

**NZMS Conference, 'Into the Unknown', University of Canterbury, 30 November to 2 December, 2018**

*Programme as of 16 November 2019*

<b>Friday, 30 November</b>		
10.30–11.00	<i>Mihi whakatau</i>	
	<i>Welcome by Professor Jonathan Le Cocq (Pro-Vice-Chancellor, UC College of Arts)</i>	
11.00–12.00	<p><i>Meaning and masculinity</i></p> <p><b>Annie Potts</b> “Welcome to Satisfaction”: Prince, Purple Humour and Erotic Delight</p> <p><b>Gregory Camp</b> Howard Hawks, Dimitri Tiomkin, and the male chorus: Musical masculinity in mid-century America</p> <p><b>Kirsten Zemke</b> Can you separate the art from the artist?: The problematics of rapper XXXTentacion</p>	<p><i>Music in New Zealand</i></p> <p><b>Mel Cross</b> Alfred Hill: Author of his own destination?</p> <p><b>Elizabeth Nichol</b> “To encourage New Zealand composers”: The Festivals of New Zealand Music, Christchurch, 1916 and 1918 Not on Sunday</p> <p><b>Samantha Owens</b> “Opera in the Home. Mr Sydney Hoben’s New Art”: The role of journalism in fashioning a musician’s career in New Zealand, 1880–1940</p>
12.30–1.00	Lunch	
1.00–2.00	Highlights from the Music Collection at Canterbury Museum Music and Musicians on Ancient Greek Artefacts in Teece Museum	
2.10–3.40	<p><i>Creativity</i></p> <p><b>Martin Koszolko</b></p>	<p><i>Music and cultural identity</i></p> <p><b>Victor Vicente</b></p>

	<p>Musical performance and the unknown: Site-specific audience sampling and improvisation with the use of mobile apps</p> <p><b>Glenda Keam</b> Pinning down the butterfly: How defining creativity could be an act of discursive violence</p> <p><b>Cindy Zeiher</b> Doing things with silence</p>	<p>Lost in Lusofonia: Locating and hearing Macau in a Lusophone world music festival</p> <p><i>ICTM Panel—Music of Migrants and Minorities in the Digitalised Era:</i></p> <p><b>Daniel Milosavljevic</b> Minorities, migrations, and memories: Untangling the WOW Diaspora’s music nostalgia</p> <p><b>Wendy Whei Liq Lee</b> Virtual celebrations and digital ethnography among Nepalise migrants in Singapore</p>
3.40–4.10	Afternoon Tea	
4.10–5.10	<b>Keynote 1: Dr. Reuben de Lautour</b> (Head of New Music, University of Canterbury) <b>Title to come</b>	
5.10–5.40	Concert: Amokura Kapa Haka	
6.30	Conference Dinner	
Saturday, 1 December		
9.00–10.30	<p><i>Nineteenth century</i></p> <p><b>Michael Weiss</b> Saying the same old thing over and over: Phrase-level repetition of galant schemata in early nineteenth-century music</p> <p><b>Maria Stratigou</b></p>	

	Performing Louise Farrenc's Piano Études  <b>Inja Stanovic</b> The Julius Block project: Mechanical recording processes, digital technologies and performance practice	
10.30–11.00	Morning Tea	
11.00–12.30	<i>Pink Floyd and Bruce Springsteen</i>  <b>Mathew Arndt</b> <i>The Dark Side of Oz</i> as allegory of spiritual transformation  <b>Kathryn Cox</b> Narrating the unknowable in Pink Floyd's 'When the tigers broke free'  <b>Nick Braae</b> Into the darkness: Bruce Springsteen's musical representations of the night	<i>Theory and analysis</i>  <b>Ewan Clark</b> Representing chordal and scalar transformations together  <b>Nicholas Hunter</b> Harmonic innovation in Lili Boulanger's <i>Trois morceaux pour piano</i>  <b>Yoko Maruyama</b> Arrangements as a thought-provoking musicological research-subject
12.30–1.00	Lunch ICTM Meeting	
1.00–2.00	Concert: Mark Menzies and Justin DeHart	
2.00–3.00	<b>Keynote 2</b> <b>Dr. Fiona McAlpine</b> (Honorary Research Fellow, University of Auckland) <i>How we got into musicology (&amp; how to get out?)</i>	
3.00–3.30	Afternoon Tea	
3.30–5.00	<i>Opera</i>  <b>Corrina Connor</b>	

	<p>Bat-hunting at the Hofoper: Searching for the 'rechte Fledermaus' in Vienna, 1894–1899</p> <p><b>Patrick O'Sullivan</b> My big fat Greek poet: Aeschylus, reception, and Xenakis' <i>Oresteia</i></p> <p><b>Lawrence Mays</b> An enlightened future history on the Milan opera stage: Niccolò Piccinni's <i>Il regno della luna</i></p>	
<p>Sunday, 2 December</p>		
9.00–10.30	<p><i>Translation, education and outreach</i></p> <p><b>Peter Low</b> Translating the words of vocal music</p> <p><b>Sally Bodkin-Allen and Susan West</b> Sing as one: Vernacular performance and everyday musicking</p> <p><b>Chris Adams</b> Weird and wonderful: A collaborative composition process model used as a pedagogical and experiential tool to extend senior secondary school music students</p>	
10.30–11.00	<p>Morning Tea</p>	
11.00–12.30	<p><i>Keyboards in the 20<sup>th</sup> century</i></p> <p><b>Federico Favali</b></p>	<p><i>Baroque and classical</i></p> <p><b>Polly Sussex</b></p>

	<p>A music into the tradition towards the unknown: The first movement of Ligeti's piano concerto</p> <p><b>James Gardner</b> "If they want to play a keyboard, they can buy a bloody piano!": The technology and aesthetics of the manual interface in early synthesisers</p> <p><b>Kristina Zuelicke</b> From relative obscurity to mainstream and back: Perspectives on twentieth-century harpsichord music today</p>	<p>Uncharted territory: The lyra viol in seventeenth-century England</p> <p><b>Marie-Claire Taylor</b> Abbé Maximillian Stadler and Mozart's Requiem in D minor (K. 626)</p> <p><b>Allan Badley</b> Sacred Chameleons: Form, Function and Dissemination Patterns in the Motets of Leopold Hofmann</p>
12.30–1.00	Lunch	
1.00–1.30	Closing and announcement of student prizes <i>Poroporoaki</i>	
1.30–2.30	New Zealand Musicological Society AGM	