

**NZMS Conference 2023: Music and Liveness**  
**Te Korokoro o te Tūi Performing Arts Centre**  
**University of Otago School of Performing Arts, June 16 – 18, 2023**

**Abstracts and Presenters:**

**Abdullah, Mohammad Hassan**

*Ethnic identity formation in diaspora of Bajau Samah: An ethnomusicological study of Bertitik music ensemble in the Northwest coast of Sabah, Malaysia*

The Bajau Samah are a maritime ethnic community that inhabits the west coast of Sabah, Malaysia. The majority of these ethnicities embrace Islam and practices in their own culture. Bertitik music ensemble is one of the musical practices performed in various social events, especially weddings. The position of the Bajau Samah in a multi-ethnic community such as Kadazandusun, Rungus, Malay, and others exposes their cultural activities to various artistic elements of the surrounding community. Western influences have also played an important role in the process of hybridity and acculturation in this society.

Cultural change and the influx of foreign cultures have threatened the sustainability of this musical practice. This study aims to musicologically analyse the elements of a Bertitik ensemble that form the uniqueness of the cultural identity of the Bajau Samah ethnic group. Ethnographic study design which comprises fieldwork, interviews, observations and document analysis as the main methods were utilised to collect data. Music recordings were transcribed in the form of musical notation and then analysed based on the theory of "the norms of musical styles". This study reveals that musical elements featured in the ensemble represent the symbol and cultural identity to this ethnic group. The findings of the study were documented in the form of musicological analysis, audio and video, as well as transcriptions of the musical notation of the repertoire of the music ensemble.

**Dr Mohammad Hassan Abdullah** is a music professor at the Faculty of Music and Performing Art, Sultan Idris Education University, Malaysia. Mohd Hassan studied percussion with Dr. Cosmo Barbaro at Edinboro University of Pennsylvania and later continued his study with Prof. Michael D. Hanes at Southern Illinois University at Carbondale, USA, where he graduated with Cum Laude award. He then received his Master of Science (Music Education) from Universiti Putra Malaysia under the supervision of Dr. Minni Ang. Driven by a deep interest in the Malay traditional music, he has undertaken field research of the kompang (frame drum) ensemble in the west coast of Peninsular Malaysia for his Doctorate degree, under the supervision of Dr. Goffredo Plastino at the University of Newcastle, United Kingdom. His research focuses mainly on music education and ethnomusicology. Currently, he is undertaking fieldwork for his research project on Bertitik music ensembles among the Bajau Samah tribe in the Northwest coast of Borneo.

**Badley, Allan**

*Johann Baptist Wanhal's dances for the 'Kleiner Redoutensaal' and late eighteenth-century Viennese dance culture*

The masquerade balls held in the two imperial ballrooms (Redoutensäle) were the most elaborate public dances in Vienna in the late eighteenth century and certainly the most impressive in terms of the music performed. During the 1790s, many of the most distinguished composers in Vienna contributed music for the Redoutensaal balls, among them Haydn, Mozart, Beethoven, Koželuh and Wanhal. For all the material evidence that survives for the Redoutensaal dances, we cannot be certain how the music was performed or, by extension, how it was danced to. In spite of occasional references in diaries and letters to their writers attending the masquerade balls, only one description exists of how they were conducted. In his 1816 *Beschreibung der Haupt- und Residenz-Stadt Wien*, Johann Pezzl notes that "the orchestra in each ballroom alternately plays an hour of minuets and an hour of German dances". While Pezzl's account helps to explain the sheer volume of dance music composed in the late eighteenth and early nineteenth centuries, as well as the dominance of the minuet and German dance, it adds nothing to our knowledge about their performance. For that, we must turn to the music itself in order to speculate how the dances were executed. The dances composed by Johann Baptist Wanhal for balls in 1792 and 1794 offer excellent case studies in this respect as well as allowing us to consider some of the compositional strategies he employed to create musical variety in a medium that

offered little scope for originality. Of particular interest in this respect are the codas to the three sets of German Dances which, with their varied allusions to the dance within larger and more flexible musical structures, might be considered perfect expressions of late eighteenth-century Viennese dance culture.

**Dr Allan Badley** is a specialist in late 18<sup>th</sup>-century Viennese music. Allan'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 published articles on Hofmann, Pleyel, Wanhal, Haydn, Ries and Stephen Storace, and a book chapter on Leopold Koželuh's masonic cantata *Joseph der Menschheit Segen* is currently in press.

Allan co-founded the Hong-Kong based publishing house Artaria Editions in 1995, a specialist publisher of eighteenth- and early nineteenth-century music. His own editions have featured in over fifty critically-acclaimed recordings on the Naxos label. He is Associate Professor in Musicology at the University of Auckland, New Zealand.

### **Barton, Claire**

*In Bocca al Lupo: Classically trained singers' experiences of preparation and performance in Dunedin, 1955-2000*

The pleasure, exhilaration (and occasional terror) of taking part in various forms of live performance is an integral part of the experience of most classical singers. Live performances require varying levels of preparation and are subject to publicity and public critique. There is always a cost to be paid, financially or emotionally by the singer and it is often unclear before a performance which way the books will balance out. Drawing on

ongoing doctoral research into classically trained women singers in Dunedin from 1955 until 2000, this paper outlines some of the many live performance opportunities available to classical soloists in Dunedin during this period, from competitions, opera productions, commemorative events and appearances at sporting events, to live studio performances broadcast both locally and nationwide. It details personal accounts from singers of the preparation for and performance of music in live and live broadcast settings and considers reactions to these performances. By analysing reviews and other archival material associated with these performances, this paper also seeks to examine whether live broadcasts on radio and television may have played a hand in shaping national perceptions about Dunedin singers and the wider arts community in the city.

**Claire Barton** is a PhD candidate at the University of Otago under the supervision of Professor Anthony Ritchie. She studied Music (Performance Voice), History and English at Otago University, was a Lexus Song Quest finalist in 2007 and a 2008-9 Emerging Artist with New Zealand Opera before moving to London to complete a Postgraduate Artist Diploma at Trinity Laban Conservatoire of Music and Dance. Since her return to New Zealand in 2014 she has worked freelance as a mezzo soprano and singing teacher, appearing as a soloist in operas, oratorio and concert performances in Dunedin and around the South Island. Her PhD research focuses upon issues of gender, locality, class and race in the lives and careers of women singers and singing teachers in Dunedin from the 1950s onwards.

### **Bishop, David**

*Elektric Endz: An electronic performance to disrupt my singer-songwriter based practice*

Over the past thirty-five years I have been a musician who has performed and released music in predominantly rock and blues genres. My practice has been grounded in the singer-songwriter tradition and my main instrument aside from singing has been guitar. In this arena I have published four solo musical releases. However, parallel to this practice (for the past four years) I have also been experimenting with electronic music in both composition and performance.

As an electronic performer I have completely disrupted my 'usual' musical workflow and output. What I have discovered (among many things) from this disruption is that swapping musical genres is an

inspiring way forward, in order to develop fresh songwriting approaches and recorded output. The research methodologies that I have utilised in these processes are artistic research and action research. My electronic experimentation and singer-songwriter music have informed each other and this cross-pollination of genres has kept me inspired. Recently I have been creating music in ways that I would not have previously thought possible.

My 20-minute performance at “Music and Liveness” will showcase my electronic music making, where as ‘Elektric Endz’ I will perform original (electronic) music. At the start of the performance I will briefly contextualise my electronic music and song-writing process. Watch out, it will be different, disruptive, and there won’t be any chance of a guitar being plugged in!

**Dr David Bishop (Dave)** is a New Zealand singer-songwriter and music educator with a contemporary performance and recording history of over 30 years. He is actively involved in the local music industry and has contributed to numerous commercial musical releases, both as a band member and solo musician. Currently he performs live in Tauranga as either “Elektric Endz (electronic music) or as “Davey Beige” (singer-songwriter). He holds a Doctorate of Musical Arts from Griffith University, Brisbane and his research focuses upon how literary and linguistic prosody can support songwriting craft. He is faculty research coordinator at Toiohomai, Tauranga.

### **Blair, Alison**

*“Filling the scene with strange dreams and rock n’ roll”:* Marc Bolan, Ringo Starr, and the *Born to Boogie* live concert film

*Born to Boogie* (1972) is a live concert film documenting the peak of the T. Rex fan phenomenon known as ‘T. Rextasy’. The band, led by glam rock star Marc Bolan, performed two shows at Wembley’s Empire Pool on the same evening. The film’s director, Ringo Starr, documents these T. Rex concerts in a way that captures Bolan’s performance and the T. Rex fan phenomenon, along with Bolan’s own otherworldly persona. This latter point is emphasised through fantasy vignettes interspersed throughout the concert footage, and I argue that while being a concert film, *Born to Boogie* also depicts Bolan’s carnivalesque fantasy world through a combination of techniques drawn from late 1960s music films including The Beatles’ surreal *Magical Mystery Tour* (1967) and Jean-Luc Godard’s Rolling Stones film, *One Plus One* (1968). In doing so, *Born to Boogie* consolidates Bolan’s image as an otherworldly, carnivalesque English rock star.

**Alison Blair** is a PhD candidate and Teaching Fellow in the University of Otago’s School of Performing Arts. Her work on David Bowie and Marc Bolan has been published in *Celebrity Studies*, *MEDIANZ*, and the edited collections *Global Glam: Style and Spectacle from the 1970s to the 2000s* (eds Ian Chapman and Henry Johnson, 2016) and *David Bowie and Transmedia Stardom* (eds Ana Mendes and Lisa Perrott, 2019). Her PhD thesis takes a Bakhtinian approach to 1970s British glam rock, exploring the intersections of class, identity, and gender politics within the genre. Her research interests include David Bowie, British popular music, music videos, and music in popular culture more broadly.

### **Braae, Nick**

*Stretched and disrupted linear time in Sondheim’s Company*

In the past forty years, a number of analysts have engaged with the concept of musical time. Often drawing on Kramer’s *The Time of Music* (1988), this work has predominantly been concerned with the compositional devices (broadly speaking) that evoke different temporal states, such as static, goal-directed, moment form, and variations thereof. Notable analyses have been undertaken in relation to both classical (Pasler 1982, Fillerup 2013, Taylor 2016) and popular examples (Holm-Hudson 2002, Mercer-Taylor 2013).

In this paper, I argue that musical theatre may provide fertile ground for extending such ideas. McMillin (2006) has argued that the modern Broadway show (i.e. from *Oklahoma!* onwards) is founded on a contrast between the progressive (forward-moving) temporality of the book (dialogue) and lyrical (static) temporality of songs. Other authors have expanded on this binary distinction (Wolf 2006, Ellis 2011, Hutchinson 2020), but without bringing the notion of musical time into the analytical spotlight. This would bring further nuance to our understanding of musical theatre

songs and shows, given composers utilise and exploit many of the devices (e.g. harmonic patterns, sectional cadences, melodic phrasing) that are associated with particular forms of musical temporality. To animate this point, I analyse several songs from Stephen Sondheim's *Company* in which linear musical processes are either stretched (through extended cadences, slow harmonic rhythm, disguised harmonic motion) or disrupted (through irregular phrasing, unexpected modulations). I argue that this structuring of musical time mirrors the narrative form of the show in which there is an overall progression of events, but told through out-of-sequence vignettes.

**Dr Nick Braae** is Principal Academic Staff Member in Music and Performing Arts at Wintec-Te Pūkenga. He has published widely on the music of Queen, including the monograph *Rock and Rhapsodies* from Oxford University Press in 2021. His other research interests include the analysis of popular songs and musical theatre. The latter shapes his frequent work as a Musical Director with 2022 productions including *Shrek* (Middle East tour), *Grease* and *That Bloody Woman*; he has also composed scores for two original musicals (*Hood Street* and *Mum's Kitchen*). Outside of teaching, Nick is Trustee for The Rauhi Project and Chair of the Waikato Community School of Music, both of which provide affordable educational opportunities in Kirikiriroa.

### **Camp, Gregory**

*Inside the score: Towards a poetics of theme park music*

The Walt Disney Company and Universal Studios have increasingly built their theme park attractions around their studios' film properties like the Marvel Cinematic Universe, *Star Wars*, *Harry Potter*, and *Jurassic Park*. The designers of the parks draw from the scores of these films to help bring their audiences into the fictional worlds they construct. An aesthetic transformation occurs as film music, composed to be heard as part of a passive audio-viewing experience, becomes accompaniment to a live ride, show, or immersive area. But the transformations go beyond the mere re-positioning of the music: composers and arrangers alter the fabric of the pre-existing music itself to fit these new uses. Over the course of the parks' histories, a "theme-park" style of composition and arranging has taken shape. This style consists of tropes such as big themes, large instrumental masses, few layers of texture, loud dynamics, sharp transitions, alternation with sound effects for masking those transitions, and reliance on audio-visual synchresis to aid perceptual cohesion. My primary case study is the use and adaptation of film scores by John Williams in the Disney and Universal Studios theme parks. Building on Camp's (2017) notion of the double diegesis, where park-goers hear music simultaneously as alluding externally to filmic texts they already know and as an internal accompaniment to help them imagine themselves to be inside a real-life film, and on White's (2021) work on sonic world-building in theme park attractions, this paper argues that a specialised "theme park" musical style exists and seeks to identify the markers of that style.

**Dr Gregory Camp** has taught at the University of Auckland School of Music since 2013, where he teaches a wide variety of topics in musicology, music theory, and musicianship. He is the school's Director of Postgraduate Studies, and is also the artistic director of the University of Auckland Opera Workshop, for which he directs an opera production each year. His doctoral research, undertaken at the Queen's College, Oxford, was on the modern performance history of the operas of Claudio Monteverdi; his current research focuses on singers' understanding of linguistic structures and on Disney music. He has recently published two monographs with Routledge: *Howard Hawks: Sonic Style in Film* and *Scoring the Hollywood Actor in the 1950s*. *Linguistics for Singers*, a manual that guides musicians through the poetic texts they work with through a holistic and comparative approach, is currently in press with Routledge. Current work includes chapters on community singing in Disney texts, the use of South Pacific musics at the Disney theme parks, and the aesthetics of the Disney Channel Original Musical corpus.

### **Chua, Jordan**

*Unveiling Nikolai Medtner: His concerts in Britain, 1928-1931 – venues, ticket prices, and repertoire*

In 1935, the Russian pianist and composer Nikolai Medtner (and his wife, Anna) settled in England, where he was to live until his death in 1951. It is clear that Medtner felt that he had at last found a country where the audiences appreciated and welcomed his music, with his wife writing that "In London everything went off as in a fairy tale". Prior to this permanent move to England, Medtner had visited

the country at least three times, with his first trip there coming at the invitation of London-based Russian singer, Tatiana Makushina. This initial visit took place from 11–27 February 1928 and was followed by further trips there in October–November 1928, and again in 1931. Regarding his first performance in England in 1928, critics noted that “Medtner’s fame had preceded him, and the many professional musicians present gaped in astonishment at these pianoforte pieces”.

As part of a broader research project examining at the reception of Medtner in Britain as both a pianist and composer, this paper will explore his concert activities there during these three visits from 1928–1931. Using data taken from digitised British newspapers, contemporary accounts and correspondence (as compiled by Richard Holt), it will look at venues, ticket prices, repertoire and reviews of these concerts. In doing so, it will add to current knowledge regarding the reception of Russian music in Britain during the first half of the twentieth century, as well as deepening current understandings of Medtner’s early career in that country and the possible influence he may have had on classical piano playing there.

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

also has close to seven years of piano teaching experience, with students ranging from beginners to university entry standard.

### **Crawshaw, Sandra**

*The history of the Dunedin Competitions Society: Where every performance was live*

Many regions in New Zealand have a performing arts competitions society, with each branch being under the umbrella of the national body: The Performing Arts Competitions Association of New Zealand (PACANZ). Staged annually as Competition Festivals, these events provide a platform for young people to develop their performance skills and measure themselves against their peers. The first Competitions Society in New Zealand was established in 1902 in Dunedin and was modelled on the Annual Eisteddfod held in Ballarat, Australia. This case study of the society’s beginning in the first decades of the twentieth century will consider various prominent musicians of the time – both competitors and adjudicators, and discuss audience reception and musical traditions of the day. Research material has been partially sourced from the Dunedin Public Library which holds all the Minute Books and programmes from 1902 onwards. From these, one can ascertain the size and scope of these annual events. However, it is the newspaper accounts, including published criticisms of the judges, letters to the editor, editorial comments and correspondents’ opinions that paint a colourful picture of the sometimes-chaotic moments of these competitions in colonial times.

**Sandra Crawshaw** is a pianist and violinist from Dunedin. In 1987 she graduated with a BMus (Hons) in piano performance from the University of Auckland. Winning a ABRSM scholarship, she continued postgraduate studies in performance at the Royal College of Music, London. Returning home in 1991, she settled in Dunedin, raised a family and continued to perform and teach. Along the way, she developed an interest in the music of women composers, giving lecture recitals on the subject throughout New Zealand.

Taking up further academic study at the University of Otago in 2013, Sandra completed a Master’s thesis about composer Cécile Chaminade and her fame in colonial New Zealand.

This sparked a desire to learn more about colonial times, so she is now writing a PhD thesis about His Majesty’s Theatre (Sammy’s) and the history of entertainment in Dunedin.

### **Downie, Glen**

*Freeing the score*

The musical score has traditionally been taken as a symbol for the musical work, using abstract symbols (although not exclusively) to define relationships between traditionally defined ‘musical materials’ such as pitch and rhythm. But what if, as is becoming increasingly common, we think of the score as an

instructional document, a document that sets the conditions for live music making? What are the consequences and possibilities of opening up the score to pieces that are not aiming to be repeatable 'musical objects' but 'musical situations'? Taking on from this question the composer will talk through recent compositions, including traditionally notated works, experiments in text-based instruction, and works in between that deal with varying levels of improvisation. Findings, such as successful strategies in creating and defining a sound of a composition, despite its openness, as well as the difficulties of reconciling these two views of music making will be discussed. The composer will also refer to earlier precedents in the experimental and avant-garde music traditions, discussing their understanding of important differences between chance, aleatory, and improvisation, and how this relates to their own compositional output and findings.

**Glen Downie** is a freelance composer/improviser based in Pōneke, where he also works in the National Library music hire service. He has been commissioned by Chamber Music New Zealand, been the NZSO NYO composer in residence (2019) and was part of the tactus workshop with the Brussels Philharmonic and Ensemble Musiques Nouvelles in 2017. He co-directs Wellington's SMP Ensemble, and improvises on the saxophone, and has guested with Rob Thorne, Lukas Ligeti, and Jeff Henderson amongst others.

### **Emeritus Professor John Drummond**

#### **Keynote address:**

*The Power of Orpheus*

*Music and liveness: An exploration*

**John Drummond** graduated with a BA (Hons) and MusB from Leeds University and with a PhD from Birmingham University, and lectured in Music at Birmingham before taking up an appointment as Blair Professor of Music at Otago in 1976. His passion is opera (*Opera in Perspective*, 1980) and he directed annual productions on the Otago campus from 1976 to 1992, including a reconstruction of the original production of Mozart's *Die Zauberflöte* in 1991. In addition to directing over 40 opera productions, John has composed six full-length operas and ten one-act operas which have been performed variously in Dunedin, Wellington, Hamilton and Prague.

John's other professional interest is music education. He presented and published regularly through the Cultural Diversity in Music Education Network and ISME Commissions and was President of the International Society for Music Education in 2000-2002. From 2002 to 2009 John held various Dean positions in the Division of Humanities at Otago. He retired in 2014.

### **Girling, Sam**

*Franz Alexander Pössinger and string quartet arrangements of 'foreign' opera in early nineteenth-century Vienna*

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

In this paper I consider the operatic arrangements by the Viennese violinist and composer Franz Alexander Pössinger (1766–1827), and how such works contributed to canon formation in the early nineteenth century. Pössinger established a strong reputation in this field: letters and pencil markings on manuscripts suggest that he collaborated with Beethoven on arrangements of *Die Geschöpfe des Prometheus*, the Fourth Piano Concerto, and *Fidelio*. He published arrangements throughout his life, including operas by Weigl, Meyerbeer, Boieldieu, Weber, and Rossini. This contrasts with many composers of the same period, including Beethoven, who used arrangements in the early stages of their career as a way of learning the art of composition.

Arrangements of 'foreign' operas in Vienna during the Biedermeier period were often adapted (in terms of language, stage setting, and plot) to specifically suit Viennese musical tastes and to fuel interest in popular subjects of the day such as folklore, orientalism, and the Scottish enlightenment. Accordingly, arrangements made a far greater contribution to the rich and diverse musical landscape of early nineteenth-century Vienna than they have previously been given credit for.

**Sam Girling** has recently completed a DAAD-funded research fellowship at the Beethoven-Haus in Bonn, in which he studied the chamber music of Franz Alexander Pössinger and arrangements of early nineteenth-century operatic works. Between 2018 and 2021 he was Postdoctoral Research Fellow at the University of Auckland.

Recent publications include a chapter on Clementi's Waltzes Opp. 38–39, an article on the significance of the tambourine for women musicians in the early nineteenth-century salon, an article on the role of folk instruments in Austrian and Bohemian courts, and a chapter on Beethoven's percussion writing in the Ninth Symphony. He has also published numerous scholarly editions of late eighteenth and early nineteenth-century chamber works.

Sam lectures on a variety of music theory and history topics at the University of Auckland and is also the Production & Marketing Manager for Auckland Choral. He has given pre-concert talks for the Auckland Philharmonia and recently gave an interview on the music of John Abraham Fisher for BBC Radio 3.

### **Green, William**

*Buckingham Palace stuffs up! Homegrown opportunity missed!*

In 1975, Master of the Queen's Music Sir Arthur Bliss died. Advice on a successor was sought from the ailing Benjamin Britten, and Australian composer Malcolm Williamson was chosen, notable as being the first from the colonies. This was a disaster, as Williamson fought with many, failed to produce important royal commissions on time, and – fuelled with alcohol – frequently made publicly insulting remarks which were pounced upon by the press, and sometimes necessitated apologies by Williamson to the Queen, Margaret Thatcher and others.

William Walton contended that they'd "got the wrong Malcolm" (meaning they should have chosen Malcolm Arnold). My contention is that, if indeed it seemed appropriate to appoint someone from the colonies, they got the wrong colony, and should have chosen someone from New Zealand. After discussing Williamson, I will survey a few possible New Zealand contenders.

This presentation will also look at how the Royal Family dealt with the embarrassment of having Williamson as Master of the Queen's Music, and how they altered the process of appointment following the Malcolm Williamson experience.

This paper deals with issues associated with a live composer writing music for special occasions.

**William Green** studied piano performance with Maurice Till at the University of Canterbury, graduating MusB/MA, and now works in Auckland as a pianist, teacher, composer, arranger and presenter. He has performed and recorded piano music by over 70 New Zealand composers. His own compositions range from choral, vocal and instrumental music to ragtime, jazz and comic opera ('Goldilocks a la Mozart' was premiered at the 2018 Dunedin Fringe Festival, and by Opera Otago). Ongoing projects include a book on encounters with New Zealand's musical centenarians.

### **Gupta, Kooshna**

*Bhansali's music and dance as a celebration of Indian Culture: Embodiment of traditional live performances and regional identities in Hindi film songs*

Festivals and celebrations in India are incomplete without music and dance (folk and popular genres), functioning as significant cultural carriers and designating social identities. In Hindi films, the conceptualisation of celebrating song scenes is not a mere gimmick; it displays the underlying connection between the enduring engagement of Hindi cinema and Indian traditions. Sanjay Leela Bhansali is a filmmaker who valorises Indian culture and has a fascination with creating characters that enact the past and perform regional identities. Often, he intertwines his films' plots with glamorously bright, majestic song scenes that reflect different traditional music forms of India that are usually performed live during festive times in different parts of India. This study will focus on four dancing scenes from Bhansali's blockbuster films demonstrating such instances: "Dola Re Dola" (*Devdas*, 2002); "NagadaSang Dhol" (*Goliyon Ki Raasleela Ram-Leela*, 2013); "Pinga" (*Bajirao Mastani*, 2015) and "Ghoomar" (*Padmaavat*, 2018). Women are the leading performers in these scenes, each symbolising regional identities through their embodiment of folk dances from specific regions in India, expressed through the lyrics, music beats, dance moves, and outfits in a contextualised setting. These women's public performances carry deeper cultural identities and gender performativity in the Indian context. This study seeks to understand how Bhansali has constructed these grandiose song scenes in the



narrative, based on various regional music and dance genres, as a medium to convey cultural and social meaning. It also aims to understand how these constructions showcased the dancing bodies' power and limitations.

**Dr Kooshna Gupta** is an early career researcher at the University of Auckland, New Zealand. Her doctoral research focuses on the representation of women in Hindi music and dance scenes; she studies issues of gender, performativity and popular culture. She seeks to understand how the images, narrative content and ideologies that emerge from song and dance sequences help shape the development of Hindi cinema. Her research interests are Hindi cinema, popular music, sociolinguistics, and gender studies.

### **Halton, Rosalind**

*Living editions*

Thanks to the proliferation of musicological series, digital and facsimile editions, we now have access to an unparalleled quantity of western music transmitted through notation. Inevitably, only a fraction of the music now available gains a performance or recording with the level of marketing needed to reach new audiences. Does this mean that our efforts as advocates for newly researched repertoire are in vain? While editing may seem a solitary activity, examining source materials can lead to discoveries that translate in rehearsal and performance to an engagement with the composer's creative energy and a rewarding audience response.

Like many editors, my aim initially was to promote and take part in live performances, in what would become a lifelong fascination with the cantatas of Alessandro Scarlatti: handwritten copies made quickly in libraries were enough to select pieces and enable a collaborative process between musicians. I will discuss various types of performance settings, both live and recorded, which have played a part in the revival of the Italian baroque cantata. Those with obbligato instruments have attracted the most activity in commercial recordings; however, the poignant melodic beauty and sophisticated word setting of Scarlatti's solo cantatas remain a relatively unknown quantity, despite a growing number of accessible editions.

While research funding guidelines often frustrate the aims of the researcher/performer, by accepting the published – silent – edition as the completed outcome, it remains a challenge to build in performance throughout the revival process: to test the edition before publication, as well as sharing it with new audiences.

**Dr Rosalind Halton** was born in Dunedin. Rosalind studied Music at the University of Otago, going on to complete a DPhil at Oxford, where harpsichord playing and researching Italian baroque music became her dominant passions. She has performed in the UK, Europe, Canada, New Zealand and Australia, where she won a *Soundscape* award for her 2-CD release *The French Harpsichord* (ABC Classics). In Australia she has performed with Elysium, Sydney Philharmonia, the Badinerie Players, Affetto (NZ) and Chacona with whom she recorded three CDs (ABC Classics) of cantatas and serenatas by Alessandro Scarlatti, her research project over many years. As Associate Professor at the University of Newcastle, she taught undergraduate performance practice courses, with many students going on to research and careers in early music

### **Holland, Michael**

*Too many speakers: Sound design and object-based mixing in live classical performance*

This presentation explores the sound design and production for *TwentyNineteen*, a multi-disciplinary live event featuring the performance of a new work for string quartet, alongside dance and electronic music performances. Using a practice research approach, the presentation unpacks the ways in which the use of spatial audio and object-based mixing enhances and problematises the creative practice involved in the staging of a classical music-centric performance. For this performance, the mixing and sound reinforcement involves an approach antithetical to the normative model usually employed in classical concerts: being deliberately interventionist, performative, and making explicit use of artificial effects including reverb, delay, distortion and re-synthesis of sound in real time.

The presentation discusses the use of these audio techniques in reinforcing the themes of the piece, as informed through discussion with the composer. This discussion builds upon the concept of audio staging (Capulet and Zagorski-Thomas, 2017; Zagorski-Thomas, 2019, 2014), in order to unpack the ways in



which the design and execution of these forms of audio processing in a live context might help us to expand our traditional understanding of the roles and contributions made by composers, performers and sound mixers in western art music performance.

**Dr Michael Holland (Mike)** works at the University of Otago as a lecturer in Music Production. His research and teaching draw upon his experience as a practitioner: over the past decade, he has worked on records for NZ and international recording companies in a variety of roles, and as an audio engineer for concert tours across NZ, Australia, the UK, Europe and the USA. His current research explores the relationship between built environments and creative practices, with a particular focus on resources for popular music production and performance. He has previously published on indie music production practices, music scenes and their historicisation, and music production techniques.

### **Hu, Xiyuan**

*Chinese social media, cultural identity and “liveness” in Chinese immigrants’ performing arts practice in New Zealand*

COVID-19 has made performing artists vigorously access online social media to sustain their artistic practice against the pandemic. Entering the post-COVID stage, many artists have returned to live scenes of presenting music and dances. However, the impact of social media on their artistic practice continues. Chinese social media platforms such as WeChat, Douyin, and Xiaohongshu, taking “producible, consumable, and monetisable” as the core idea, have influenced the shaping of Chinese immigrant music and dance scenes in Chinese diasporic contexts. Although diasporic Chinese artists are far away from their motherland, many find ways to closely maintain their cultural identity by performing and sharing arts in both online and offline spaces.

This study explores how China-born social media have had a significant impact on the shaping and contesting Chinese cultural identity in Chinese migrant contexts. By examining New Zealand Chinese artists’ utilisation of WeChat, Douyin, and Xiaohongshu in practicing and performing music and dances, this study shows that Chinese social media platforms have become noticeable contexts through which Chinese performance cultures are exchanged, articulated, constructed, and reconstructed. Through creating and disseminating Chinese performance cultures in online and offline spaces, many diasporic Chinese artists’ music and dances become newly “alive”.

**Xiyuan Hu** is a PhD Candidate at the University of Auckland. She has obtained her MA in Anthropology at Jishou University and her BA in Economics at Heilongjiang University in China. She is currently writing her dissertation on immigrant Chinese women in New Zealand and the construction of cultural identity through the practice and performance of music and dance in amateur dance groups. Her research interests include gender in performing arts, construction of cultural identity in diaspora, and social media application in transnational practice. In parallel, Xiyuan is an influencer on a Chinese social media platform and runs an online study community to support hundreds of Chinese women learners from heterogeneous backgrounds.

### **Kato, Koichi**

*Sonata theory, rotational principle, and Schubert’s ‘mature’ sonata form: an analysis of the ‘Great’ Symphony D 944*

There are few works in the analytical literature on the first sonata movement of Schubert’s grand symphony, “Great”, D. 944, especially works that approach the recent surge of the analytical methodology of Caplin and Hepokoski-and-Darcy’s Sonata Theory. Analysing the movement by engaging with this Sonata Theory will reveal the way Schubert achieved his “mature” sonata form, especially how Schubert elevated the classical sonata form via a hybridisation of rotational principle and sonata teleology. Moreover, this aligns to the backbone thesis of the Sonata Theory: rotational form complemented with teleological genesis.

The historical process of Schubert’s maturity is usually assumed to begin in 1824 and onwards, but it might have 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, MC, 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 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.

**Dr Koichi Kato** obtained his 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 City Mac Conference (SMA, UK, 2018); *Music and Musicology in the age of Post-Truth* (CUD, 2018); *Music and Spatiality* Conference (Belgrade, Serbia, 2019), Annual Meeting for the Society of Musicology in Ireland (October 2020); “Musicology and its Future Times of Crises” (Croatian Academy, November 2020); and New Mac Conference 2022 (Society of Music Analysis, UK). His future presentations include the RMA Annual Conferences in the UK.

### **Koo, Sunhee**

*When frontier is in action: Korean Chinese music beyond the Northeast border*

This study investigates how Korean minority musicians in China (Chaoxianzu in Chinese; Joseonjok in Korean) have been able to engage themselves in broader social and musical arenas beyond their Korean minority autonomous region in the Northeast border. I explore how the construction of minority music has been a subversive space and powerful medium for these Korean musicians to be national, cosmopolitan, ethnic, and traditional. How has their performance culture helped them elevate their social status in China and South Korea, respectively? Korean minority in China has been, in a way, a doubly marginalised group. They are demographically ethnic minorities in China while perceived as political expatriates in South Korea due to their historical allegiance with North Korea, only Korea, which Communist China interacted with during the four decades of the Cold War. Nevertheless, in the context of performing arts, their minority identity and performing Korean music in China are translated as indicatives of diversity and cultural enrichment of the nation-state. In South Korea, Korean minority music developed in China has inspired some South Korean musicians, who have strived to find a new direction for their national music deeply grounded in practicing and preserving nineteenth-century Korean musical traditions. Focusing on some Korean Chinese musicians and their career trajectories, I discuss how Korean Chinese have instrumentalised their minority status and musical identity in riding the roads to the wider world.

**Dr Sunhee Koo** is a Senior Lecturer in Ethnomusicology/Anthropology, in the School of Social Sciences at the University of Auckland, New Zealand. She specialises in East Asian performing arts, with which she examines the construction and negotiation of identities. Based on her ethnographic research on diasporic Koreans in China, Korea, and Japan, Koo has published a number of articles in prestigious journals, including the *Journal of Asian Studies*, *Korean Studies*, *Asian Music*, and the *Yearbook for Traditional Music*. In 2021, she published her first monograph, *Sound of the Border: Music and Identity of Korean Minority in China*, with the University of Hawaii Press. Contracted with the same press again, she is currently working on her second monograph project, *Homes Away from Home: National Music and Transmigration of North and South Koreans*.

### **Le Cocq, Jonathan**

*New Zealand's early music revival*

In the 1970s and 1980s New Zealand experienced a booming interest in European early music, analogous and related to the early music revival in Europe and the US from the 1960s. The most obvious contemporary legacy of this is the ongoing historical performance of baroque music. By comparison, Medieval and Renaissance music has fared less well. This study of New Zealand's 40-year old early music revival reveals a disutility in the Medieval/Renaissance distinction, and demonstrates the role of practical, contingent and cultural issues in the success and decline of the movement, including the role of key individuals, arts infrastructure, geographical dispersal and changing priorities in cultural identity.

**Dr Jonathan Le Cocq** is Professor of Music at the University of Canterbury, recently returning to the School of Music after an extended term as Pro-Vice-Chancellor of Arts. His research background includes early music, especially French music for voice and lute, the philosophy and political economy of music, and performance on lute and related instruments.

## **Le Ren, Summer**

*Move better, feel better, sound better – establishing coordinated movement in piano playing*

This research focuses on developing a sustainable piano technique, by promoting coordinated movement. Numerous scholars point out certain phenomena and playing behaviours relating to the movement that could limit the tone quality, potentially preventing the pianist from having the freedom to play and contributing to a risk of pain or injury. A comprehensive, inclusive coordinated movement training programme with theoretical backing and an easy-to-understand practical approach for student pianists is urgently needed. My study attempts to address this.

A design-based training portfolio utilising an iterative technique has been developed for this study to solve movement issues in a real practice context, synthesising knowledge from different disciplines, somatic approaches, injury-preventive piano techniques, and my playing and teaching experience. Following 26 weeks of an intervention study in New Zealand, the outcomes indicate initial success in assisting student pianists to systematically develop an awareness of coordinated movement to enrich sound production, establish good playing habits and mitigate the risk of playing-related pain and injury on the piano.

Manipulating different body parts as needed and adequately releasing unnecessary tension to achieve targeted goals should be encouraged in piano playing.

Employing collaborative, integrative motions as well-coordinated movement could contribute to managing tension, distributing stress, preventing playing-related injury, and creating desirable sound production and eloquent musical expression. This presentation will be a lecture recital with a demonstration in an interactive atmosphere to introduce the context of coordinated movement, its significance, a proposed approach, and present some results.

**Summer Le Ren** is originally from Xi'an, China, Summer is a Doctoral Candidate in Music at the University of Auckland under the supervision of Professor Nancy November, Dr Sarah Watkins and Dr Fabio Morreale, specifically undertaking piano studies. Aside from artistic experiences in piano performance, collaboration with choirs, instruments and chamber music, I am passionately focusing on promoting coordinated movement in piano playing and creativity in piano pedagogy. After a few years of learning and teaching experiences based in Aotearoa, I developed partnerships in higher music education institutions between China and New Zealand to share interests, create synergy and contribute to the piano pedagogical community.

## **Lehany, Gordon**

*Baroque music – the case against beauty*

Peter Holman, renowned scholar of seventeenth-century English music, describes Purcell's music as 'beautiful' in his review article covering "the beautiful 'Dance for the Followers of Night'", on "this beautiful CD" (*Early Music* 39 (2011): 445–8). Today 'beautiful' and 'baroque music' are often used together, following music writers since the nineteenth century, such as Eduard Hanslick, who wrote in his seminal work *Vom Musikalisch-Schönen* (*On the Musically Beautiful*, 1854): "The way musical aesthetics has been handled up to now has suffered almost entirely from the serious blunder of concerning itself, not with exploring what is beautiful in music, but rather with describing the feelings that take hold of us" (trans. Rothfarb & Landerer, 2018: 1).

However, associating baroque music with beauty contrasts with earlier writers. Early eighteenth century writer Roger North wrote that musicians should perform "pathetically as to the manner", meaning to "[stir] up the Affections". Similarly, in his treatise on flute playing (1752), Quantz suggested that musical performers strive to become "masters of the hearts of their listeners, to arouse or still their passions". More recently, philosopher Roger Scruton notes that "It seems implausible and presumptuous to assume that the kinds of interest that we have now in works of art are the kinds of interest that people have towards them at every period of history" (*British Journal of Aesthetics* 47 (2007): 235). My paper argues that beauty was not of primary importance for seventeenth century music, then explores how ideas of musical beauty arose and why they took hold from the eighteenth century onwards, and concludes by considering the implications for us today.

**Gordon Lehany** recently completed an MA in Music with distinction and is now studying for a PhD in music at Victoria University of Wellington, focusing on Aesthetics, and performance practice of seventeenth century English music. He is Artistic Director and performs with period instrument ensemble

The Queen's Closet, and plays regularly with other groups, including recently playing natural trumpet and horn for NZ Opera's production of Handel's *Semele*, and natural trumpet for NZ Barok.

### **Lehany, Sharon**

*'Historically plausible' seventeenth-century hoboy reeds*

As the 'historically informed performance' movement has matured, interest has grown within the worldwide early music community in using 'authentic' equipment, whether original or faithful replica. However, this approach does not seem so far to have extended to hoboy (hautboy, 'baroque oboe') reeds. This may not be surprising, given that there are no known surviving examples of hoboy reeds or instructions about how to make them, and the only known set of measurements of a hoboy reed is incomplete. How can one aim to be 'historically informed' in the face of apparently so little information? In fact, there is a range of sources from which we can draw useful information about hoboy reeds, including iconography, instructional manuals on playing the hoboy that describe how the instrument should feel to play, and other writings describing the sound and musical capabilities of the hoboy.

In order to understand what seventeenth-century hoboy reeds may have been and how they may have played and sounded, I am taking two main approaches: first, looking at the weight of existing evidence about the physical and playing characteristics of hoboy reeds; and second, eliminating the use of materials, methods and technologies that we know did not exist at the time. I propose a new term for the reeds that I am producing, which is, 'historically plausible' hoboy reeds. I will describe my findings and provide a brief demonstration of a historically plausible hoboy reed, compared with a hoboy reed made using modern instructions, materials and techniques.

**Sharon Lehany** is studying toward a PhD in Musicology at Victoria University of Wellington, focusing on seventeenth-century hoboy (hautboy/'baroque oboe') reeds. She is co-founder, manager and performer with the period performance musical company, The Queen's Closet, where she plays hoboy and recorder. Sharon has been a Fulbright Scholar and also has a PhD in Genetics and Molecular Biology from the University of Cambridge.

### **McGrath, Tom**

*Paul Schramm's second opera, Die grosse Nummer*

Paul Schramm 1892-1953 was a Viennese concert pianist and composer, who lived in New Zealand between 1938 and 1946. His second opera *Die große Nummer* is undated and has never been performed, but was probably composed in Berlin shortly before he left for Indonesia in 1933. This circus tragedy was based on a popular Danish silent film from 1926 and includes banjo, accordion, castanets and even a gramophone as part of its orchestration, and shares many other of the characteristics of the *Zeitoper* genre, which flourished during the Weimar Republic through works by Krenek, Weil and Hindemith.

*Die grosse Nummer* is introduced and contextualised in this paper.

**Tom McGrath** was born in Wellington, studied with Diedre Irons at the University of Canterbury and completed postgraduate studies at the Richard Strauss Konservatorium in Munich. A prizewinning accompanist, he took part in lieder courses with Graham Johnson and Dietrich Fischer-Dieskau. Since returning to live in New Zealand in 2003, he has recorded and performed throughout the country including tours for Chamber Music New Zealand and as soloist with various regional orchestras. He had also given masterclasses and adjudicated throughout the country. He joined the staff as a Teaching Fellow at Otago University in 2004 and is currently pursuing a Doctorate of Musical Arts performing the music of Paul Schramm.

### **McIndoe, Ihlara**

*Stories and sounds: Exploring the Aisteach fictional archive and the process of becoming in Ireland and Aotearoa*

In his 2010 text *The Paradoxes of Political Art*, Rancière employs the phrase “the labour of fiction”, referring to the artistic strategy of making visible the invisible. Drawing on Rancière’s work, this paper considers a recent approach to music archival curation: the entirely fictional *Aisteach* archive of the Irish Avant-Garde. Envisioned by Irish composer- performer Jennifer Walshe (b. 1974), *Aisteach* undertakes compositional and musicological labours of fiction to bring new life to the past. *Aisteach* writes into being a history where the Irish Dada flourished in the Guinness factories, and drone music began when an uilleann piper experimented with only using the pipe regulators, among other fictions. Through the exploration of identity and politics in sound, *Aisteach* fosters a more inclusive and exploratory collective memory, and showcases living connections between the past, present, and future. Casey (2019) has highlighted *Aisteach*’s significance in challenging dominant systems of heritagisation. Building on this argument, my paper analyses how *Aisteach*’s modes of (re)thinking, (re)making and remembering serve as a model for decolonial practices. I consider what benefits a similar project might offer in other post-colonial environments, such as Aotearoa. As identified by Basinée (2007), music commissioning policies in Aotearoa traditionally prioritise projects which present consensual values of a utopian united nation, therefore instrumentalising cultural practices to augment representations of reality. Would the curation of a fictional archive, similar to *Aisteach*, make more visible those creators (and their creations) who do not espouse nationalised arts policy, and offer a structural path towards voicing Aotearoa’s artistic diversity?

**Ihlara McIndoe** is a composer and musicologist from Ōtepoti, currently based in Montreal, Canada. In both her compositional and musicological work, she is interested in artistic ecologies: our relationships between each other as artists, and our relationships with our surrounding environment whether that be with the performance space, our natural environment, or the broader cultural, social and political structures we operate within. Ihlara’s work has been performed by artists in Aotearoa, Australia, Canada, and Japan, including the New Zealand National Youth Orchestra, Stroma, NZ Trio, NZSO, Argonaut Ensemble, Nanae Yoshimura and Mayumi Miyata, Mark Menzies, members of the Vaughan Quartet, and the Ximenez Quartet. Ihlara is currently pursuing Masters research at McGill University, supervised by Professor Roe-Min Kok. Her thesis research draws on her background as a solicitor in public law and policy, and investigates policy reform options for more sustainable creative careers, specifically, the potential of a universal basic income for artists in Aotearoa.

### **Mills, Amanda**

*Listen to the band: Exhibiting live performance*

Gig-going was a key aspect of the Dunedin music scene in the 1980s. Not only did it provide an opportunity to see musical artists and witness their stylistic changes and development in sound, it was also a way to engage with the artists, and with the audience. While experiencing live performances in real-time creates important moments and memories for audiences, having recorded footage of these performances constructs a permanent record of them, and fixes them in time and place. This became particularly important for Hocken Collections’ 2021-2022 exhibition ‘Kaleidoscope World: 40 years of Flying Nun in Dunedin’. The exhibition celebrated the 40<sup>th</sup> anniversary of record label Flying Nun, and the Dunedin musicians that were part of the label and included a 52-minute video reel of live performances by bands active at the time. This was projected onto a large wall space in a darkened room to suggest being in a venue watching the bands. The video reel provided a link to the era, and the aim was to engage with audiences who had seen these artists at the time, and to give younger audiences opportunity to experience them. As the exhibition was held during a period of COVID-19 restrictions, this meant no in-person shows could be held. The video reel then became a substitute for in-person live performances. This paper examines the use of live music in the ‘Kaleidoscope World’ exhibition, as both documentary evidence of gig-going during the 1980s, and as a way to engage with exhibition audiences.

**Amanda Mills** is Curator, Music and AV at the University of Otago’s Hocken Collections and develops, maintains, curates, and researches the institution’s extensive New Zealand music, sound recording, and audiovisual collections. Alongside working with archival collections of New Zealand music, Amanda writes for *NZ Musician* magazine, and *Audioculture.co.nz* (the noisy library of New Zealand music), and co-hosts a radio show called *Misadventures in Sound* on Otago Access Radio (OAR FM). Amanda’s music research interests extend beyond New Zealand music, and she has given lectures on Kate Bush,

David Bowie, British music history, and has written on glam rock and Britpop. Her Masters of Arts from the University of Otago examined the phenomena of musical artists re-recording their own work.

### **Nichol, Elizabeth**

*The Onehunga Musical Society 1890-1905: An expression of 'serious' amateur music-making in nineteenth century Auckland*

Musical societies have been part of New Zealand's musical life since the 1850s. Formed in many towns and cities, they provided musically competent residents a means through which amateur musicians could join with others to perform together and share their musical interests. Concert programmes typically included a miscellany of shorter works, both sacred and secular, or a featured work such as an oratorio or cantata.

In greater Auckland, approximately 20 smaller 'suburban' musical societies were formed during the late nineteenth and early twentieth centuries. One of these was the Onehunga Musical Society which existed from 1890-1905. This small locally-focused society gave residents the chance to join together to perform a range of works for their community. Referencing Stebbins 'serious leisure' model (which identifies particular characteristics found when involved in 'serious leisure'), this paper will examine the activities of the Onehunga Musical Society, the regularity of its performances, repertoire, personnel and other activities to demonstrate the very active musical lives of residents of this Auckland township and the commitment demonstrated by its members.

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

### **Otley, Nathaniel**

*Contingency as a lens to encode liveness: An examination of sonic practice in contemporary chamber orchestra works*

Contemporary composers are increasingly interested in incorporating aspects of instability and unpredictability into their music, an approach that can often be viewed explicitly as a way of responding to and incorporating the uncertainties of the present in a musical context. A core part of many composers' approach to this is a focus on sonic practices that explore contingent, vulnerable, and unmasterful ways of playing. These methods of playing, that tend to focus more on a players' physical engagement with their instrument than on the generation of specific sounds at any given moment, are notable in that they are often not precisely replicable, producing differing sonic results every time they are executed in performance. The chamber orchestra has recently proven particularly fertile ground for the exploration of such challenging sonic material, with composers finding the medium particularly conducive to the building of complex, entangled assemblages of these unpredictable sounds.

In this talk I will expand and connect the above concepts through engagement with scholars including anthropologists Tim Ingold (engagement with materials) and Anna Tsing (assemblage) as well as the English scholar Julietta Singh (vulnerability and anti-masterful practice). I will then look at how these ideas manifest and function in chamber orchestra works by composers Eve de Castro-Robinson, Scott McLaughlin, Liza Lim and Michael Norris. Through an examination of the use of contingent instrumental technique in each piece I will demonstrate how liveness becomes embedded in the identity of each work through the engagement of these emergent and unstable sonic materials.

**Nathaniel Otley** is a composer, performer and researcher currently based in Ōtepoti, Dunedin. He completed a Bachelor of Music (Hons) at the University of Otago in 2019 and a Masters of Music at the University of Sydney in 2022 with his thesis *Potentials in a World of Becoming: Ecological Correspondence in Compositional Practice*. As a composer he has had works performed by ensembles in New Zealand, Australia, Japan, France, and the USA and is the 2023 National Youth Orchestra Composer in Residence.

### **Owens, Samantha**



*“To us . . . the gramophone means much” – community building through phonograph records in Aotearoa New Zealand during the 1920s and 1930s*

In July 1931 – in the midst of the Great Depression – *Gramophone* magazine published a letter from a reader (‘W. J. R.’) based in Whanganui, New Zealand, who noted that “Gramophonists out here flourish under conditions more adverse than those prevailing in Britain . . . To us in New Zealand the gramophone means much”. This was a point reiterated one year later in the same publication by Donald Reid: “People in Europe little realise how starved people are, musically, in the out-of-the-way parts of the Empire.”

Drawing upon a range of primary source material (including items from contemporary magazines, newspapers, and gramophone recital programmes), this paper explores the ‘meaning’ of the gramophone to New Zealanders (both Māori and Pākehā) in the 1920s– 1930s. Focusing in particular on gramophone concerts, societies, and clubs (which featured a range of repertoire, from popular to classical music), it will investigate the varied settings in which recordings were shared communally during these decades. Through such shared experiences of collecting and listening many New Zealanders enjoyed a sense of community not only within their immediate environment in their home country, but also as members of a rapidly expanding international consumer economy.

**Dr Samantha Owens** is Professor of Musicology at Victoria University of Wellington – Te Herenga Waka, where her research centres on the reception of German music and musicians in New Zealand and Australia, 1850–1950, as well as on early modern German court music. Recent publications have included a monograph, *The Well-Travelled Musician: John Sigismond Cousser and Musical Exchange in Baroque Europe* (2017) and two edited books, *J. S. Bach in Australia: Studies in Reception and Performance* (with K. Murphy and D. Collins, 2018), and *Searches for Tradition: Essays on New Zealand Music, Past & Present* (with Michael Brown, 2017).

### **Parkins-Craig, Maddy**

*Inside the box: Initial findings from generating harmony using a reduced matrix*

This presentation introduces and explores a new adaptation of a matrix-based approach to composition through examining its application in two recent pieces written by the presenter. While similar to the more structured methods associated with serialism, this simplified 4x4 matrix system allows the composer more agency as they guide the matrix construction through a series of initial decisions. Additionally, it is used primarily as a generative process for harmonic material, leaving the melodic material to be constructed from the resulting unorthodox scales.

The presentation discusses the original motivations of this simplified matrix system and its resulting function as a communicative tool, which highlights the intended meanings in a composition. Its initial use as a deliberately constraining harmonic framework is discussed first, where it is utilised as a musical representation of the themes of depression and obsessive-compulsive disorder in *TwentyNineteen*, a piece for string quartet. Its reapplication in *New Mountain*, a piece for orchestra which explores grief and bereavement, is subsequently discussed. In exploring these initial usages this presentation hopes to demonstrate the future possible applications of this generative harmonic process, one that can be tailored to deliberately highlight and reinforce the non-musical themes of a piece.

**Dr Madeleine Parkins-Craig (Maddy)** is a composer, songwriter, producer and multi-instrumentalist. She has a Doctor of Musical Arts degree from the University of Otago, where she currently works as a Music Lecturer. Her areas of research are songwriting and music production, with the recent addition of classical music composition. Her first orchestral work, *New Mountain*, was debuted by the Dunedin Symphony Orchestra in 2022 and her first piece for string quartet, *TwentyNineteen* recently won the Music Award at the 2023 Dunedin Fringe Festival.

### **Richards, Rosemary**

*“Distant as we are from the intense intellectual and emotional activity of the old world”: Paderewski and Heermann in Australia and New Zealand, 1904–5*

Personal memorabilia may provide clues about the value given to European music in Australia and New Zealand in the early twentieth century, to add to evidence from sources such as newspapers and manuscript, printed and recorded music.

This case study focuses on tours by two acclaimed instrumental virtuosi, Polish pianist and composer Ignacy Jan Paderewski (1860–1941) in 1904 and German violinist Hugo Heermann (1844–1935) in 1905. Sources include autograph books dated c.1900–16 now housed by State Library Victoria, Melbourne, that previously belonged to Austrian-born and Melbourne-resident soprano and singing teacher Madame Elise Pinschof [Wiedermann] (1851–1922). These autograph books indicate that the Pinschofs welcomed Paderewski and Heermann into their network of Melbourne artistic identities which included Percy Grainger, George Marshall-Hall, Mona McCaughey, Nellie Melba and Tom Roberts. A study such as this assists in evaluating the significance of musical performers, repertoire and collecting in the lives of individuals and their communities and contributes to a broader understanding of music transmission in the years prior to World War I.

**Dr Rosemary Richards** is an Australian musicologist living in Melbourne. Her publications include *Memories of Musical Lives: Music and Dance in Personal Music Collections from Australia and New Zealand*, co-edited with Julja Szuster (Lyrebird Press Australia, 2022). The book contains chapters by musicologists and historians exploring music and dance through music collections used in homes, on board ships, in hotels and in church in the long nineteenth century in Australia and New Zealand. For more information, see <https://rosemaryrichards.com/>.

### **Ritchie, Anthony**

*Visualising performers and audience in composition*

This paper will examine the role of live music performance in music-making from a composer's perspective. Ever since the invention of recorded sound there has been debate over the future of live music performance. In the 1940s John Cage theorised a time when music would be purely electronic, and some composers post-World War II strove towards creating music without performers. In Aotearoa, Lilburn abandoned live music to pursue electroacoustic music in the 1960s, and was followed by sonic artists such as John Cousins. However, the problems caused by lack of human performance meant that predictions of a future where electronic music replaces live performance have not come to fruition. Most composers of art music have maintained composing for live performers, acknowledging their important role in the creation of music. As a composer myself, I view live performance as essential, along with actively listening audiences. The three components of live music performance – composer, performer, audience – interact and form a triangle of musicking, including social activity. This paper will explore how my music is conceived with performers and audiences in mind. It will also explore the significance of recorded/videoed music for myself and other composers, and how the necessary adoption of more recording and video in Covid times has been a double-edged sword for composers.

**Dr Anthony Ritchie** is a renowned composer whose works have been performed by ensembles such as The Takacs Quartet, and soloists such as Bella Hristova. His many commissioned works include concertos for violin, viola, flute, guitar and euphonium, six symphonies, six operas and chamber music. In 2016 he was joint winner of the NZ Classical Album of the Year. His *Gallipoli to the Somme* was performed in London and Oxford, 2018, and voted Aotearoa's most popular classical music recording in RNZ Concert's 'Settling the Score' in 2020. His Symphony No.5 'Childhood' was rated one of the recordings of the year by MusicWeb International, 2022. The New Zealand Symphony Orchestra has regularly played his work, including his overture 'A Bugle Will Do' in the Jubilee concert, 2022. Anthony has also written journal articles and book chapters focusing on New Zealand music, including 'Gallipoli to the Somme: A Musical Witness to History' in *Studies in History and Sociology of Music*, and 'A Wonderful Shock': The Influence of Minimalism on New Zealand's Art Music Tradition', in *Searches for Tradition: Essays on New Zealand Music, Past & Present*. Anthony is currently Professor of Music at The University of Otago in Dunedin, and Head of the School of Performing Arts.

### **Santillan, Sophia and Zemke, Kirsten (2 papers)**

*"I love myself, I love my fans": K-pop fandom in Aotearoa*

K-pop's "explosion" as a global pop phenomenon has defied conventions of non-anglophone musics in the global pop culture marketplace. K-pop's surprising success can be traced to a number of factors (such as high production value, government support), but one of K-pop's primary strategies has been their use of social media to facilitate local fan communities that interact with global fan communities. This paper is part of a longer project we are doing on K-pop in Aotearoa, looking at their stories, specifics, and motivations. We look at the networks of social communities like KDA, K-Pop Planet, and KCAUT and their impact on the cultural and social landscape of Auckland. Local K-pop dance crews (Konstellation Dance Crew, Lace Dance Crew, Tteokbokki, MDC, and Horizon, just to name a few) whose live performances and impact on social media mark New Zealand as a country where grassroots K-pop activities and fans flourish. K-pop random dance play events in public include intentional positioning in recognisable Auckland locations – such as Chancery Square, a space with a lot of foot traffic and a meeting hub for the Central Business District, as well as Auckland CBD's Waterfront, Commercial Bay Square, and certain areas on the University of Auckland campus. We are also interested in the diversity of New Zealand fans, looking at how and why Pasifika, Māori, "Asian" and Pākehā choose and manage K-pop as their "obsession".

*"You can call me artist, You can call me idol": Lip Syncing vs. Live Singing in K-pop*

Arguments in fan and music critic communities about live singing versus lip syncing have a long history in anglophone popular musics, and is often accompanied by notions of authenticity, elitism, hierarchy and marginalisation of pop and/or women's musics. This false dichotomy of talent, versus lack of, does not take into consideration the conventions across genre (ie live singing important to rock music) and ignores the emphasis on stagecraft, fashion, technological modification, lyrical simplicity and advanced choreography prioritised in some non-rock musics. This contestation has leaked into the K-pop fandom community, despite K-pop's obvious "manufactured-ness" and emphasis on fun, accessibility and visuals (K-pop's "manufacturing" process is transparently shared with audiences who follow with interest the trainings, schools, auditions and selections of group members). A "fandom war" is going on in online communities with accusations, arguments, ranking of groups based on live singing, and for some, live singing being a matter of fan and artist pride. These contestations likely stem from increasingly sophisticated digital technologies that have exacerbated a desire for "authenticity" (human connection), fuelled by isolation during the COVID-19 pandemic. Authenticity in K-pop fandom spaces becomes not just a measurement of talent, but also a "morality", as if by failing to sing live, an idol is inferior. This reflects back on fans, as they see themselves as an extension, of their idols. Live singing has come to mean more than just talent and technical skill, but is a "humanity" cutting through a flawless blandness of a commercial industry.

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**Suggate, David**

*Beethoven's Diabelli Variations: Alchemical procedures and their relation to the sound worlds of the last Piano Sonatas*

Alchemy was a procedure practised by many thinkers central to European thought from Medieval times, such as Paracelsus, through Leibniz, Newton and many of J.S. Bach's musical contemporaries in the 18th century. It was intended to reveal latent possibilities in (seemingly) inert matter, thereby allowing for the transformation of lesser metals into gold. This principle, on a more metaphorical level, continues through the centuries to underlie eighteenth and early nineteenth century music, as a sort of telos guiding musical procedure. Beethoven's *Diabelli Variations*, finished in 1823, are alchemical in this way, in that they transform the old (Anton Diabelli's waltz theme) into the new without losing any of the former's fundamental thematic properties. They articulate this procedure over the course of, and throughout, its thirty-three variations.

Many have heard affinities between the Diabelli Waltz theme and that of the Arietta from Beethoven's Op. 111 piano sonata, the latter of which was composed during work on the *Diabelli*

*Variations*, and on the *Missa Solemnis* and *Ninth Symphony*. I seek to broaden existing analytical tools to encompass aspects of Beethoven's writing that constitute the unique sound world and thematic principles common to much of his music from the 1820s. From this we can interpret some of the alchemical-transformational principles behind the *Diabelli Variations* themselves. In both of the works in question, Beethoven follows an 'abstract' process of prioritising seemingly insignificant aspects of thematic writing, such as rhythmic proportions, turn figures or double-neighbour note patterns, and from these aspects reconstitutes or 'transforms' the themes into what they become in their culminating passages. Thereby his thematic process embodies the ancient alchemical dictum, 'dissolve and reconstitute'.

**Dr David Suggate** is a musicologist and classical guitarist who has recently completed a PhD thesis on Beethoven at Otago University. His thesis draws on the work of the psychologists, Carl Jung, Erich Neumann and others, in order to expand existing music-analytical criteria for exploring the works of Beethoven's late style. His research more generally seeks to draw connections between Beethoven and the history of ideas, and to see how such ideas can inform us analytically about the powerful processes enacted by Beethoven's music. Since finishing his PhD David has been writing journal articles and working to transform the thesis into a book.

### **Sun, I-Chen**

*How can Western music teachers enhance the acculturation process of new Chinese migrant students who have access to "live" private western music tuition?*

Since 2019, the COVID-19 pandemic has changed many norms of daily human interactions, including music performance and private music tuition. This study review focuses on understanding how the traditional master-apprentice relation between a Western music teacher and a new migrant Chinese student can assist in the acculturation process of the student. The findings may inspire ideas on both the benefits and limitations of virtual music-learning from the lens of acculturation issues faced by young migrants after arriving in New Zealand.

The Concept of Acculturation is a well-established field in Immigration Study. New Zealand is one of the traditional immigration destination countries amongst other 'New World' countries. Recent studies support that the Integration Strategy produces the most ideal acculturation outcome for both the migrants and the larger society. Statistics show that new Chinese migrants are one of the major participants in Western music education after migration. This study advances the interdisciplinary knowledge of how a teacher-student relation in an in-person music-learning setting can assist the acculturation process of Chinese migrant students in New Zealand.

**I-Chen Sun** is a graduating Master of Music student at Auckland University. She is also a pianist, music therapist and studio piano tutor in Auckland. She is organist to Catholic and Anglican Parishes in the North Shore.

I-Chen came to New Zealand from Taiwan as an international student at age 13. After almost two decades of music formation and gaining a Master degree in Music Therapy, she began her teaching career in Auckland as a studio piano teacher specializing in teaching Chinese migrant children newly arrived from mainland China. I-Chen's unique experience as a young international student formed in a Western classical music tradition, and her exposure to bicultural identity in both homeland and adopted country, developed her awareness on immigration issues related to New Zealand's multicultural society and the growing participation and influence of migrant Chinese taking part in Western music education.

### **Sundari, Olivia**

*The meanings of Wor songs in contemporary Biak, Papua*

The Biak ethnic group is renowned for its musicality across the land of Papua, Indonesia. Throughout history, Biak people have performed life cycle rituals known as the *Wor* traditions, which include singing poetry, dancing, and playing musical instruments. The term "Wor" refers to the ceremonies as well as the songs. In the past, *Wor* traditions were essential for Biak people to communicate with

*Manggundi* (the divine power) and the spirits of their ancestors. Biak ancestors passed these traditions on for generations to ask for divine protection. However, due to the spread of Christianity and modernisation, the praising of ancestors' spirits has gradually diminished. *Wor* songs and dances are used to pursue *Koreri*, a messianic movement that sought total restoration against injustice and inequality. With some political challenges occurring in contemporary Biak, *Wor* songs have become a significant tool for Biak people's resilience and defiance. Today, some *Wor* songs are abandoned, whereas some have become part of Christian liturgies and cultural celebrations. The objective of this ethnomusicology study is to discover the meanings of *Wor* songs for the Biaks by interpreting *Wor* songs and presenting various levels of cultural assimilation in contemporary Biak. This research aims to help advance our understanding of the Biak people and culture.

**Olivia Evelin Sundari** is a musicologist, pianist, and educator from Indonesia. She earned a Master of Musicology from Kyoto City University of the Arts and a Bachelor of Music (Piano) from Ueno Gakuen University, Japan – through full scholarships and achievement funds sponsored by the Japanese government (Monbukagakusho/MEXT) and the Sato Yo International Scholarship Foundation. She has presented her research at a number of conferences, including 'Compositions in the 21st Century' at Trinity College Dublin, The Fifth Biennial Meeting of The International Musicological Society Regional Association of East Asia in Suzhou, and The Musicological Society of Japan Annual Conference in Kyoto.

Her research interests include music history and ethnomusicology, ranging from Indonesian poetic songs (*Tembang Puitik*) to the music of Indonesia's ethnic minority groups. Her current research focuses on *Wor* songs in Biak, Papua. She is a PhD candidate in the Faculty of Arts (Music) at the University of Hong Kong, where she was awarded the Rayson Huang Scholarship.

### **Sussex, Polly**

*The forgotten works of three nineteenth-century women composers, Emilie Mayer, Josephine Lang and Ethel Smyth*

The private music-making habits of German and English citizens of the middle class in the nineteenth-century allowed women to perform music domestically without censure. Regarded as an adornment to their natural charms, the emphasis was on playing keyboard instruments and singing. Some women chose to become composers. Society, with its rigid values on the role of women, found this difficult to embrace. Even more of a challenge was the attempt by some women to have their works published. This paper studies three women, two German and one English, who, in different circumstances, suffered the same fate – scorn and often refusal – when trying to publish their works. Modern technology and international free downloadable websites have made their music accessible to modern musicians. As many of their works were never published, the contemporary performer must read from photographs of handwritten manuscripts. Performers and publishing houses are now working to right the imbalance of the nineteenth-century view of female composers.

Focusing on two types of chamber music, *Lieder* and Cello Sonatas, this paper argues that study of these works reveals many gems with a personal and developed style unlike those of the (male) composers we already know.

**Dr Polly Sussex** was born in Australia but moved to New Zealand at an early age. She studied violoncello and piano in Prague and at the Royal Academy of Music in London. Later she studied for her BMus (Hons) and PhD (*The Violoncello Sonatas of Luigi Boccherini*) at the University of Otago, New Zealand. She also holds diplomas in Teaching and in Arts Administration from the University of Auckland, New Zealand. More recently, she became interested in the viola da gamba. In 2007 and 2008, Polly undertook postgraduate studies in viola da gamba at the Hochschule fuer Kuenste, Bremen, North Germany with Hille Perl and at the Scola Cantorum in Basel, Switzerland with Paolo Pandolfo. She plays all sizes of viola da gamba, including the pardessus. In the past few years, Polly has become interested in reviving cello works by forgotten women composers of the nineteenth and early-twentieth centuries. This has led to a new direction in Polly's research interests.

### **Sutcliffe, W. Dean**

*"A walk composed against the background of a march"?: An unrecognised type of musical embodiment*

When trying to define the peculiar type of “bodily motion” evoked by the Andante of Haydn’s Quartet Op. 77 No. 2, Hans Keller proposed hearing it as “a walk composed against the background of a march”. Quite independently, other movements written around this time have been described in similar kinetic terms (the Allegretto from Beethoven’s Symphony No. 7, the Andante con moto from Schubert’s Symphony No. 9). Yet such movements, I show, are not so much *sui generis* as evidence of a hitherto unrecognised expressive typology. Particular shared features include a 2/4 time signature, use of dotted rhythms, melodic flourishes using small note values, repeated notes in both melody and accompaniment, and a constantly marked quaver pulse, together with strict regularity of phrase structure. In combination these features create a sense of inexorable forward motion, one which feels collective in import.

While all types and tempos of music can prompt listener entrainment, such movements suggest a particularly pronounced kind of kinetic imagery; they strongly invite what William McNeill defines as “muscular bonding”. The characteristically even locomotion may suggest marching, yet this need not have been the case historically, since the musical imagery may derive more from broadly processional than specifically military contexts. Further, the inherent ambiguity involved in stipulating a “walking pace” (whose?) increasingly led to a profusion of qualifiers being attached to the basic term (*con moto*, *più tosto allegretto*), and most movements in my category stipulate an accelerated Andante tempo through which listeners might imagine themselves involved in collective forward movement.

**Dr W. Dean Sutcliffe** is Professor in the School of Music at the University of Auckland, and has been co-editor of *Eighteenth-Century Music* since its inception in 2004. Recent publications include an edition of the three string quartets Op. 42 by Adalbert Gyrowetz (2017), the entry ‘Musical Materials’ in *The Cambridge Haydn Encyclopedia* (2019), the chapter ‘Gracious Beethoven?’ in *Beethoven Studies 4* (2020) and the book *Instrumental Music in an Age of Sociability: Haydn, Mozart and Friends* (2020), which has recently been awarded the Marjorie Weston Emerson Prize by the Mozart Society of North America. He has an article forthcoming in *Music Analysis* entitled “What is Haydn Doing in a John Field Nocturne?”.