology from the University of Oxford. Beyond his work in music theory, Aidan is active as a classical singer, currently preparing Franz Schubert’s song cycle, *Die Schöne Müllerin*.

[aidan.mcgartland@mail.mcgill.ca](mailto:aidan.mcgartland@mail.mcgill.ca)

**Nice Cinderella, Queer Cinderella:  
A Queer Reading from Stephen Sondheim's *Into the Woods***

In performing arts generally, and particularly musical theatre, queerness is underrepresented in scholarly writing. For an industry broadly believed to be a safe space for the LGBTQIA+ community, there is a distinct lack of queer storytelling on Broadway. While some musicals, such as *Wicked* and *Sweeney Todd*, have featured in queer readings, *Into the Woods* has historically been excluded from discussions of queerness in musical theatre. This paper will establish Cinderella as a queer character using the lenses of queer theory, gender roles and norms of the Regency Era as well as the 1980s, and proffer a broader understanding of Sondheim's catalogue of works and how elements of his compositional practice can be read as queer.

Thematic, musical, and textual analysis are used to establish "heteronormative" and "queer" behaviours and Cinderella is read against these practices. This paper will focus on Cinderella's similarities with other "Cinderella" figures, interpretations of her behaviours and musical practices as "queer," her relationships with other characters in *Into the Woods*, and comparisons between Cinderella and other "queer" characters, such as Elphaba and Glinda in *Wicked*, and Elsa in *Frozen*.

**Keywords:** Sondheim; Queerness; Musical Theatre; *Into the Woods*

After studying music education in the United States, **Kayla** has taught music for students from Prep to Year 12 for eight years. She returned to study with the Master of Music Performance Teaching degree at the University of Melbourne from 2021–2022, followed by her Master of Music (Research) from 2023–2024. Her Masters thesis was titled "A Queer Reading of Stephen Sondheim's *Into the Woods*" and her recital included songs from across the musical theatre canon.

[KaylaMorganMusic@gmail.com](mailto:KaylaMorganMusic@gmail.com)

**Winifred Atwell: A Reappraisal of Britain's Foremost  
Black Female Transnational Jazz Pianist**

Winifred Atwell occupies a position in 1950s and 1960s British popular music that is difficult to categorize. Born in Trinidad and having studied classical piano in the United Kingdom and United States, Atwell became the first Black woman to top the British popular music charts. After attempts at a classical career, she found success as a jazz pianist playing ragtime and boogie piano in various venues, recordings, and on television in 1950s UK before later emigrating to Australia. As George McKay notes, though now forgotten, Atwell surmounted racial and gender barriers to become one of the United Kingdom's most popular pianists. Her first recordings with Ted Heath "Dinah Boogie" and "Body and Soul" (both released January 1952) and her original "Black and White Rag" established Atwell as a jazz pianist.

My paper reappraises Atwell's music and cultural work in British jazz and popular music by taking an approach that examines the intersections of class, race, multiple migrations (from Trinidad versus Jamaica to the UK, the US, and finally Australia), and the emergence of Black British identity in a post-war UK. I critique taxonomies of "jazz" in the 1950s UK, arguing that this term as then understood was marked both by nostalgia first as the UK attempted to rebuild and second by revivals of earlier pre-World War II styles of Black American jazz. The latter resulted from critical and audience reaction to new musics as UK listeners confronted the post-World War II Black American musics of bebop, electric Chicago Blues, and early 1950s American rock'n'roll. I argue Atwell is truly transnational: she circumnavigated the Atlantic, absorbing and transmitting African American-Trinidadian infused jazz piano first to the United Kingdom and, later, trans-Pacific to Australia. Whether in the UK or Australia, Atwell was one vector through which African-diasporic music shaped white popular musical tastes.

**Keywords:** Winifred Atwell, popular music, pianist

**Gayle Murchison** is Associate Professor of Music at the College of William and Mary. Her most recent publications include book chapters on Nadia Boulanger in the US, music in Harriet Jacob's *Incidents in the Life of a Slave Woman*, and Mary Lou Williams's *Girl Stars*. She is the author of *The American Stravinsky: The Style and Aesthetic of Copland's New American Music, the Early Works, 1921–1938* (The University of Michigan Press, 2012). Her research interests focus on African American and African diasporic music ranging from Mary Lou Williams, William Grant Still, and the music of social and cultural movements (such as the Harlem Renaissance and Civil Rights Movements, and the music of Zap Mama and Afro-European studies). She served as editor of *Black Music Research Journal* 2014–2019. She is currently writing a book on Mary Lou Williams in Europe, 1952–1954.

[gmmurc@wm.edu](mailto:gmmurc@wm.edu)

**Editions de l'Oiseau-Lyre Publishing: Some Unusual Case Studies**

As an independent self-funded publisher with no-one to answer to, Louise Hanson-Dyer had complete freedom in her business decisions. Perhaps as a result, her approach was often idiosyncratic. One thing she was consistent and particularly forthright about was paying her composers and editors outright for their intellectual property—her detailed pro forma contract clearly sets out the various rights she was purchasing.

There is an interesting section of the Editions de l'Oiseau-Lyre archive, however, which contains autograph music manuscripts and some manuscripts for book publications for which, although contracts were issued and paid, no publication was issued. For instance, in 1951 Canteloube signed the standard contract and was paid 40,000 francs for a volume of music to be called *Chansons de la France*, but only one song of the fourteen was published. Similarly, Guy Delamorinière was also paid 5,000 francs in February 1947 for manuscripts of songs which were never published; a month previously, singer Lise Daniels received 12,000 francs for a recording of his songs, which was never released. A manuscript of a book on Albert Roussel by Charles Koechlin (1946), met a similar fate, though here no contract seems to have been issued. This paper explores such curiosities and offers some suggestions for how they came about.

**Keywords:** publishing; twentieth-century France; Editions de l'Oiseau Lyre; Louise Hanson-Dyer

**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.

[kerryrm@unimelb.edu.au](mailto:kerryrm@unimelb.edu.au)

**“Perfectly Suited for Modern Music”:  
The Legacy of Manuel de Falla’s *Homenaje* for Guitar**

Manuel de Falla’s *Homenaje a Debussy* (1920) is widely regarded as one of the most significant and influential guitar pieces of the first half of the twentieth century. As the Spanish classical guitar was being reinvented as a concert instrument by guitarists such as the dedicatee of the *Homenaje*, Miguel Llobet, this masterpiece by Spain’s most famous composer added lustre to the emerging guitar repertoire. While the importance of Falla’s piece is well documented, less has been written about composers who have drawn inspiration and musical ideas from Falla’s work. In this paper I will trace the direct impact of Falla’s *Homenaje* in selected works of Spanish composers Joaquín Rodrigo, Ruiz-Pipó and Vicente Asencio; Cuban composer Leo Brouwer; Welsh musician Stephen Goss; and new compositions by Australian composers Chris Sainsbury and Melody Eötvös. Falla’s *Homenaje* is a rewarding piece for performers and there is a rich history of varied approaches to tempo, mood and articulation in the work. This diversity in performance mirrors the manifold ways this work has inspired composers. Falla’s *Homenaje* continues to inspire and challenge notions of guitar composition and performance over 100 years after its creation.

**Keywords;** Spanish guitar; Manuel de Falla; musical homages; *homenaje*; classical guitar; new music for guitar

**Ken Murray** has forged a distinctive career as a guitarist, blending elements of performance, composition, teaching, and research. His focus encompasses a dedication to showcasing and recording Spanish music from the early twentieth century, collaborating extensively with contemporary composers, and actively engaging in the performance of Brazilian and South American musical genres. In his role as a composer, Murray has crafted a diverse array of compositions for solo guitar and ensemble settings. His enduring partnerships involve ongoing collaborations with composers who have created pieces across various genres, including solo guitar, electric guitar and ensemble, guitar and voice, large chamber works, and music theatre compositions featuring the guitar. Murray graduated PhD from the University of Melbourne, where he is Associate Professor and Head of Guitar at the Melbourne Conservatorium of Music.

[kenjm@unimelb.edu.au](mailto:kenjm@unimelb.edu.au)

**Musical Composition as a Recorded Perception: The Riddles of W. Lutosławski's Music in the Light of Modern Interdisciplinary Musicology**

My presentation is a post-reflection and post-comprehension of some of my doctoral research findings on rhythm and time in the music of the outstanding Polish composer W. Lutosławski. One of his the key statements regarding the peculiarities of his own compositional technique is known: "I [...] **compose** not form, but **perception**. Therefore, each of my works is like a recorded perception. Hence a number of peculiarities". In his work, the composer achieved precisely this incredible result—a pure manifestation of all processes and natural laws of human cognition in the field of musical time. In this regard, I would like to present some methods of my analysis of temporal organization in W. Lutosławski's music, which go beyond music and require interdisciplinary understanding. Also, in dialogue with the concepts of F. Lerdaahl and R. Jackendoff, who consider music theory as psychology; Mariusz S. Kozak, who studies musical time as a response of the human body; R. Mountain, who researches the perception of musical time in broad cultural contexts; and in dialogue with the other prominent musicologists, I would like to outline and discuss new promising ways to study the field of musical time, immersing into the world of W. Lutosławski's music.

**Keywords:** W. Lutosławski's music; perception of non-metric musical time; human cognition; interdisciplinary methods

**Olha Myronenko-Mikheishyna**, PhD, honorary research associate at University of Bristol, holder of Paul Sacher Foundation Scholarship (2024—the research project on W. Lutosławski's drafts and manuscripts), multiple laureate of academic scholarships and awards for promising students—musicologists, scholars—musicologists during her studies at Ukrainian National Tchaikovsky Academy of Music. The main field of Olha's research is the W. Lutosławski's creative works of the 1960s–1990s in the aspect of temporal organization, as well as the development of the new analytical approaches to the non-metric stylistic systems of rhythm. The ideas of her studies are reflected in the articles and the doctoral thesis "Temporal organization of Witold Lutosławski's works in the sixties–nineties of the twentieth century: innovative solutions and their theoretical comprehension".

[rl23763@bristol.ac.uk](mailto:rl23763@bristol.ac.uk)

**Tradition and Modernity in Usandizaga's *Las golondrinas*: A Veristic Exploration**

In reviewing the 1914 premiere of the zarzuela *Las golondrinas* by José María Usandizaga (1887–1915), critics in Madrid underscored the composer's proficiency in amalgamating traditional and contemporary elements through an unmistakably modernist approach. Usandizaga set to music a libretto by realist writer María Lejárraga, adapted from the play *Saltillo* (1905), which echoes Leoncavallo's *Pagliacci* (1892) both directly and indirectly. The *verismo* tradition is evident in recurring themes like a play-within-a-play—symbolizing the blend of ancient and modern—and the overall structure resembling Greek tragedy. Upon closer inspection, we identify additional features, conventionally employed by *verismo* composers in Italy and, as this paper posits, later in Spain, such as counterpoint segments, dances like the minuet—here encased within a pantomime reminiscent of the *commedia dell'arte*—, as well as the use of *violinata*.

Composers have traditionally explored the integration of the ancient within music, culminating with notable neoclassicist works such as Falla's *El retablo de maese Pedro* (1923) or Stravinsky's *Pulcinella suite* (1920). However, in this paper, I argue that Usandizaga masterfully constructs a bridge between tradition and modernity specifically through the inherent *verismo* configuration of the opera. By dissecting the macrostructures of the opera and analyzing the development of leitmotifs, this investigation will unveil instances where Usandizaga ingeniously initiates a modernist rupture in *Las golondrinas*—while concurrently anchoring it to the notion of antiquity—and how such interest with the past finds the closest and more meaningful reference into Italian and Spanish *verismo* works from the turn of the century.

**Keywords:** Usandizaga; *Las golondrinas*; Verismo; Spanish opera

**Alessio Olivieri.** A native of Italy, he is an Assistant Professor of Music History at the Glenn-Korff School of Music, University of Nebraska – Lincoln. His main research and current book project examine realism and *verismo* in the Spanish musical theater at the crossroads of the nineteenth and twentieth centuries. As a guitarist, he has performed internationally as both a soloist and with his wife, soprano Elisa Ramon. He holds a PhD in Musicology from the University of California Riverside, an MM in guitar from Manhattan School of Music, and an MM in Music Publishing, a Diploma in Guitar, and a BM in Musicology, all from the Cesare Pollini Conservatory (Padua, Italy).

[alessio.olivieri@unl.edu](mailto:alessio.olivieri@unl.edu)

**Exchange, Internationalism and 'Progress': Louise Dyer's Visits to Melbourne**

Several years after leaving her hometown of Melbourne and establishing herself in Paris, music publisher and patron Louise Dyer returned to Melbourne for three months in 1932 to perform the role of Lady Mayoress alongside her brother Harold Gengoult Smith, Lord Mayor of Melbourne. In 1934 she returned once more for the occasion of the Centenary of Victoria. In this paper I undertake an in-depth examination of her activities during these visits and how they were framed in press commentary. I argue that while the role of Lady Mayoress was typically a social one and many of Dyer's activities appeared on the surface to be social events, her priority in almost all instances was the enacting of cultural exchange projects and activities that fostered musical and cultural activity in Melbourne. The musical and social spheres in which Dyer moved in Europe were prestigious and high-level; she was extremely well-connected in the worlds of contemporary music and internationalist musical organisations. I assess the level of awareness in Melbourne of her prominence in European cultural circles, and consider how Dyer fitted into the discussions around Melbourne's centenary celebrations and the notion of 'a century of progress'.

**Keywords:** exchange; centenary; Melbourne; internationalism

**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. 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.

[orzecr@unimelb.edu.au](mailto:orzecr@unimelb.edu.au)



**“Bey Hochzeiten und andern erlaubten Tüntzen”:  
The Role of Town Musicians in Stuttgart, 1659–1671**

To date, most musicological scholarship on the musical life of Stuttgart in the decades immediately following the end of the Thirty Years’ War has centred on the cultural activities of the Württemberg court. Yet as the duchy’s geographical and political centre, the town experienced significant economic expansion during this time, thus ensuring an environment in which musical performances of many different kinds were increasingly in demand from a steadily growing urban population. Concentrating on the years between 1659 and 1671, this paper examines the role of Stuttgart’s chief town musician (*Stadtzinkenist*), a position held successively during this period by Johann Wilhelm Mayer (d. 1665) and Johann Wilhelm Nagel (d. 1694).

Together with five journeymen, the *Stadtzinkenist* performed not only for church services but also had a monopoly—issued by ducal decree—over music for wedding processions, banquets, and dances, as well as for other festive occasions celebrated in public and private. As documents held in both Stuttgart’s Hauptstaatsarchiv and Landeskirchliches Archiv demonstrate, however, this was a hotly contested space, with other musicians also attempting to defend their right to perform in the town (and earn a living wage). A close examination of this archival material sheds light on the wider sonic landscape of seventeenth-century Stuttgart, moving beyond the confines of the court and onto the streets of the town itself.

**Keywords:** Stuttgart; town musicians; seventeenth-century Germany; freelance musicians; professional hierarchies

**Samantha Owens** FAHA is an Honorary Professor of Music at the University of Queensland, where her research focuses on early modern German and Irish court music, and the reception of German music and musicians in Australasia, 1850–1950. She has held visiting fellowships at the Herzog August Bibliothek, Wolfenbüttel; Clare Hall, University of Cambridge; and (as an Alexander von Humboldt Foundation Research Fellow) at the Martin-Luther-Universität Halle-Wittenberg and the Bach-Archiv Leipzig. Recent publications have included a major critical edition, *Johann Sigismund Kusser, Serenatas for Dublin* (2020) and a book chapter on the instrumental compositions of Johann Christoph Pez (*Transitions in Mid-Baroque Music. Style, Genre, and Performance*, ed. C. Churnside, 2024).

[s.owens@uq.edu.au](mailto:s.owens@uq.edu.au)

**Themed session: The Changing Landscape for Professional Musicians in Early  
Modern Germany: Stuttgart – Leipzig – Anhalt-Zerbst**

Convenor: Samantha Owens [s.owens@uq.edu.au](mailto:s.owens@uq.edu.au)

**Che Guevara in East Berlin and Havana: Orchestral Ambitions from  
East German Progressive Rock's Golden Age**

Rock music in 1970s East Germany (GDR), was marked by its ambitious scope and adventurous genre mixing. While this trend was noted within the GDR both by professional musicologists and rock journalists, writings from outside the country and from the post-Wende era have largely dismissed this music as the overblown and pretentious result of state meddling in popular music. These discussions unwittingly recreate discourses around progressive rock elsewhere in the world, without acknowledging the stylistic interaction. Yet, authorities in East Germany were quick to claim this new music as an example of their concept of 'Unterhaltungskunst', a socialist intermixing of high and low art, despite their failure to recognise it in a timely manner, never mind predict its emergence. For a period, the charts were dominated by enormous rock groups who performed complex and daring works live that combined influences from classical music and jazz-funk fusion. Perhaps the pinnacle of these was Lift, who at their peak had two highly trained composers, Michael Heubach and Wolfgang Scheffler, writing songs with sweeping scopes and tight arrangements. This paper focuses its analysis on two works by Heubach that encapsulate this trend, 'Ballade vom Stein' and 'Che Guevara Suite', which was performed with an orchestra at the World Festival of Youth in Havana in 1978. Drawing on first-hand interviews with Michael Heubach and dozens of other musicians and cultural functionaries, as well as unpublished hand-written scores, it places these pieces in the context of East German rock music's golden age, 'die fettigen 70er'.

**Keywords:** progressive rock; popular music under state socialism; popular musicology; Ostrock

**Padraig Parkhurst** is a doctoral student and former MacGeorge Scholar at the University of Melbourne, where he also is also a tutor and a guest lecturer. Padraig's research examines early Honecker-era East German popular music. From December 2023 to February 2024 he conducted a field study in former East Germany, conducting interviews and archival research. He has presented papers at various international conferences including the ČSPK in Prague, and presented in Krakow and Atlanta in September. In the first year of his PhD he was the recipient of the 2022 Percy Jones Award for excellence in musicology.

[pparkhurst@student.unimelb.edu.au](mailto:pparkhurst@student.unimelb.edu.au)

**We Have Always Been More-Than-Human****Phenomenological Reflection on Prosthetics in Music, and Contemporary Arts**

With this investigation I am addressing the phenomenon of prosthetics in music, outlining aesthetic, and phenomenological facets of a more-than-human music making: I begin by reconsidering the ostensible emergence of prosthetics, and the creative machine, into the contemporary historiography of art; rerouting, and repositioning the existence of such apparatuses into the stream of technological dependencies found since the earliest times of human civilization. Afterwards I point the focus of my magnifying glass at selected features of collaborative hybridisations between humans and machines in contemporary arts. My phenomenological inquiry takes into consideration a qualitative content analysis of works from artists selected for their contribution to the actual field of more-than-human and cybernetically enhanced organisms. Through an inspection of dystopian narratives of the human-machine relationship, in films such as Shinya Tsukamoto's *Tetsuo: the Iron Man* (1989); in conjunction with the manifold series of experiments in body modification such as Stelarc's body prosthetics, and Laval-Jeantet's bio art; and bringing into play Alvin Lucier's *Music for Solo Performer* (1982) and other composerly experiments in psychoacoustics; this investigation addresses the vast and uninterrupted morphological discourse generated by this game of mirrors, the rhizomatic interconnectedness of *techne*, music, art, and the human body.

**Keywords:** technology; phenomenology; body modification; psychoacoustic; aesthetic; media theory

**Sascia Pellegrini's** expertise is in intermedia and interdisciplinary arts, with a strong background in music composition and dance choreography: he has conducted courses in Academies and Universities in Scotland, Hong Kong, China, and Singapore.

His contributions and articles have been featured in symposiums, conferences, magazines and journals from the US, the UK, Lithuania, Slovenia, Hong Kong, Singapore, Korea, and Japan.

Sascia is a Composition and Integrated Arts Lecturer at The School of the Arts of Singapore, Editor for the *Open Space Magazine* (NY), Reviewer Committee member for IAFOR (The International Academic Forum), reviewer for SAGE (*Psychology of Music*, UK), and advisor (MA, PhD) for Transart Institute (UK).

[Sascia.pellegrini@sota.edu.sg](mailto:Sascia.pellegrini@sota.edu.sg)

**“Being Alive”: The Voice Creating Character Complexity  
within the Women of Sondheim**

The voice is a dynamic area of scholarship. Within musicology, research on the voice spans a vast arc encompassing topics including mime, vocal failure, castrati, and perfectionism. While accepted methods for teaching and evaluating vocal skill and ability exist in the classical and Western Art music sphere, the realm of American Musical Theatre differs. The use of the voice, vocal technique, and style is a topic of much discussion and ambiguity in this field of study. Consequently, there is an ability for the voice, with its ability to convey meaning, to be used within this art form in ways that allow the formation of complex and multidimensional characters.

My research occupies the space where pedagogy, performance and musical analysis intersect as it explores musical theatre as an artform that is to be performed, not just heard. Stephen Sondheim regarded the audience as the final piece of the puzzle, a fundamental component in the creation of a work. Through exploring several of Sondheim’s female roles from *Company* (1970) and *Follies* (1971), I seek to uncover through observing the use of the voice, the conscious and unconscious, the subjectivity and the perceived subjectivity of both performer and composer as they create and present deeply human and multidimensional characters.

**Keywords:** voice; Sondheim; technique; character

**Rabiya** completed her Master of Music at the Royal Northern College of Music (UK) after studying for her undergraduate degree at the WA Academy of Performing Arts and the University of Western Australia. Upon returning to Perth, Rabiya began her journey into research at the UWA, combining her experience performing professionally in opera, oratorio, jazz and musical theatre with her keen interest in Stephen Sondheim, specifically, the voice and vocal delivery within Sondheim’s work. Rabiya is a current Doctor of Musical Arts candidate at UWA under the supervision of Sarah Collins, Cecilia Sun, and Sara Macliver.

[rabiya.plush-noad@research.uwa.edu.au](mailto:rabiya.plush-noad@research.uwa.edu.au)

**MALCOLM PUDDEPHATT**  
**NATHAN SCOTT**

**University of Newcastle**  
**University of Newcastle**

### **Weaving Lines: The Role of Partimento and Counterpoint in Modern Jazz Guitar Improvisation**

This paper explores eighteenth-century improvisational methods in the context of twentieth-century jazz compositions from the *Great American Songbook* with a view to developing improvements in guitar pedagogy.

The research has been developed due to renewed interest in eighteenth-century Italian pedagogical methods in modern jazz guitar music. Guitarists Jimmy Wyble and Ted Greene delved into developing improvisational counterpoint in the 1970s, a technique that has intrigued and puzzled the guitar community. Despite the efforts of other guitarists in counterpoint, this technique has not yet evolved a standardised pedagogical method like other jazz disciplines.

This research commences by examining specific tonal works from the *Great American Songbook* and identifies the influence of eighteenth-century improvisational methods. In particular, it considers the role of solfeggio, partimento, and schema theory. It then incorporates the concepts into the tonal jazz domain to assist in the development of a new guitar pedagogical approach.

This significance of this research consolidates knowledge in this area and enables a systematic approach to improvised guitar counterpoint.

**Keywords:** partimento; counterpoint; jazz; guitar

**Malcolm** is a Bachelor of Music Honours student at the University of Newcastle, specialising in guitar technique and improvised counterpoint. Malcolm is based in Newcastle, New South Wales, where he balances performing, researching and teaching. He has collaborated with a diverse range of musicians, including some of Australia's finest jazz artists.

[Malcolm.Puddephatt@uon.edu.au](mailto:Malcolm.Puddephatt@uon.edu.au)

**Nathan Scott** is a lecturer in the School of Humanities, Creative Industries and Social Science at the University of Newcastle. He supervises postgraduate research projects and teaches across music theory, musicology and music technology. Nathan has interdisciplinary research interests spanning music, technology, science, health and education. His current research examines the development of wearable hearing technology to improve overall health and wellbeing.

[Nathan.Scott@newcastle.edu.au](mailto:Nathan.Scott@newcastle.edu.au)

### **The Changing Status of Chinese Folk Music: Cultural Policy and Intangible Cultural Heritage**

In recent years, a problematic situation has emerged concerning the conflicting perspectives between UNESCO's notion of 'protection and maintenance' and other advocates for the 'sustainability' of traditional culture. This paper will examine the effects on local musical culture since the implementation of the Chinese Intangible Cultural Heritage (ICH) system, as well as how it affected and transformed the status and performance practices of Chinese folk music, with particular attention on the contemporary practice of the *yaqin* 轧琴, a nine-string bowed zither from Wugang county. This analysis takes place within the context of the controversial spectrum of views regarding the incompatibility of folk music with modern society and its implications for Marxist thought. This paper will demonstrate the protection and preservation of folk music under the ICH system and how it aligns with the larger social and cultural vision of 'The Great Rejuvenation of the Chinese Nation' as advocated by President Xi Jinping, which underscores the importance of promoting and projecting the image of the nation. Within the context of globalization, the emergence of popular hybrid musical forms that blend Chinese traditional music with other genres has been observed. By exploring the relationship between the government's cultural policy, folk musicians, and traditional performance cultures, this paper will illuminate the multi-faceted significance of the ICH system through intended and unintended outcomes of the binary opposition between 'protection and sustainability', which has both affected Chinese folk music while creating new cultural dynamics.

**Keywords:** Intangible Cultural Heritage (ICH); Chinese folk music; cultural policy; changing status

**Yanan Qi** is a PhD student in the School of Performing Arts at the University of Otago. She is a qualified lecturer in the music department of Pingdingshan University with ten years' experience. Her research and academic publications demonstrate her passion for music and her ability to make meaningful contributions to the field. She has conducted twelve research projects in China, four of which were as principal investigator. She has published widely, including articles in leading journals such as *Sichuan Drama*, *Culture Journal*, and *Higher Education Exploration*.

[yananqi.edu@outlook.com](mailto:yananqi.edu@outlook.com)

**Musical Ekphrasis: A Model of Transmedialisation from Visual Art to Music**

Musical ekphrasis is a subgenre of program music that is inspired by and a deliberate attempt to re-present a visual artwork rather than a vaguely programmatic musical work. Discussions of musical ekphrasis generally address the re-presentation of subject matter but the transposition of art's formal parameters into musical parameters remain minimally addressed. This neglect stems from musicology's lack of nuanced dialogue with the visual arts, which results in surface-level descriptions that gloss over the artworks' formal complexities.

This paper will outline a model of transmedialisation—the process by which art is transformed into music—as experienced by the viewer-listener, adapted from Siglind Bruhn's work that is reconstructed by closer engagement with art history and visual formalism. Parallels between art and music have historically been noted by the likes of Baudelaire, Delacroix, and Schenker. My model of transmedialisation will parse Rachmaninoff's *Isle of the Dead* Op. 29 (1908), inspired by Böcklin's painting of the same name (fourth version, 1884), using four transmedialising functions: replication, alteration, supplementation, and exclusion. Functions act as a bridge between the original artwork and musical ekphrasis to create visuo-musical analogies such as visual composition to musical structure and shading to tonality, which creates a more sophisticated account of interart relation. The resulting refinements of transmedialisation recontextualise key debates within musicology surrounding musical representation and semiotics.

**Keywords:** musical ekphrasis; intermediality; representation; analysis

**Sherina** is an MMus (Musicology) candidate at the Sydney Conservatorium of Music specializing in musical representation and analysis of music from the long nineteenth century. Her research aims to strike a balance between analysis and interpretation to present a formally-informed hermeneutics. This twofold approach highlights the intersubjective and semiotic nature of music which reflects her broader interests in communication and the formation of musical communities through music. In 2022, she completed her BMus (Hons) with first class honours from the Sydney Conservatorium where she analysed the first movement of Mahler's Second Symphony as a narrative unfolding within sonata form.

[sherina.ratnapalasari@sydney.edu.au](mailto:sherina.ratnapalasari@sydney.edu.au)

**The Australian Harp Music of Stephen Hale Marsh: Context and Connections**

Stephen Hale Alonzo Marsh (1805–1888) was a key figure in nineteenth-century Australian musical life. Initially from England, he lived in Australia for nearly thirty years, contributing to colonial culture through performance, composition, and teaching. His importance as a harpist and composer of harp music has remained under-explored and under-appreciated by Australian harpists. Marsh's catalogue of compositions is extensive, however, most of his music is presumed lost. Several of his works for harp are extant, including his tribute to explorer Dr. Ludwig Leichhardt and his art song, "In thee, O Lord, do I put my trust", written for famed soprano Anna Bishop. This paper will examine his Australian-linked harp compositions within the context of his life and time spent in the country.

**Keywords:** Australia; colonial; harp; Stephen Hale Marsh

**Megan** is a current PhD student in Musicology at the University of Melbourne. Her research focuses on harp music in Australia during the nineteenth century. She completed a MA in Music, Culture, and Politics at Cardiff University as a Rotary International Ambassadorial Scholar. Megan also holds a MMus (Performance) and a BMus (Hons) from the University of Melbourne. She has presented papers at the Australian Harp Festival and the World Harp Congress. [www.melbourneharpmusic.com](http://www.melbourneharpmusic.com)

[megan@melbourneharpmusic.com](mailto:megan@melbourneharpmusic.com)



**Town vs. Countryside: Anhalt-Zerbst Musicians in the Mid-1740s**

Drawing from little-known archival documents preserved at the Landesarchiv Sachsen-Anhalt in Dessau, Germany, this paper shines light on two types of musicians who ranked below the “Capellisten” (i.e. members of *Kapellmeister* Johann Friedrich Fasch’s court Kapelle) in the musical hierarchy of Anhalt-Zerbst. Between 1743 and 1746 professional town musicians and amateur “Musicanten” from the countryside harassed each other—and the Zerbst court—about who deserved to provide music for the five largest administrative districts of the principality. The latter included the towns of Coswig (near Wittenberg) and Rosslau (near Dessau) and surrounding areas (“Ämter”).

For example, in February 1743 Johann Ulrich Eschbach from Rosslau officially complained about the town musician appointed for Coswig and Rosslau, Johann Schütze. Apparently, Eschbach had been granted official permission by the late Prince Johann August to cover for Schütze in Rosslau whenever the latter was unavailable. Why, then, was Schütze allowed to hire “Gesellen von fremden Landen,” that is, professional musicians from outside of Anhalt-Zerbst, instead of involving the self-employed, cash-strapped, and, most importantly, Rosslau-based Eschbach? In the latter’s mind, it made much more sense to let him play for all musical events in Rosslau rather than Schütze. To that end, Eschbach was willing to make a sizeable donation of 15 Thaler to the Zerbst orphanage.

In other words, complaints were lodged in Anhalt-Zerbst that include arguments and rationales that ranged from impertinent and cheeky to plain rude. At the same time, these primary sources highlight the competitive nature of non-court musicians in a geographically remote region of Central Germany.

**Keywords:** Zerbst; Coswig; Rosslau; Anhalt; court, town, and amateur musicians; eighteenth-century Germany; professional hierarchies

**Barbara M. Reul** is a Full Professor of Musicology at Luther College, University of Regina, Canada, whose research focuses on musical life at the court of Anhalt-Zerbst. As the 2005 recipient of the Fasch Prize, she has edited multiple volumes of the *Fasch-Studien* series. She also co-edits, with Ruth Tatlow, the multi-media journal *Discussing Bach*; volume 3 (October 2021) contains her contribution “It was Impossible for Me to Leave—Johann Friedrich Fasch and the Thomaskantorat”. Her article “Tales from Music School: Johann Friedrich Fasch at the Thomassschule (1701–1707)” appeared in *BACH: Journal of the Riemenschneider Bach Institute* 54 (2023).

[barbara.reul@uregina.ca](mailto:barbara.reul@uregina.ca)

**Themed session: The Changing Landscape for Professional Musicians in Early Modern Germany: Stuttgart – Leipzig – Anhalt-Zerbst**

Convenor: Samantha Owens [s.owens@ug.edu.au](mailto:s.owens@ug.edu.au)

**“To My Dearest Madame”: Elise Wiedermann Pinschof’s Autograph Books**

Two autograph books dated between c. 1900–1916 provide evidence about the life and influences of Austrian-born and Melbourne-resident soprano, teacher, and patron Madame Elise Wiedermann Pinschof (1851–1922). This paper concentrates on her interactions with four of her singing students, whose signatures are among the many preserved in these artefacts. Wiedermann Pinschof’s personal autograph book (c. 1901–1908) was given to her by Mona McCaughey (1873–1962), marking McCaughey’s departure overseas with fellow singers Kate Samuels (1878–1960) and Marguerite Henderson (1876–1922). Evelyn Scotney (1896–1967), who toured Australia in 1916, was one of the last people to sign Wiedermann Pinschof’s larger visitors’ book from Studley Hall, the Pinschof family’s grand Melbourne home in Studley Park, Kew.

Wiedermann Pinschof and her husband became prominent Melbourne citizens and naturalised British subjects, but their professional and social successes were marred by nationalistic hostility during World War I. McCaughey inherited wealth; Samuels, who took the stage name of Madame Benda, had to leave her career in Germany behind her; Henderson developed her teaching practice in Melbourne; and Scotney achieved acclaim in the USA and Britain.

The activities of Elise Wiedermann Pinschof and her students are worthy of further examination. A study such as this contributes to a broader understanding not only of Melbourne’s musical life in this period, but also of interconnections between Australia and the wider world.

**Keywords:** Melbourne; singing; career; World War I

**Rosemary Richards** is an Australian musicologist who completed her PhD at the University of Melbourne. She 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). For more information, please see <https://rosemaryrichards.com/>.

[rosemary.j.richards@gmail.com](mailto:rosemary.j.richards@gmail.com)

**Performing English 'Super Tunes' on the Virginal**

The Fitzwilliam Virginal Book is a manuscript collection of 298 pieces arranged for the virginal. At first glance, this music appears to be preserved for private music-making by the aristocratic classes who owned virginal instruments in early modern England. As such, these pieces are usually performed as they appear on the page. However, this manuscript is one of the earliest sources of at least fifty vernacular tunes from the period, and to play them in this manner removes them from their public and community situation. These tunes were adaptable to a variety of contexts including theatre, ballad singing, public dance and seasonal festival celebrations and more. This paper will challenge our current approaches to interpreting virginal scores in performance by highlighting the influence of communal and participatory forms of music-making in the tradition of playing and pedagogy. Using the example of three of the most highly-circulated English tunes of the seventeenth century contained in the manuscript, I will demonstrate the multifaceted nature of these virginal arrangements and provide new insights in how they might be engaged with in performance.

Additional video will be available at: [www.youtube.com/@MSA24-Conference](https://www.youtube.com/@MSA24-Conference)  
(a few days before the conference)

**Keywords:** early keyboard; virginal; Shakespeare; folk; vernacular music; early music

**Kathryn** is a Research Fellow at the University of Sydney. She has recently completed a Marie Skłodowska-Curie Fellowship at Newcastle University in the UK, researching A Performance History of Morris Dancing. This research has followed on from a PhD at the University of Sydney, where she researched the musical culture of traditional festivals in the British Isles and their representation in Shakespeare's theatre.

[kathryn.roberts-parker@sydney.edu.au](mailto:kathryn.roberts-parker@sydney.edu.au)

**Get Me Off This F\*\*\*ing Planet: Ecomusicology in Action**

**Joint paper, see SOFIA KALOGEROPOULOU**

**Perceptual Supremacy and Narrative Cogency within Crystal Pite's *Body and Soul***

The Canadian choreographer, Crystal Pite (1970–present), often utilises an eclectic mixture of auditory stimuli within her contemporary ballet productions to provide a sonic impetus that imparts a kinetic impulse upon the dancers. Over 35 years, she has choreographed over sixty productions across the world as she often chooses to explore the themes of grief, loss, shock, and trauma within her works. Her contemporary ballet *Body and Soul* (premiered on 26 October 2019 at the Palais Garnier in Paris) arguably forms an auto-descriptive production in which an invisible voice-over, pre-recorded by Marina Hands, vocalises the choreography.

This paper will examine how Crystal Pite develops a narrative thread within *Body and Soul* by exploiting the relationship between the choreography and the speech component. Throughout the ballet, Hands' disembodied voice imparts sonic stage directions to the dancers. These stage directions however are not always realised within the ensuing choreography. Indeed, the repetition of Hands' stage directions is often accompanied by a reimagined choreographic sequence as Pite seeks to experiment with the ways in which the audience's perception of a sonic impulse may be impacted by the synchronous choreography. A power struggle subsequently seems to ensue between the choreography and the speech as the sonic and visual elements each vie for perceptual supremacy (aka the audience's focal attention). I will argue that it is this power struggle which acts as the narrative thread of the production that helps to drive the ballet forward.

**Keywords:** Crystal Pite; *Body and Soul*; contemporary ballet; choreomusicology

**Elwyn Rowlands** is a music theorist and musicologist who is particularly interested in issues surrounding nineteenth-century form, choreomusicology, and ballet history. Elwyn is undertaking a Direct-Entry PhD in music theory at the University of Toronto under the supervision of Professor Steven Vande Moortele to examine form in cadenzas. Her studies are generously supported by both a France-Canada Graduate Music Scholarship and a graduate teaching assistantship. She holds a First Class Honours (2023) in music from Durham University and undertook an ERASMUS+ Placement at Sorbonne Université. Elwyn is currently acting as a student volunteer for the Société Française d'Analyse Musicale (SFAM).

[elwyn.rowlands@mail.utoronto.ca](mailto:elwyn.rowlands@mail.utoronto.ca)

**Viennese Dreams: The Great Mind of Richard Goldner**

Violinist and violist Richard Goldner (1908–1991) is revered today as the founder of Musica Viva, an organisation which furthered the highest standards of chamber music in Australia and has grown to be the largest presenter of chamber music in the world. Goldner’s life story has become legendary: from escaping the Nazi regime in Vienna, to inventing a zipper for the Australian armed forces; from gaining a fortune selling the invention’s patent, to losing it all establishing “Richard Goldner’s Sydney Musica Viva.”

This paper charts this story through the lens of Goldner’s expertise as violinist and violist. Goldner’s formative years studying and working with the renowned musician Syzmon Pullman are considered, as well as his time performing with the elite chamber ensembles of Vienna in the 1930s. The impact of Goldner’s unique experience and artistic vision on Australian musical culture is considered against 1940s musical taste in Sydney and in light of critical responses to Musica Viva’s early seasons.

**Keywords:** Musica Viva; Richard Goldner; music in Sydney; migration

**Julia Russoniello** is a historical violinist and an exciting emerging researcher of Australian performing cultures. A current PhD student at the University of Sydney, Julia holds a Postgraduate Research Scholarship in Music History and Creative Practice and is a recent recipient of the National Archives of Australia Postgraduate Scholarship. Julia performs regularly with many of Australia’s leading historical performance ensembles.

[Julia.russoniello@sydney.edu.au](mailto:Julia.russoniello@sydney.edu.au)

**“My *Liyan* Will Help Me”: Desire, Agency, and Flourishing in  
Kimberley Aboriginal Women’s Music-Making**

Aboriginal men dominate the popular music scene in the Kimberley region, Western Australia. This research finds that Kimberley Aboriginal women nurture desires to create and perform music, but face obstacles to popular music performance that are more acute than elsewhere in Australia. Some of these obstacles, such as *jealousing* and ‘the shame factor,’ are directly tied to the visibility of women’s bodies. This research finds that the body also holds the key to overcoming such obstacles, and Aboriginal women’s embodied wisdom creates new possibilities for musicking beyond what is typically afforded them. This paper charts Kimberley Aboriginal women’s pathways to musical flourishing, and situates their experiences within what is known about agency and shame in Aboriginal communities across Australia. The non-Indigenous PhD researcher adopted a critical decolonising and phenomenological approach to the research, and findings draw upon one-on-one interviews conducted with ten Kimberley Aboriginal women between 2021 and 2023. The priorities and direction of the research were developed in consultation with local Aboriginal leaders in Derby with a view to recognising and developing relevant, local musicking initiatives to support West Kimberley Aboriginal women’s participation in music. The encompassing PhD thesis forms part of the ARC-funded “Remedy Project: First Nations Music as a Determinant of Health.”

**Keywords:** Aboriginal women; agency; desire; music

**Brigitta Scarfe** is a PhD candidate at the Western Australian Academy of Performing Arts and Kurongkurl Katitjin, Edith Cowan University. She is a descendant of Irish and English immigrants and grew up in Albury, Wiradjuri Country. She has collaborated on research projects with local Aboriginal stakeholders in the West Kimberley region since 2016. Her current doctoral research investigates Kimberley Aboriginal women’s empowerment through community radio and amateur musicking practices in the West Kimberley region.

[Brigitta.scarfe@gmail.com](mailto:Brigitta.scarfe@gmail.com)

**“America’s Finest Tenor” in Australia:  
Rediscovering Wallace King (1845–1903) and His Musical Network**

Despite its inherent racism, late-nineteenth-century minstrelsy provided artistic and economic opportunities to African-Americans in show business. Especially after the Civil War, black musicians, composers, actors, dancers, acrobats, and other entertainers entered the minstrel business and soon also the Jubilee and Opera business, creating a broad-based black entertainment industry that influenced developments in entertainment through today. The ‘genuine’ African-American music business in general has yet to see a systematic exploration and analysis. This research is part of an ongoing digital humanities project on black artists of the late nineteenth century. Wallace King (1845–1903) was praised as “America’s Finest Tenor” in music critiques, who had performed together with famous singer Sam Lucas (1840–1916), e.g. in the first African-American Musical Theatre show “Out of Bondage”. King had also performed with the Hyers Sisters as well as with the Georgia Minstrels, Callender’s Georgia Minstrels, and Haverly’s Colored Minstrels. After at least two concert tours to England, Wallace King came to Sydney, Australia, in 1893, where he was engaged as tenor at the Opera House, the Lyceum Theatre, at the Royal Standard Theatre, and other venues, and from 1895 through 1900 at the Tivoli Theatre in Sydney. In 1901–1902, King was engaged in (and around) Christchurch, New Zealand. Shortly after his return to the US, King became paralyzed and died on February 20, 1903. Based on extensive newspaper research, this paper will, for the first time, present a rediscovery of King’s career with a focus on his years in Australia.

**Keywords:** forgotten musicians; minstrelsy; Black opera; Wallace King

**Nico Schüler** is University Distinguished Professor of Music Theory and Musicology at Texas State University. He was an invited presenter and keynote speaker at conferences in Europe, Asia, Africa, and throughout the Americas. His main research interests are interdisciplinary aspects of nineteenth- through twenty-first-century musics, computational music research, methodology of music research, and music historiography. Among his most prominent research topics are the rediscovery of underrepresented musicians. Nico is co-editor of the research book series *Methodology of Music Research*, the author or editor of 21 books, and the author of more than 150 articles or book chapters.

[nico.schuler@txstate.edu](mailto:nico.schuler@txstate.edu)

**NATHAN SCOTT**

**University of Newcastle**

**Weaving Lines: The Role of Partimento and Counterpoint in Modern Jazz Guitar Improvisation**

**Joint paper, see MALCOLM PUDDEPHAT**

**For Love of the Violin: The Inspired Career of Johann Kruse**

Johann Secundus Kruse (1859–1927) showed prodigious talent when he began learning the violin at the age of six. Born in Melbourne of German heritage, he began performing in public from the age of seven. With the financial support of Melbourne's Liedertafel societies, he travelled to Berlin in 1875 to study with Joseph Joachim at the Berlin Hochschule. He was later engaged as principal violinist of the Berlin Philharmonic Orchestra (1882–1885) and second violin in the Joseph Joachim Quartet (1892–1897). He made two return visits to Australia in 1885 and 1895 and was warmly greeted by critics and audiences as a returned hero. Kruse settled in London in 1897, formed his own quartet, and directed the London Popular Concerts and numerous festivals until 1908.

Insight into Kruse's life and career can be gleaned from a comprehensive collection of letters and private papers of the Kruse family held in the State Library of Victoria and further letters held in private collections. In addition to concert reviews, the letters provide the main resource for this paper, which aims to document Kruse's remarkable achievements across three continents and to understand the influences and opportunities that led to his success as one of the foremost instrumentalists of Europe. This paper is a summarized version of a chapter currently under preparation for publication in the book, *Double Stopping: Australia Violinists at Home and Abroad*, edited by Suzanne Robinson. The focus will be on Kruse's upbringing in Australia and his two homecoming tours.

**Keywords:** Australian violinists; nineteenth-century music in Australia; Joachim Quartet; London Popular Concerts

**Johanna Selleck** is a composer, musicologist, and flautist. She holds a PhD from the University of Melbourne, where she is currently an honorary fellow. Her compositions have been performed by internationally renowned artists including in Australia, Europe, Malta, Israel, Japan, Hong Kong, Vietnam, Singapore, Chile, and the USA. Johanna's research focuses on Australian music and cultural history and is published widely including by Cambridge Scholars Press, Lexington Books, Palgrave Macmillan, and Hollitzer Verlag Vienna. Publishers of her music include Lyrebird Press and the Australian Music Centre. Her recordings appear on labels including Move Records, Tall Poppies (Melbourne), and Albany (USA).

[johannas@unimelb.edu.au](mailto:johannas@unimelb.edu.au)



**A Performance Guide to Mendelssohn's D minor Violin Concerto using the French Violin School with Practice-Led Research and Research-Led Practice**

Through creating a performance guide thesis to Felix Mendelssohn's Concerto in D minor for Violin and String Orchestra (1822) using the French Violin School as a framework, I hope to expand its limited presence in violin practice and performance. Composed when he was only thirteen, this work is Mendelssohn's first violin concerto and has long been overshadowed by his Violin Concerto No. 2 in E minor, written two decades later; despite this, his first of the genre is no less ingenious, with its youthful zest and sparkling innovation. As a young composer and violinist, Mendelssohn was taught by and acquainted with proponents of the dominating national violin school in Europe during the nineteenth century—the French Violin School. Modelled after the playing style of the Italian violinist Giovanni Battista Viotti—who made his ground-breaking debut in Paris in 1782—principles of the School were first unified by the French violinist-composers Rodolphe Kreutzer, Pierre Rode, and Pierre Baillot in their 1803 treatise, the *Méthode de violon*. By using the violin exercises of the *Méthode* to accompany the learning of the D minor Violin Concerto, interested performers will be able to produce an authentic rendition of the concerto, while reflecting the technical instructions and stylistic considerations of the French Violin School.

**Keywords:** violin; performance practice; research; French Violin School

Born and based in Melbourne, Australia, **Helen** plays the violin and is currently studying a Master of Music (Research) at the University of Melbourne. In 2021, she was the inaugural recipient of the Wattle Fellowship and joined the editorial team of the classical music news platform, The Violin Channel.

[hhs199812@yahoo.com.au](mailto:hhs199812@yahoo.com.au)

**From “Excellence” to “Ethnic”:  
Transforming Australian Cultural Policies after 1975**

In 1975 the *New York Times* proclaimed: “Sydney: Cultural Desert Now Blooms.” Here was international recognition—proof—that Australia had managed to transform from the “Arabian desert of the human mind” into a ‘blooming’ site of subsidised arts and culture. The arts had helped shape Australian nation building between the mid-1960s and mid-1970s. During this period the Australian government instrumentalised cultural production for cultivating and projecting a more ‘sophisticated’ national society. But as the 1970s progressed, growing economic pressure and ever-increasing critique of the Australia Council signalled that Australia’s cultural ecosystem was less healthy than the *New York Times* reported. Australia’s arts boom was about to go bust.

In this paper I examine how the Australian art music field interacted with changing policy aims amidst protracted controversy and critique from the mid-1970s. I describe how the Australia Council’s existing policy of supporting ‘excellence’ was tenuous and vulnerable to criticism. During this period the instrumental social benefits of culture became a type of ‘cultural good’ that governments and the public expected in return for arts subsidy. Pivoting from emphasising the ‘intrinsic,’ ‘civilising’ effect of the arts, administrators instead promoted the ‘instrumental,’ tangible social and economic benefits—highlighting women’s rights, multiculturalism, and social equity. The Australia Council’s commitment to women and ‘ethnic’ communities was largely rhetorical, however. Indeed, examining how the Australian art music field responded to the premature end of the nation’s ‘cultural renaissance’ ultimately reveals how cycles of artistic legitimacy were reproduced.

**Keywords:** Australia; cultural policy; Multiculturalism; women in music

**Stephanie Shon** is a Doctor of Philosophy candidate in Music at the University of Oxford. Her research examines the cultural politics of Australian art-music composition post-1960. She was a 2023 National Library of Australia PhD scholar, and her DPhil research is supported by a Ramsay Postgraduate Scholarship.

[stephanie.shon@music.ox.ac.uk](mailto:stephanie.shon@music.ox.ac.uk)

**Unveiling Joaquín Rodrigo's *Preludio al Atardecer*:  
From Manuscript to Performance**

This paper delves into the interpretive challenges faced in the weeks preceding the Australian premiere of Joaquín Rodrigo's *Preludio al Atardecer* (1926). The first part examines the historical context of this composition, a piece left unpublished during Rodrigo's lifetime and discovered in the Archivo de Victoria y Joaquín Rodrigo in 2018. Through a comparative analysis of available recordings, editions, and current musicological research, the paper reveals the processes behind the delivery of the performance, as well of the subsequent construction of a performance edition. Special attention is given to Rodrigo's own arrangement of his guitar work, the *Preludio para un poema a la Alhambra* (1928), highlighting its influence on the presenter's interpretation and its broader implications for creating a new methodological framework to assist in the performance of Rodrigo's early guitar works.

**Keywords:** Joaquín Rodrigo; guitar; Spanish music; performance premiere

**Nathan Sinclair** commenced his PhD Performance studies at the University of Melbourne in July 2021, specialising in the performance practice of guitar works by Joaquín Rodrigo and twentieth-century Spanish composers. Nathan is a former winner and finalist of the Australian International Guitar competition (2004), Concurso Internacional Joaquín Rodrigo (2006), Singapore Guitar competition, and Tokyo International Guitar Competition. He has performed with the Singapore Symphony Orchestra and the Queensland Symphony Orchestra. [www.spanishguitar.com.au](http://www.spanishguitar.com.au)

[nathan.sinclair1@unimelb.edu.au](mailto:nathan.sinclair1@unimelb.edu.au)

**“The Hollow Note of Death”: Music and the Ambiguity of Martyrdom in  
T.S. Eliot’s *Murder in the Cathedral* (1935)**

This paper explores T.S. Eliot’s music allusions used for structuring and creating meaning in the short play *Murder in the Cathedral* (1935). This artistic rendition of Thomas Becket’s martyrdom describes the historical assassination of the Archbishop of Canterbury in 1170. Extra-diegetic references to music and music-related themes, in combination with three strategically placed instances of intra-diegetic music, underscore the trope of martyrdom, thus helping the audience to interpret martyrdom as a concept.

The play is divided into two parts separated by a monologue of the protagonist, addressing the ambiguous nature of Christ’s martyrdom as both mournful and joyful in quality. Part I contains mainly positive significations of music motifs, denoting themes of peace and delight. Part II includes contrasting significations of music motifs, such as the owl’s “hollow note of death” and the elegiac playing of flutes. Eliot also uses intra-diegetic music, notably the liturgical introit of St. Stephen—the *Dies irae*—and the *Te Deum*, along with specific instructions for their stage performance. The play concludes with a reference to the liturgical *Kyrie eleison* in response to the archbishop’s own martyrdom.

First performed at Canterbury Cathedral’s Chapter House, Eliot’s play brings together various diachronic significations of music and martyrdom to an eclectic audience of English persons between the two World Wars. Despite Eliot’s conversion to Anglicanism, the modernist disillusionment with traditional Christian themes may justify the ambiguous light under which martyrdom is cast in the play, intensified by the likewise ambivalent denotations of music motifs employed therein.

**Keywords:** Martyrdom; intra- and extra-diegetic music; T.S. Eliot; narrative structure

**Eduardo Solá Chagas Lima** is Assistant Professor of Music at Burman University (Canada), teaching music history, advanced music theory, and orchestra. He holds a PhD from Andrews University (USA), an MA from the University of Toronto (Canada), and BMus degrees from the Koninklijk Conservatorium Den Haag (Holland) and Paraná State University (Brazil). Solá holds several scholarly publications and appears internationally as a speaker at conferences. He published the first Portuguese translation and commented edition of F. Geminiani’s *The Art of Playing on the Violin* (Paco Editorial, 2021) and the monograph *Fugue Analysis: A Practical Guide* (Peter Lang, 2023).

[eduardosola@burmanu.ca](mailto:eduardosola@burmanu.ca)

**Outcast Narratives: Uncovering and Recentring  
Women and Gender-Diverse Musicians in Metal History**

Metal has long been defined by its male-dominated population, binding other defining features with maleness and masculinity. This has impacted the accurate telling of its history, predominantly by limiting how women and gender-diverse musicians can be included. Metal music studies has perpetuated this exclusion through problematising the status of women fans and musicians, as well as neglecting gender-diverse individuals, i.e., transgender men and women, nonbinary people, and others with queer gender identities. Currently, the field is widening its understanding of metal's gendered-population; however, little is being done to challenge the paradigms which maintain the male-centric account of metal history. This paper, with the use of an empirical feminist review of the International Society for Metal Music Studies' Metal Studies Bibliography, aims to disrupt this telling of metal history by finding the women and gender-diverse metal musicians who have been previously named in the literature and recontextualising them within a historical narrative. Through this process and the production of a chronological timeline of women and gender-diverse metal musicians, the male-dominated understanding of metal is challenged, allowing for greater awareness of women and gender-diverse metal performers. Furthermore, through demonstrating that their presence is not abnormal but rather a part of a greater tradition, this paper aids in the removal of labels, such as other, oddity, or nonentity, which have been placed on women and gender-diverse metal musicians.

**Keywords:** Metal music; history; gender; queerness

**Vik Squires** (they/them/their) is a queer and autistic metal music academic, who is currently a musicology PhD candidate at the University of Melbourne. Their work is positioned at the intersection of metal music, academia, and neurodiversity, which challenges traditional narratives within both the metal community and academic circles. With a deep passion for the sonic intricacies of metal and a keen interest in social dynamics, Vik's research explores the cultural significance of metal music, particularly in relation to identity and belonging. Through their writing and advocacy, Vik amplifies marginalised voices within the metal community and fosters greater inclusivity.

[vsquiresdone@student.unimelb.edu.au](mailto:vsquiresdone@student.unimelb.edu.au)

**“Musicanten v. Prag zu Fuß”: Records of Musicians Who Passed through the Leipzig Gates during the Easter and Michaelmas Fairs of 1738–1740**

Eighteenth-century Leipzig was a thriving, busy, and multicultural centre. Apart from the great population of Lutheran inhabitants, Leipzig was home to small communities of French Huguenots (many of whom dealt in the silk trade) and Italians (craftsmen and importers of goods), each group with their own place of worship. Among other things, the city supplied luxury items, foodstuffs, publications, and fabrics to its numerous visitors to Leipzig’s famous fairs. Members of the Saxon Electoral and Royal Polish family also arrived there, usually for at least one of these three annual events. During the 1730s their visits provided occasions for Johann Sebastian Bach to perform and present musical gifts.

This paper reports on rare surviving records (*Tor Zettel*) written by gatekeepers of four entrances to Leipzig between 1738 and 1740. Each person coming to each gate was named; the approximate time of arrival or leaving was documented, and mode of travel, occupation, and place of origin was given. Information also was noted about where they would be accommodated during their stay. Musicians among those to visit Leipzig during years 1738–1740 included a Dresden court composer (Giovanni Alberto Ristori), a well-known music director (“Capell Mstr Fasch von Zerbst”), performers both known (instrumentalists from the ensemble of Count Brühl of Dresden), and foreign (five musicians arriving from Prague by foot). Whether well-known or not, this paper names each musician who passed through Leipzig’s city gates between 1738 and 1740, and the reason for their visit either is identified or conjectured.

**Keywords:** Leipzig; professional musicians; eighteenth-century Germany; social history

**Janice Stockigt** FAHA is Honorary Associate Professor and Fellow at the Conservatorium of Music, Faculty of Fine Arts and Music, The University of Melbourne. Her research is centred on the sacred Catholic music collection of Dresden c. 1720–1765, musicians of the Dresden court, Czech music, and local topics. Recent publications include two chapters on the Australian career of ‘Madame Boema,’ the Czech soprano Gabriella Roubalová (2023; 2024). Her chapter on the eighteenth-century migration of Czech musicians will be published in *A History of Music of the Czech Lands* (2024).

[j.stockigt@unimelb.edu.au](mailto:j.stockigt@unimelb.edu.au)

**Themed session: The Changing Landscape for Professional Musicians in Early Modern Germany: Stuttgart – Leipzig – Anhalt-Zerbst**

Convenor: Samantha Owens [s.owens@uq.edu.au](mailto:s.owens@uq.edu.au)

**HUÀ Cuikāng's Theory of Colour Harmony:  
An Extension of Riemannian *Funktionstheorie***

Throughout the twentieth century, theorists from various countries have adapted or expanded the theoretical framework of Riemann's *Funktionstheorie* in various ways in order to functionally analyse harmonies in music in a variety of chromatic idioms. This presentation considers the impact of Riemannian-inflected theories on Chinese music theory in the twentieth century, and will primarily provide an overview of HUÀ Cuikāng's Theory of Colour Harmony, which has received little attention outside of the Chinese-language literature.

Some connections and contrasts between Huà's theory and other extended functional theories will then be briefly outlined, including TÓNG Zhōngliáng's Theory of Function Net, Jörgen Jersild's Position Theory, and Sigfrid Karg-Elert's polarity theory. These selected observations will help us note some patterns in the reception of Riemann's ideas in Europe and in the Sino-Soviet sphere, via geographic, linguistic, or political similarities.

**Keywords:** extended *Funktionstheorie*; global history of music theory; extended tonality; chromatic harmony

**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 Richard Kurth and John Gabriel. He is also a music theory 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 post-Riemannian, Spohnian and Schenkerian analytical and pedagogical approaches drawn from different countries and schools into his harmonic teaching.

[sunboyi2000@126.com](mailto:sunboyi2000@126.com)

***Wor* Songs, The Living Legacy of the Biak Ethnic Group in Papua**

In the past, the Biak ethnic group would perform rituals and recite *Wor* songs as a means of seeking heavenly safeguarding. The Biak ancestors passed on *Wor* traditions to their descendants for the sake of securing life prosperity. When F.C. Kamma, a Dutch missionary, asked the Biak people about the importance of *Wor* traditions in their life in 1941, they responded “Without *Wor*, we will be dead”. This quote remains widespread among the local population to this day. Throughout history, *Wor* songs have served to resist challenges imposed by external forces. In the early twentieth century, Biak people sang *Wor* songs to protest the rules enforced by the Dutch colonial administration. In the 1980s, the Indonesian government perceived *Wor* songs as a political menace as they were thought to promote separatist ideology. In contemporary Biak, *Wor* songs are sung to promote Biak culture, oftentimes representing the entire Papuan culture. Although the increasing prominence of other genres like *Yospan* and other popular songs has diminished the widespread appeal of *Wor* songs, they seem to remain integral in Biak people’s lives. What role do *Wor* songs play in Biak culture? Do they continue to uphold the legacy passed down by their ancestors? This ethnographic study aims to elaborate on the role of *Wor* songs from the perspective of the Biak ethnic group by interpreting *Wor* songs I recorded during my fieldwork on Biak Island, Papua.

**Keywords:** *Wor* traditions; *Wor* songs; Biak people; Papua

**Olivia Evelin Sundari** is a PhD candidate in the Faculty of Arts (music) at the University of Hong Kong. She was a graduate of Kyoto City University of the Arts and Ueno Gakuen University, Japan. She has presented her research at multiple conferences, including Music and Liveness at the University of Otago, “Compositions in the 21st Century” at Trinity College Dublin, and The Fifth Biennial Meeting of IMSEA in Suzhou. Her previous study focuses on Indonesian poetic songs (*Tembang Puitik*) and the music of Indonesia’s ethnic minority groups. Her current research is on Biak people’s *Wor* songs in Papua.

[olive38@connect.hku.hk](mailto:olive38@connect.hku.hk) , [olivechan38@gmail.com](mailto:olivechan38@gmail.com)



### History and Practice of Self-Accompaniment on the Viola da gamba

This research project delves into the lesser-known practice of self-accompanied singing on the viola da gamba in sixteenth- and seventeenth-century Italy. It focuses on techniques and examples from Sylvestro Ganassi's treatise *Regola Rubertina* (1542), alongside anecdotal evidence of contemporary performers like Tarquinia Molza (1542–1617).

This work investigates how these practices can be integrated into the present day, but also how these techniques can be adapted to the music of other regions. This project also focuses on adapting self-accompaniment techniques for the viola da gamba, specifically for performing seventeenth-century English lute music for self-accompanied singing on the viol da gamba. This period of English music was heavily influenced by the Italian madrigal style, as exemplified by the *Transalpina* phenomenon.

To provide further practical examples of self-accompanied singing on the viola da gamba, the project includes five arrangements of sixteenth- and seventeenth-century works. These arrangements include Italian madrigals and English lute songs. Examples of madrigals and lute songs arranged for this project include *O bene mio* from *Madrigali a quatro voce libro primo* (Girolamo Scotto), no. 33 (1542) by Adrian Willaert; and *In darkness let me dwell*, from *A Musicall Banquet*, no. 10 (1610) by John Dowland. Presented in a clear, modern notation format, the examples demonstrate how to apply Ganassi's self-accompaniment techniques to these diverse musical styles.

This project demonstrates the significance and value of self-accompanied singing on the viola da gamba for historically informed performers. By integrating key components of this practice, performers can enrich their interpretations of sixteenth- and seventeenth-century music and help to facilitate the revival of this long-forgotten practice.

**Keywords:** self-accompaniment; viola da gamba; transalpina; historical performance practice

**Jemma Thrussell** is a cellist, viola da gamba player, violone player and music researcher specialising in historical performance practice. In 2020, Jemma completed a Master of Music (Performance) majoring in historical cello from the Sydney Conservatorium of Music, the University of Sydney. In October 2020, Jemma began a master's degree with the renowned German viol player Hille Perl at the Hochschule für Künste Bremen. She also studied singing with Bettina Pahn as an additional main subject at the HfK. In 2023, Jemma was given the title of Research Fellow of the Early Music department of the Hochschule für Künste Bremen. She has played with various ensembles in Europe and Australia and has also participated in workshops with international ensembles such as the Academy of Ancient Music (UK) and Tafel Musik (Canada). She has won numerous academic prizes and awards throughout her studies.  
<https://hfk-bremen.academia.edu/JKThrussell>

[jemma.k.thrussell@gmail.com](mailto:jemma.k.thrussell@gmail.com)

**Music-Making and the Value of Diversity in Multicultural Australia**

From its emergence in the 1970s to its demise in the 2010s, multiculturalism—as a governmental discourse, as well as a state project—depended on the assumption that Australia’s so-called ethnic communities represented a “cultural resource” that both reflected “national values” as well as produced “value” for the nation. In broad terms, multiculturalist discourse posited the existence of a latent, albeit underappreciated, constellation of socio-cultural values within the borders of the nation-state, while the multicultural project aimed to “recognise” and “develop” what the Music Board of the Australia Council initially termed “ethnic music activity.” How did the “value(s)” of cultural diversity become a key focus for discussion in the 1980s and 1990s? And how did a politics of diversity inflect musical discourses of value?

Drawing on policy statements and political speeches, this presentation outlines preliminary observations about the shifting meanings of “value” within Australian multiculturalism from 1985 to 1998. While music scholars in recent years have problematized musical value, especially seeking to understand continuities and disjunctures emerging between claims about the social significance of music-making and the commodification of music-making in capitalist states, less attention has been focused on transformations of value within liberal-nationalist, multiculturalist orders. In examining this period, this presentation contributes to that larger disciplinary debate, while also aiming to better understand the consolidation and transformation of “multiculturalism” as a governmental project in late twentieth-century Australia.

**Keywords:** multiculturalism; migrant musics; Australia; governmentality

**Nicholas Tochka** draws on ethnographic and archival research methods to explore the politics of music-making in the postwar world. He has published on popular music in the Balkans, the socialist and postsocialist transformation of music economies in Albania, and the intersections between music-making and liberalism in the United States. He is currently working on a project about the multicultural turn in Australia, c. 1972 to 2012.

[nicholas.tochka@unimelb.edu.au](mailto:nicholas.tochka@unimelb.edu.au)

PETER TREGEAR  
ANNE-MARIE FORBES

University of Melbourne  
University of Tasmania

**“Exquisite Remoteness”: Fritz Hart’s Settings of the Poetry of  
William Sharp / Fiona Macleod**

Scottish poet and novelist William Sharp (1855–1905) is best remembered today for having led a successful double creative life under the pseudonym Fiona Macleod, a literary identity which had its own distinctive personality, and indeed fame. His divided literary identity reflected a broader interest, especially among poets of the so-called ‘Celtic Revival’ in exploring the supposed masculine and feminine characteristics of reality.

English-born, Melbourne-based, composer Fritz Hart (1874–1949) set some sixty Sharp/Macleod poems, a focus on the poetic work of a single author second only to Robert Herrick (with 127 extant settings). The attraction was not only because Hart was also drawn to the Celtic Revival but also because Sharp had himself spent a year in Melbourne, when he had visited the Aboriginal settlement at Lake Condah, as well as the Murray River and parts of Gippsland.

His compositional engagement commenced in 1919 (Five Songs, op. 36) and would last most of the following decade. They include settings of five of Sharp’s Australian poems (op. 69) and they include some of his most harmonically adventurous music. This paper will introduce this collection of songs and suggest what they might tell us today about both Hart’s aesthetic interests and concerns, as well as broader aesthetic currents in Australia in the 1920s more generally.

**Keywords:** Fritz Hart; Celticism; Australian art song; gender

**Peter Tregear** is a singer and conductor and Principal Fellow of the University of Melbourne and an Adjunct Professor of the University of Adelaide. He is the author of *Ernst Krenek and the Politics of Musical Style* (Scarecrow, 2013) and *Enlightenment or Entitlement: Rethinking Tertiary Music Education* (Currency House, 2014), and writes regularly for the *Australian Book Review*, *Limelight*, and *The Conversation*.

[peter.tregear@gmail.com](mailto:peter.tregear@gmail.com)

**Anne-Marie Forbes** is a singer and researcher in music history, and music and health, at the University of Tasmania. She has published widely on Australian and British Music, including editions of Fritz Hart’s songs and choral works, and co-edited *Joseph Holbrooke: Composer, Critic and Musical Patriot* (Rowman & Littlefield, 2014) with Paul Watt, and *Heart’s Ease: Spirituality in the Music of John Tavener* (Peter Lang, 2020) with June Boyce-Tillman.

[A.Forbes@utas.edu.au](mailto:A.Forbes@utas.edu.au)

### Future-Proofing Music Collections: Lessons and Limitations

Sound recordings, like all primary sources, are vital to musicological and ethnomusicological research. However, many of the collections holding these recordings are siloed away or otherwise inaccessible to researchers or the communities from which the recordings originate. Often this is due to researchers developing bespoke collections or databases to house their material, the metadata schemas of which do not adhere to pre-existing standards used by other institutions. This potentially leads to complications down the line when researchers attempt to share their collections or make them interoperable with other systems, only to find they are incompatible.

My recently completed research project examined one such database used to store field recordings of First Nations song, in the hopes of improving its accessibility. The project involved developing a 'crosswalk' that mapped fields from the database to a series of standards, ontologies and thesauri with the intent of eventually making the held material available through a catalogue that can be accessed for years to come. This process of 'future-proofing' a database full of First Nations material and its complex metadata bore many lessons which could be shared with other researchers looking to make their collections more accessible and sustainable.

This interdisciplinary research field plays a major role when considering processes behind repatriating musical material both to First Nations communities around the continent and those overseas. It also highlights the limitations of applying Western knowledge frameworks to non-Western musical material, and points out where researchers should direct their efforts to ensure better systems are developed.

**Keywords:** archives; repatriation; metadata; collections

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

[calebjtriscari@gmail.com](mailto:calebjtriscari@gmail.com)

## The (Re)Birth of the Orchestra?

### Women and Travelling Theatre Companies in Late Eighteenth-Century Germany

Women feature only very rarely in histories of the ‘birth’ of the orchestra. Moreover, the orchestras that performed with travelling theatre companies in the Holy Roman Empire have been largely overlooked, due to their often ad-hoc nature and the socially marginal status of itinerant theatre. However, it is in these theatre orchestras that several of the rare examples of women orchestral musicians are to be found. Feminist scholarship has offered a reappraisal of the significance of the singer-actresses of those companies, who in the three decades at the end of the eighteenth century negotiated questions of female agency, performance and morality during a period of social transformation. In this paper I redirect attention from the stage to the orchestra, to consider how women in theatre orchestras similarly navigated the conflict between private and public spheres, sensuality and seriousness, leadership and deference to authority that characterised the careers of their friends and family on the stage. Focussing on the life and career of violinist Maria Janitsch (1762–?), who participated in and even led theatre orchestras in the Holy Roman Empire and Switzerland around the turn of the nineteenth century, I weave together new biographical discoveries, theatre history, and historic accounts of orchestras to propose a re-evaluation of the so-called ‘birth of the orchestra’. By considering literally exceptional women such as Janitsch in the marginal world of travelling theatre orchestra we gain new insight into the process by which the orchestra first began to define itself as an autonomous, professional—and masculine—institution.

**Keywords:** women; orchestra; technology

**Inge van Rij** is a musicologist specialising in interdisciplinary approaches to music of the long nineteenth century. Her research on Brahms and Berlioz has resulted in monographs for Cambridge University Press (*Brahms’s Song Collections*, 2006; *The Other Worlds of Hector Berlioz*, 2015). She has also published articles exploring music’s interconnections with topics including gender, technology, race, and museum culture in *19th-Century Music*, *Cambridge Opera Journal*, *Women and Music*, *Music & Letters*, and the *Journal of the American Musicological Society*. Her current research explores the role of women in orchestras, and is supported by a Marsden Grant from the Royal Society of New Zealand.

[vanrijin@gmail.com](mailto:vanrijin@gmail.com)

**Das Planetenfest Dresden 1719: What Can We Learn about the Scoring of the  
Orchestral Bass from the Surviving Documents of This Event?**

The month-long 'Planetary Festival' celebrating the marriage of the son of the Saxon Elector and King of Poland August the Strong to the daughter of the Holy Roman Emperor Joseph I was very well documented. This study compares drawings and music manuscripts of these performances with the aim of understanding which instruments were used to play in the basso of the Saxon *Hofkapelle* in 1719.

**Keywords:** bass instrumentation; basso; Saxon Hofkapelle; bassoon; cello; violone;  
basso continuo; iconography

Historical bassoonist and musicologist, **Katherine** is a PhD candidate at the University of Western Australia and guest researcher at the Sächsische Landesbibliothek–Staats–und Universitätsbibliothek–SLUB (Saxon State and University Library).

[katejwalpole@gmail.com](mailto:katejwalpole@gmail.com)

**Boccherini's Chamber Works for Flute**

Luigi Boccherini's (1743–1805) prolific output of chamber works for flute are inventive and appealing, yet are seldom performed or recorded. Perhaps they were not considered sufficiently virtuosic, or the publications were not wide-reaching enough as the main publishing houses of the time were in Austria and Germany, with a bias towards publishing works of Austro-Germanic composers.

To draw more attention to these exquisite works, *Boccherini Chamber Works for Flute* is a recording of Boccherini's Opus 19 Quintets, Quintet in C (no opus number) and Notturmo (Sestetto no. 1), due for publication by Avie Records UK in August 2024. A major concern in the preparation of this project was the existing editions pose dilemmas of discrepancies in opus numbers; more than one doctoral thesis documents the inadequate and illogical cataloguing of Boccherini's works. Consequently, it is hard to be certain when these works were written, although 1774–1776 were years of his intensively writing for the flute. Perhaps there was a great flautist resident in Madrid, as thereafter there wasn't any further output for the flute. Additionally, there were numerous notational errors, an incorrect clef for horn, and countless dynamic and articulation absences or inconsistencies and interpretative decisions had to be made about two key repeated interpretive terms: the 'squiggly lines' ("portato") and the "Rinforzo".

Through an analysis of all available written materials, as well as the limited number of existing recordings, some of the questions were answered, but certainly, the existing available publications do not do justice to the works.

**Keywords:** Boccherini; flute; Rinforzo; portato

A graduate of the University of Music and Performing Arts Munich (Germany), Hanover University of Music, Drama and Media (Germany) and the University of Sydney, performer, academic and music educator **Sally Walker** is Senior Lecturer in Classical Performance (Woodwind) at the Australian National University. Sally's research embraces historical performance practice, music and physiology and composer/performer collaborations, resulting in new creative works. Sally was awarded her Doctor of Musical Arts (University of Sydney) on developing fluency in switching between modern and historical flutes and has presented related research at several conferences.

[Sally.Walker@anu.edu.au](mailto:Sally.Walker@anu.edu.au)

### **The Nexus of the Recording Studio Performer and Producer-Audio Engineer**

While technical approaches to recording Western Art music have been the subject of significant debate within the audio engineering community (Zagorski-Thomas, 2012), a noticeable absence from this debate is the producer-audio engineer's subtle yet essential psychological council supporting the artist, or "emotional labour as part of the *performative engineering*" (Watson & Ward, 2013), even though "the primary skills reported for the ideal producer were communication and interpersonal skills" (Pras & Guastavino, 2011). The engineer applies these skills to obtain the best result from the artist(s) yet preparation for this is not always included in standard training (Walker & Barnes 2023).

The study investigates the psychological strategies employed by producer-audio engineers and techniques performing musicians identified that producer-audio engineers used that were motivating and helpful to support elite performance from recording musicians. Interviews with internationally and nationally recognised performers and classical producer-engineers have been undertaken with common themes identified. Participants were three leading sound engineers and three leading Australian performing classical musicians of national and international standing. Data was gathered through a questionnaire sent via email. Inductive thematic analysis using NVIVO software was used to identify themes across the data.

This paper acknowledges an underrepresented area of research in the interpersonal strategies employed by audio engineers when encouraging elite musical performance. Findings clearly indicated that 100% of participants believed that the psychological care factor in the recording studio had significant potential to be used as a motivating factor and many producer-sound engineers would profit from greater education surrounding this.

**Keywords:** Recording studio psychology

A graduate of the University of Music and Performing Arts Munich (Germany), Hanover University of Music, Drama and Media (Germany) and the University of Sydney, performer, academic and music educator **Sally Walker** is Senior Lecturer in Classical Performance (Woodwind) at the Australian National University. Sally's research embraces historical performance practice, music and physiology and composer/performer collaborations, resulting in new creative works. Sally was awarded her Doctor of Musical Arts (University of Sydney) on developing fluency in switching between modern and historical flutes and has presented related research at several conferences.

[Sally.Walker@anu.edu.au](mailto:Sally.Walker@anu.edu.au)

**Matthew Barnes** is a Canberra-based recording engineer and early career academic specialising in the recording of acoustic instruments. As a graduate of the Queensland Conservatorium, Matt is currently undertaking a PhD at the crossroads of music technology and social science. Having freelanced globally in studios between New York, Nashville and London, including Abbey Road Studios, Matt is an AES member (Audio Engineering Society) and certified Pro Tools trainer/operator. Matt has attended multiple AES Conventions and recently presented on *Dual-output microphones, technique and recordist agency* in conjunction with European microphone manufacturer, Austrian Audio.

[Matthew.Barnes@anu.edu.au](mailto:Matthew.Barnes@anu.edu.au)



### The Online Synthwave Community: A Community of Practice

Producers, musicians and fans make up just some of the internet users who have lent their musical and cultural creations to form a born-again 1980s musical style, which in reference to its love of synthesizers, is known as synthwave. Once a niche corner of dance music in the early 2000s, key soundtracks such as *Drive* (2011), *Thor: Ragnarok* (2017) and *Stranger Things* (2016–2023) have seen the synthwave genre grow in recognition and popularity since its early days existing only on the internet. Music aside, what is so significant about synthwave is its online music community (#synthfam), which functions as an active community of practice. This type of community has three core components: the domain (a common ground with a sense of community identity), the community (a social structure of engaged members which facilitates learning) and the practice (the shared repertoire or knowledge maintained by the community) (Wenger et al, 2002). From its DIY practices in music-making (housed by Web 2.0 and 3.0 social medias), to the community's values and social structure with negotiations of agency, the online community continually negotiates the meaning of synthwave as the genre's lifespan progresses. This presentation reveals how synthwave operates as an active community of practice, which formulated its roots as a music genre exclusively online in the early 2000s.

**Keywords:** synthwave; genre; online community; community of practice

**Jessica Blaise Ward's** research areas concern genre formation, the activities of online music communities, subcultural theory and feminist scholarship. Her PhD investigated the online music community of synthwave, a 1980s inspired genre which formed on the internet in the mid-2000s. Her thesis is titled, 'An ethnographic study of the online synthwave community, a community of practice—by a composer and performer' and incorporated her work as a songwriter through her role as an emic participant observer.

[j.b.ward@leedsbeckett.ac.uk](mailto:j.b.ward@leedsbeckett.ac.uk)

### Historically Inspired Performance of François-René Gebauer's Chamber Music for Bassoon

This practice-led research project outlines an historically inspired approach to the performance of selected chamber music for bassoon by the prolific composer and arranger, French bassoon soloist and pedagogue François-René Gebauer (1773–1845). While Gebauer is well-known by many bassoonists for his arrangement of twelve arias from Rossini's *Barber of Seville* for two bassoons, his twelve bassoon trios and three quartets for bassoon, violin, viola and violoncello remained relatively undiscovered until the new millennium.

Gebauer performed on bassoons by the renowned Parisian maker Jean-Nicolas Savary jeune (1786–1853), posthumously lauded as the “Stradivari of the bassoon.” The first known copies of an original Savary model bassoon were constructed by Walter Bassetto in Frauenfeld, Switzerland, as part of a previous research project. Three such copies, constructed between 2015 and 2019, were utilised for a combination of world premiere recordings, analysis and practical application, providing significant new insights into the performance of these unjustly neglected, captivating works.

Additional videos available at: [www.youtube.com/@MSA24-Conference](http://www.youtube.com/@MSA24-Conference)

**Keywords:** Savary; bassoon; Gebauer; Rossini

**Lyndon Watts** teaches bassoon and chamber music at the Melbourne Conservatorium of Music (MCM). He has performed as a soloist or guest principal with numerous European and Australian ensembles on both modern and period instruments. From 2005 to 2015 he was professor of bassoon at the Berne University of the Arts in Switzerland. He received a grant from the Swiss National Science Foundation funding the first reconstruction of a classical bassoon after Parisian maker Jean-Nicolas Savary jeune. A CD with world première recordings for the Savary bassoon was released in 2014, and a book on the reconstruction of period woodwind instruments was published in 2017.

[lyndon.watts@unimelb.edu.au](mailto:lyndon.watts@unimelb.edu.au)

**Odd Times: The Uses of Odd-Factored Time Signatures**

The communication and organisation of musical time through notational innovations has arguably seen much less development compared to pitch, tonal, and harmonic theories. Time signatures have conventionally been used to denote a piece's metre, but in the last century, this notational device has developed in its utilisation to enact, engage, and enhance many other musical parameters. Unconventional time signatures which involve denominators that are not to the power of two (known as "odd-factored time signatures") particularly allow fascinating proportional relationships to be drawn in music. Through a few short examples taken from the works of Thomas Adès and Brian Ferneyhough, the uses of odd-factored time signatures to elicit, mature, and decouple proportional relationships between the various musical parameters of metre, rhythm, tempo, bar duration, pulse speed, and impulse density will be explored. The notational device draws relationships, connections, and patterns that enrich the compositional, performative, and auditory experience of post-tonal and "post-metrical" music. This conference paper provides the opportunity to illuminate some uses of odd-factored time signatures to contribute to the discourse and practice of musicologists, composers, and performers alike.

**Keywords:** time signature; tempo; metre; notation

**Justeen Wheatley** is a confirmed doctoral candidate, majoring in musicology and specialising in rhythmic and metric notation. She has been a guest lecturer and academic tutor in multiple subjects at The University of Melbourne, Melbourne Conservatorium of Music, since 2020. She was awarded the 2019 Harold Clarke and Elizabeth English Scholarship of excellence for her honours dissertation, the 2021 Faculty Graduate Student Assistance Grant for her current doctoral research project, and a placement in the 2022 Graduate Assistantship Program. She is passionate about tertiary education and research, and she is particularly dedicated to contributing to the global musicological discourse.

[justeen.wheatley@student.unimelb.edu.au](mailto:justeen.wheatley@student.unimelb.edu.au)

### From Menuhin's Son-in-Law to the Renowned 'Chinese' Pianist: Examining Fou Ts'ong's Early Identities as Perceived by the English-Speaking Media

In historical musicology, research into non-Western performers—particularly their reception from the Western countries—has long been neglected. To fill this gap, this paper explores in what ways Fou Ts'ong's identities as perceived by the English-speaking media played a part in shaping his performing career and public persona. Through the examination of select newspaper reports published in Australia, the UK, and the US in the 1950s and '60s, four major identities emerged. It finds that his defector identity was mentioned in all of Fou's first ever newspaper appearances in the three countries. In contrast, his Chopin-Competition-prize-winner identity went largely unnoticed. It was his ethnic identity that attracted the initial attention of the British media, which repeatedly referred to him as 'the brilliant Chinese pianist' in 1959. Unlike the British media, its American and Australian counterparts came to notice of Fou Ts'ong more via his identity as Yehudi Menuhin's son-in-law. After 1969, his marital identity faded and his ethnic identity continued to prevail as he was commonly referred to as the 'Chinese' pianist, despite the fact that he abandoned his Chinese citizenship and obtained a British passport as early as the 1960s. This paper contributes to our knowledge of the role that identities play in the shaping of a non-Western performer's performing career and public persona. It offers fresh insights into how non-Western performers established their reputations on an international music scene that was dominated by white males.

**Key words:** reception; non-Western performer; pianist; identity

**Danny Zhou** has worked at the Central Conservatory of Music, Beijing, China, the University of Macau, Macau Polytechnic University and Southwest University, China. His research interests lie in the fields of performance studies, particularly the biographical construction and performance practice of contemporary pianists. He has published in some of the most competitive journals such as *Musicae Scientiae*, *Twentieth-Century Music*, *Music Analysis* and *Nineteenth-Century Music Review*. He has also translated books and articles between English and Chinese, promoting musicological dialogues between the West and the East. He is the author of *A Taxonomical Framework for Evaluating Piano Performances: Tempo Beyond Fast and Slow* (2022).

[prof.dannyzhou@hotmail.com](mailto:prof.dannyzhou@hotmail.com)

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