

INTO THE UNKNOWN

Annual Meeting of the New Zealand Musicological Society
30 November to 2 December 2018

University of Canterbury School of Music
Te Kura Puoro o Te Whare Wānanga o Waitaha

NZMS

New Zealand Musicological Society

UC  MUSIC

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PRESIDENT'S WELCOME

Welcome to the 2018 New Zealand Musicological Society conference, *Into the Unknown*. I hope you will enjoy the hospitality of the University of Canterbury as you explore new ways of performing, composing, engaging with, and thinking about music. I encourage you to take this opportunity to reinforce, expand, and renew your various musical networks as you experience the diverse programming on offer. Special thanks to the programme committee, especially Francis Yapp, for planning what I'm sure will be an excellent conference.

Dr Gregory Camp

President, New Zealand Musicological Society

MIHI WHAKATAU

As the conference hosts, the UC School of Music honours its relationship with the local hapū and mana whenua, Ngāi Tūāhuriri. All delegates will be welcomed with a mihi whakatau, a welcome from mana whenua. The mihi will then conclude with a mōteatea (traditional song) called Manu tiria.

Delegates and conference participants from UC and others who reside in Canterbury are encouraged to learn this waiata and to sing along in support of the welcome.

Manu Tiria

Kaea *Katoa*
Manu ti-ri-a Ma-nu ti-ri-a Ma-nu werohi-a
Kī te po-ho o Te Ra-ka Ka tau rē-re-re
Ka tau ma-i-i te ru-hi E tau e kō-i-a
Kaea *Katoa*
Kōi-a Kō-i-a ko Ta-rarau-ri-ki Kī ma-i Māu-i
E-hara i te Whitu me te Waru e E tau e kō-i-a Kōia!

**Kaea* = leader, *Katoa* = everybody

This song tells the story of Māui changing into a kererū and following his father into the underworld whereupon he returns with the kūmara. The kūmara is seen not only as food for the body, but also food for the mind, thus referring to the importance of mātauranga. In addition, this song also talks about when to plant (Ruhi or during January) and when not to plant (Whitu | November and Waru| December).

WAIATA

E tū kahikatea

The musical score is written in 4/4 time and consists of five staves. The melody is simple and repetitive, with lyrics in Māori. The lyrics are: E tū ka-hi-ka - te-a Hei wha-ka-pae u-ru-ro - a Awhi mai awhi a-tu Tātou tātou e E tū ka-hi-ka - te-a Hei wha-ka-pae u-ru-ro - a A-whi mai a-whi a - tu Tā-tou tā - tōu e Tā-tou tā - tōu e

WAIATA FOR POROPOROAKI

Whakaaria mai

Whakaaria mai Tōu rīpe-ka ki au Ti-a-ho mai Rā
ro-to i te pō Hei ko-na au Ti-ti-ro a - tu ai.
O-ra, ma-te, Hei au koe no - ho ai Wha-kaa-ria
mai Tōu rī - pe-ka ki au Ti-a-ho mai Rā ro-to i te
pō Hei ko-na au Ti-ti-ro a - tu ai. O-ra, ma-
te, Hei au koe no-ho ai Ora, ma-te, Hei au koe no-ho ai

SCHEDULE

Friday 30 November

10.30-11.00

Mihi whakatau

Welcome by Professor Jonathan Le Cocq, Pro-Vice-Chancellor of Arts,
University of Canterbury

Recital Room (Level 1)

Camerata Room (Level 3)

11.00-12.30

1A: *Meaning and masculinity*

1B: *Music in New Zealand*

Annie Potts

“Welcome to Satisfaction”:
Prince, Purple Humour and Erotic
Delight

Gregory Camp

Howard Hawks, Dimitri Tiomkin,
and the male chorus: Musical
masculinity in mid-century
America

Kirsten Zemke

Can you separate the art from
the artist?: The problematics of
rapper XXXTentacion

Mel Cross

Alfred Hill: Author of his own
destination?

Elizabeth Nichol

“To encourage New Zealand
composers”: The Festivals of New
Zealand Music, Christchurch, 1916
and 1918

Samantha Owens

“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

12.30-1.00

Lunch

1.00-2.00

Museum tours, see page 9 for details

Friday 30 November

Recital Room (Level 1)

2.10-3.40

2A: Creativity

Martin Koszolko

Musical performance and the unknown: Site-specific audience sampling and improvisation with the use of mobile apps

Glenda Keam

Pinning down the butterfly: How defining creativity could be an act of discursive violence

Cindy Zeiher

Doing things with silence

Camerata Room (Level 3)

2B: Music and cultural identity

Victor Vicente

Lost in Lusofonia: Locating and hearing Macau in a Lusophone world music festival

ICTM Panel - Music of Migrants and Minorities in the Digitalised Era:

Daniel Milosavljevic

Minorities, migrations, and memories: Untangling the WOW Diaspora's music nostalgia

Wendy Whei Liq Lee

Virtual celebrations and digital ethnography among Nepalese migrants in Singapore

3.40-4.10

Afternoon Tea

4.10-5.10

Recital Room (Level 1)
Keynote 1: Dr. Reuben de Lautour
(Head of New Music, University of Canterbury)
"The Unknown Listener"

5.10-5.40

Concert: Amokura Kapa Haka

6.30

Conference Dinner, DUO Dining Room & Bar,
12 Hereford Street

Saturday 1 December

Recital Room (Level 1)

9.00-10.30

3A: *Nineteenth century*

Michael Weiss

Saying the same old thing over and over: Phrase-level repetition of galant schemata in early nineteenth-century music

Maria Stratigou

Performing Louise Farrenc's Piano Études

Inja Stanovic

The Julius Block project: Mechanical recording processes, digital technologies and performance practice

10.30-11.00

Morning Tea

Recital Room (Level 1)

11.00-12.30

4A: *Pink Floyd and Bruce Springsteen*

Mathew Arndt

The Dark Side of Oz as allegory of spiritual transformation

Kathryn Cox

Howard Hawks, Dimitri Tiomkin, and the male chorus: Musical masculinity in mid-century America

Nick Braae

Into the darkness: Bruce Springsteen's musical representations of the night

Camerata Room (Level 3)

4B: *Theory and analysis*

Ewan Clark

Representing chordal and scalar transformations together

Nicholas Hunter

Harmonic innovation in Lili Boulanger's *Trois morceaux pour piano*

Yoko Maruyama

Arrangements as a thought-provoking musicological research-subject

Saturday 1 December

12.30-1.00

Lunch

ICTM Meeting, Camerata Room, Level 3

1.00-2.00

Concert: Mark Menzies & Justin DeHart
“Pieces of the Unknown”

Recital Room (Level 1)

2.00-3.00

Keynote 2: Dr. Fiona McAlpine
(Honorary Research Fellow, University of Auckland)
“How we got into musicology (& how to get out?)”

3.00-3.30

Afternoon Tea

Recital Room (Level 1)

3.30-5.00

5A: Opera

Corrina Connor

Bat-hunting at the Hofoper: Searching for the ‘rechte Fledermaus’ in Vienna, 1894–1899

Patrick O’Sullivan

My big fat Greek poet: Aeschylus, reception, and Xenakis’ *Oresteia*

Lawrence Mays

An enlightened future history on the Milan opera stage: Niccolò Piccinni’s *Il regno della luna*

Sunday 2 December

Recital Room (Level 1)

9.00-10.30

6A: Translation, education and outreach

Peter Low

Translating the words of vocal music

Sally Bodkin-Allen and Susan West

Sing as one: Vernacular performance and everyday musicking

Chris Adams

Weird and wonderful: A collaborative composition process model used as a pedagogical and experiential tool to extend senior secondary school music students

10.30-11.00

Morning Tea

11.00-12.30

Recital Room (Level 1)

7A: Keyboards in the 20th century

Federico Favali

A music into the tradition towards the unknown: The first movement of Ligeti's piano concerto

James Gardner

"If they want to play a keyboard, they can buy a bloody piano!": The technology and aesthetics of the manual interface in early synthesisers

Kristina Zuelicke

From relative obscurity to mainstream and back: Perspectives on twentieth-century harpsichord music today

Camerata Room (Level 3)

7B: Baroque and classical

Polly Sussex

Uncharted territory: The lyra viol in seventeenth-century England

Marie-Claire Taylor

Abbé Maximillian Stadler and Mozart's Requiem in D minor (K. 626)

Allan Badley

Sacred chameleons: Form, function and dissemination patterns in the motets of Leopold Hofmann

Sunday 2 December

12.30-1.00

Lunch

1.00-1.30

Closing and announcement of student prizes
Poroporoaki

1.30-2.30

New Zealand Musicological Society AGM, Camerata Room, Level 3

SCHEDULE NOTES

Keynote addresses will take place in the Recital Room, on Level 1.

Lunch, morning & afternoon teas will be provided at stated times, on Level 3.

Two sessions for each of the museum tours will be run on Friday after lunch. Pick one first and visit the second one after:

Highlights from the Music Collection at Canterbury Museum

Join Associate Curator Human History Joanna Szczepanski for a peek at some of the highlight's in Canterbury Museum's music collection. Presentations start at 1:00 and 1:30. Meet outside the lift on level 1 at Canterbury Museum 5 minutes before the start time. 15 people per session max.

Music and musicians on ancient Greek artefacts in Teece Museum

Join Curators Terri Elder and Alice English for a close-up look at three ancient Greek vases which feature musical instruments or musicians. Drawn from the Logie Collection, these objects demonstrate the importance of music in the ancient world. Presentations start at 1:00 and 1:30. Meet in the Teece Museum, level 1, 3 Hereford Street. 15 people per session max.

MAKING THE MOST OF THE ARTS CENTRE

Have a free half hour? Want some fresh air, coffee or food? Or to see more of your surroundings?

Try one of the following cultural or recreational attractions in the area. All are free or entry by donation:

- *Christchurch Art Gallery Te Puna O Waiwhetū* – corner of Worcester Blvd & Montreal St, 5 minute walk – open 10am to 5pm
- *CoCA Gallery (Contemporary Art Gallery)* – Gloucester St, 5 minute walk – open 10am to 5pm
- *The Christchurch Museum* – Rolleston Ave, 2 minute walk - open 9am to 5.30pm
The Botanic Gardens – entrance next to the Museum, 2 minute walk – open 7.30am to 8.30pm
- *Tūranga (brand new Christchurch Central Library)* – corner of Gloucester & Colombo Sts, 10-15 minute walk – open until 8pm Friday, 10am to 5pm weekends
- *Margaret Mahy Playground* – Armagh St, 15-20 minute walk – open 24hrs

For your immediate coffee requirements, there are a number of cafes in the area:

- *Robert Harris* – inside the YMCA complex on Hereford St
- *Bunsen* – inside the Arts Centre complex, North Quad
- *Made* – just past the corner of Cashel & Montreal Sts, 5 minute walk, but worth it for the coffee
- *Lux* – underneath CoCA, 5 minute walk

Where to go for dinner:

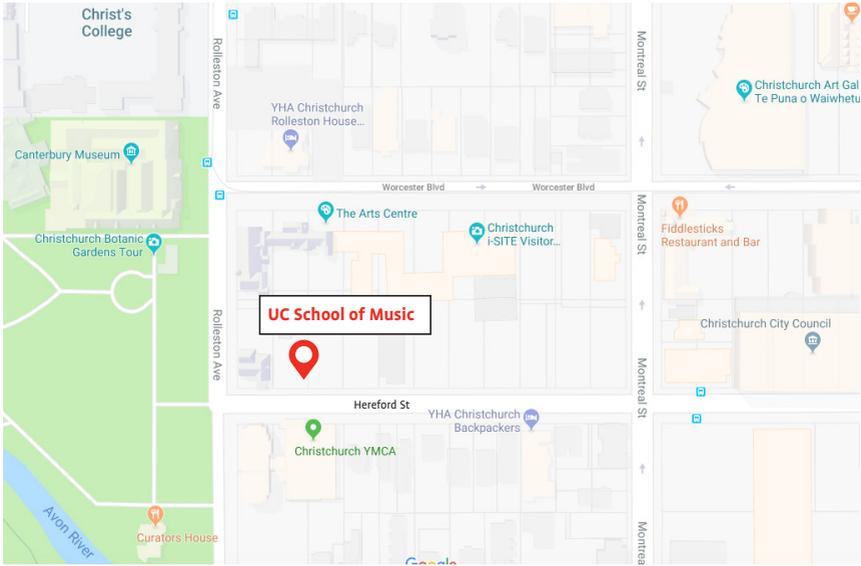
The area immediately surrounding the UC Arts Centre location sports a number of fine dining restaurants. If you want cheaper fare we recommend a 20 minute walk to the bottom of town. Just south of the corner of Moorhouse Ave & St Asaph Sts on either side of the road are a few reasonably priced restaurants such as *Sumarai Bowl* and *Little Saigon*. St Asaph St also has a number of restaurants of varying price ranges. *South City Shopping Centre* (corner of Colombo St & Moorhouse Ave) has a New World Supermarket and a small food court.

Conference Wifi access:

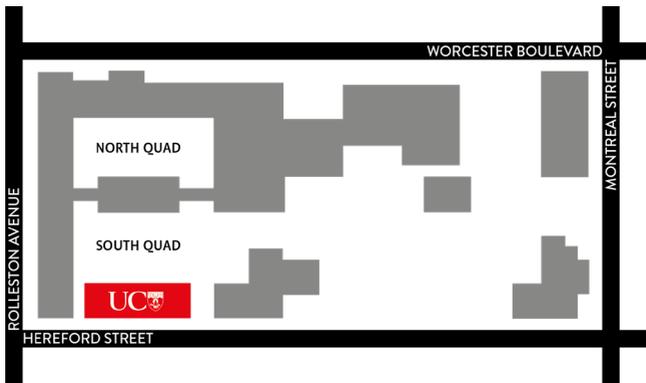
Select “UCwireless” under Wi-Fi on your device using the log in credentials below.

Username: uc8456 Password: 519059

CONFERENCE MAP



THE ARTS CENTRE OF CHRISTCHURCH



CONCERT PROGRAMMES

Friday 30 November

Amokura Kapa Haka

Amokura are a group made up of 24 youth aged between 13 and 18, from many different schools within the city. One of the main purposes of the group is to give a platform and allow youth within our community to use Kapa Haka and performance as a way to experience the world and its cultures. Established in 2012, they have grown and developed as a performance group, having travelled around the Pacific and USA solely through performing Kapa Haka, and are excited to have gained this opportunity to perform for such esteemed guests

The group will be doing a selection of Waiata (songs) and Haka. The group begins with a Waiata Tira or the Choral styled song, this song talks about our language and its revitalization. The second song is our entrance song and it sings of Amokura welcoming the manuhiri (guests) to Waitaha (Canterbury). They will then do an ancient chant or Mōteatea, this is believed to be one of our many genesis stories as written by Teone Taare Tīkao. Following that is the Action song or Waiata-ā-ringa, which is an ode to our loved ones who have departed. The poi is next! This is a fun, fast paced song about our connections within the community. This is followed by the Haka, which outlines the stories of our ancestors dealing with the oppression of our people and language. The final item is the Whakawātea or the exit item, this is the last song beginning with an eerie chant-like song followed by a final haka talking of Amokura and our experiences.

We hope that you enjoy the performance, and take away just a brief experience of our culture with you.

Nāku iti, nā Aporonia Arahanga

Saturday 1 December

Pieces of the Unknown

1. *4costictrig3r* (2015) Kaj David Duncan

Performer: Justin DeHart (percussion)

2. *Three Scenes From The Desert* (2018) Alex Stopa

Performers: Justin DeHart, Jonathon Tressler, Tim Sellars, Craig Given (percussion)

3. *Sonatina Quinta TWV 41:a4* (1730) Georg Philipp Telemann

Performers: Lily Doak (recorder) Mark Menzies (keyboard)

4. *4 Systems* (1954) Earle Brown

UC-CYO Percussion Ensemble: Justin DeHart (Director), Sam Gibbs, Reuben Painter, Caleb Morrow

5. *Aria* (1958) John Cage

Performer: Daniel Cooper (voice)

accompanied by micro-performances of *Vexations* (?1893) Erik Satie

Performers: Thomas Bedggood, Mark Menzies (keyboards) Gabriel Baird (melodica)

KEYNOTE ADDRESS

The Unknown Listener

Reuben de Lautour

A listener can come to know a musical work, but can a work seek to know a listener?

In this paper, I examine Theodor Adorno's "Radio Symphony" and several related texts that characterise listening as a process where a listener gets to know musical works. Through these texts, a model of ideal listening emerges that prioritises the apprehension of audible sonic features over affective, non-cochlear, or multimodal responses to music. While not exactly hegemonic, this model has become a point of reference from which all other modes of engagement with musical works are measured, and is surprisingly consistent across a range of disciplines. Drawing on recent scholarship from disability studies, I explore alternative models of listening that could encourage greater diversity of listeners and listenings.

Reuben de Lautour is a composer, pianist, and sound artist. He composes music for solo or ensemble instruments and electronics, and writes about music, technology and listening practices.

He is currently Senior Lecturer and Head of New Music at the School of Music, University of Canterbury. Prior to this he taught instrumental and electroacoustic composition at Istanbul Technical University's Center for Advanced Studies in Music, where he founded the Program in Sonic Arts in 2012.

His music has been performed and recorded by artists such as Evelyn Glennie, the Nash Ensemble, and UMS 'n JIP. Before coming to Istanbul he studied composition at Princeton University with Paul Lansky and Steven Mackey, and piano and composition at the University of Auckland with Bryan Sayer, John Rimmer and John Elmsly.

KEYNOTE ADDRESS

How we got into musicology (& how to get out?)

Fiona McAlpine

This paper reflects on the development of musicology in New Zealand. It starts from the premise that curiosity is a vital part of the musicologist's makeup, and asks "how did we, in this country, become curious about music?" It uses the author's own experiences to address this question: her memories of musical life in this country as it was, her experiences of music and musicology in schools and universities, the developing focus of her research, particularly into medieval monophonic music, and her recollections of the NZMS, of which she was a founding member.

Fiona McAlpine is a graduate of Victoria University of Wellington and the Université de Paris-Sorbonne. From 1980 to 2009 she taught at University of Auckland, where she is now an honorary research fellow. In her retirement she hopes to learn all the piano sonatas of Schubert (six out of eleven so far) and the complete 48 (17 out of 48: might be more of a challenge), so long as fingers and memory permit. Her chief research fields are music analysis and medieval music, on which she has published numerous articles. She has also published articles on the music of Douglas Lilburn. Her book Tonal Consciousness and the Medieval West appeared in 2008.

ABSTRACTS

Weird and Wonderful: A collaborative composition process model used as a pedagogical and experiential tool to extend senior secondary school music students

Chris Adams

Auckland Grammar School

This year, a new school student composition group, the Weird and Wonderful “Symphony Orchestra” has been trialled. Drawing inspiration from groups such as From Scratch and other projects such as Trash to Music, students used unconventional instruments including plastic downpipes, squeaky dog toys, balloons, plates, and conventional instruments in non-traditional ways, such as prepared piano, superball sticks on gongs and a variety of drums, bowed mallet instruments. Students have prepared an extended work and presented this at a formal concert at school as well as at a local traditional orchestra festival. While similar exercises have been used in schools in the past, particularly as part of junior curriculum classes, this group has been unusual as it, as an extra-curricular opt-in activity, has consisted largely of senior music students and has provided the opportunity to extend and

challenge them as a supplement to their involvement in more conventional music groups.

This paper will look at the process involved, the creative outcomes, pedagogical outcomes for the students, the impact of non-musical aspects on the work including health and safety requirements, practical logistics and venue defined factors, as well as an evaluation of the success of the endeavour and how this group will develop in the future.

The Dark Side of Oz as allegory of spiritual transformation

Matthew Arndt

University of Iowa

The Dark Side of the Rainbow, the mashup of *The Dark Side of the Moon* with *The Wizard of Oz*, has been subject to totally contrary interpretations: a melding of works with common themes (Barron and Inglis; Zimmerman Jones), and a meaningless novelty (Steff). This paper aims to sublimate these contradictory views by going beyond the superficial yet unchallenged interpretive practice of listing sync points between the music and film, which one can understand

equally in terms of a static commonality of themes or random chance. Rather, the dynamic meaningfulness of the mashup lies especially in the potential for blending the album's lyrical content with the film's narrative. For example, the syncing of the track "Money" with Dorothy's entrance into Munchkinland is not simply a momentary, heady alignment of music and visuals; rather, it can participate in the blending of the album's theme of materialism leading to strife with the film's theme of warring regions in Oz, which produces the mashup's theme of being ensnared in a world of vanity. I find that—far from rendering the content insubstantial—the oblique, intentionless nature of the mashup incites the spirit, which shuns the quotidian and seeks the unknown. More specifically, as a prism selectively activates color, so the album serendipitously activates elements in the film to present an allegory of spiritual transformation that closely matches the analysis of this process in St. Theophan the Recluse's magisterial *The Path to Salvation*.

Sacred chameleons: Form, function and dissemination patterns in the motets of Leopold Hofmann

Allan Badley

University of Auckland

While the eighteenth-century Viennese mass, oratorio, cantata and litany have all been the focus of intensive study, smaller-scale settings of liturgical and non-liturgical texts have been largely ignored. The motet is arguably the most complex of these textually since composers, *regens chori* and possibly even members of the priesthood, treated these works as flexible musical texts that could be freely adapted for occasions throughout the liturgical year. The extent to which this practice flourished is evident from both extant MS copies and entries in contemporary thematic catalogues. Inconsistent nomenclature and a flexible approach to instrumentation often compounds the problem of establishing the original form and function of much of this repertory.

One of the most widely disseminated Viennese composers of motets during this period was Leopold Hofmann (1738-1793), *regens chori* at St Peter's from ca 1764 and from 1772, Kapellmeister at St Stephen's Cathedral. Over 60 motets and offertories survive in attributions to Hofmann of which 33 have strong claims to authenticity. Taking five representative works as case studies, this paper examines how these motets were employed during

the composer's lifetime, the extent to which he may have initiated or condoned the use of *contrafacta*, and how they were adapted elsewhere. The paper also argues that the ubiquity of Hofmann's motets in music archives throughout the Monarchy provides an ideal model for studying the mutability of this important but little-studied genre in the late eighteenth-century.

Sing as one: Vernacular performance and everyday musicking

Sally Bodkin-Allen

Southern Institute of Technology

Susan West

Charles Sturt University

In the struggle between the stone and the water, in time, the water wins.

Chinese Proverb

Encouraging music making, particularly singing, as part of everyday life is neither easy, nor a common phenomenon in modern Western societies. The inclusion of music as part of education, while designed to help arrest the decline of music-making, does not necessarily contribute to its survival as an unselfconscious part of regular living. Research tends to focus on supporting music education advocates by exploring the benefits of music *education* rather than music *making* throughout

life. A partnership emerging from the philosophy and practice of the ANU Music Engagement Program is seeking to develop and explore a practical model for reversing this trend. Researchers from Australia and New Zealand are collaborating to develop the model and analyse outcomes with a range of different groups in both countries. This model does not define an educational or specific musical method but is a philosophy with a flexible form of delivery that is non-exclusive of location, age, disability or skill. Music making via singing is its simplest, but not sole, manifestation. Its broad general principles are particular appropriate to a form of Design Based Research that includes the concepts of transportability: how might the approach be used in a different context?; and scalability: how might the approach be scaled up or down to suit a different number of locations and/or participants? This paper reports on the development of the model in both locations, current research and findings, and various challenges.

Into the Darkness: Bruce Springsteen's Musical Representations of the Night

Nick Braae

Waikato Institute of Technology

The night has long been a lyrical trope in popular songs; this paper surveys the role

this setting plays in Bruce Springsteen's songs. References to "the night" often appear at key points in songs (e.g. the refrain in "Jungleland"), emphasising the time of the narrative. Drawing on Moore's persona-environment model, I also consider how the surrounding musical language frames and shapes our understanding of this time.

Firstly, the night is for celebration—reminiscing in "Glory Days", driving in "Ramrod"—and this is framed by the upbeat rock 'n' roll styles of these tracks. Elsewhere, the night has a more ambiguous quality: the characters of "Jungleland" and "Racing in the Street" are imbued with a sense of shadiness, and the music has a melancholic quality—night time is for people to emerge who are otherwise shut out of society. In "Born to Run" and "Night", references to "the night" are succeeded immediately by soaring instrumental passages and harmonic modulations, which embody a further transformative and transcendental quality of the darkness. In the former song, however, this bridge section is followed by a fall back into the original key, as if morning has broken and the dream is over. This idea is explicit in "Rosalita"—reminiscent of *Tristan*, the narrator must make his escape before the sun comes up. The "night" thus functions across Springsteen's songs as not only a time for action, but also a *necessity* for the characters to be able to break out of their dead-end lives.

Howard Hawks, Dimitri Tiomkin, and the male chorus: Musical masculinity in mid-century America

Gregory Camp

University of Auckland

In many of mid twentieth-century American director Howard Hawks's films, male groups sing together to demonstrate their solidarity and to reinforce their members' common goals. Hawks's first sound film, *The Dawn Patrol* (1930), foregrounds music as First World War airmen sing with each other, not only to bring their group together but also to express sentiments that they might not be comfortable expressing in speech. Music is used similarly in *Tiger Shark* (1932) and *The Big Sky* (1952), as group singing acts as a marker of the communities portrayed (Portuguese- and French- American, respectively). Hawks's most extensive use of the male chorus appears in two of his films scored by Dimitri Tiomkin, *Red River* (1948) and *Land of the Pharaohs* (1955), in which the chorus on the soundtrack stands in for the non-singing men we see working onscreen. The western *Red River* uses the harmonies of the chorus as a signifier and foreshadower of the ordering of American society staged by the film's narrative. In the historical epic *Land of the Pharaohs* the chorus represents simultaneously the voices of the enslaved masses and, due to the harmonic and rhythmic topics employed, the exotic "other." The voices we hear singing together in these films reinforce

and musicalize Hawks's common narrative theme of group activity in pursuit of a common goal. These films also portray masculine societies founded upon music, subtly interrogating the stereotypically "feminine" place of music in mid-century America and offering an alternative vision of American musicality.

Representing chordal and scalar transformations together

Ewan Clark

Independent scholar

In the branch of music theory known as transformational theory, various charts exist which locate pitch collections *near* one another to represent their perceived musical proximity, usually by virtue of common tones. For instance, the *circle of fifths* shows proximity between diatonic scales, and in the same way the *circle of diatonic thirds* shows proximity between the seven triads within any heptatonic scale. Such existing models of tonal space tend to focus on either scales or chords, however I argue that these two dimensions can and should be charted together, providing a more rich and complete representation of harmonic and tonal mobility. I achieve this by straightening the two aforementioned circular charts into straight lines (for practical reasons) and making them the vertical and horizontal axes of a two-

dimensional plot. The resulting model of tonal space has similarities to Neo-Riemannian theory's LRP *map*, however it provides a fuller account of the tonal landscape – including non-harmonic tones – and explicitly differentiates between the scalar and chordal dimensions. I also show that – by altering the scale type and/or chord type included – various similar models of tonal space may be created for the composition or analysis of post-tonal music. It is demonstrated that this transformational theory may be harnessed to the PATH image schema of Lakoff and Johnson's metaphor theory. This allows an analyst to interpret – or a composer to express – non-musical meanings that arise from the music's trajectory through a tonal space.

Bat-hunting at the Hofoper: Searching for the 'rechte Fledermaus' in Vienna, 1894-1899

Corrina Connor

Victoria University of Wellington

On Sunday 28 October 1894 the first performance at Vienna's Hofoper of Johann Strauss's *Die Fledermaus* took place. Virtually a 'second premiere' for a piece that since 1874 had become a mainstay of the Theater an der Wien's repertory, this production has received relatively little historical or critical

attention. Nevertheless, the performance on 28 October – which doubled as a celebration of the ‘Strauß-Jubiläum’ marking the fiftieth anniversary of the composer’s professional debut – merits consideration for its significance as an operatic event. Although only 550 metres separated the two theatres, Wilhelm Jahn’s decision to stage *Die Fledermaus* at the Hofoper amounted to a ‘journey into the unknown’ for the operetta, provoking extensive debate about the status of *Die Fledermaus* and the suitability of the Hofoper as a venue for the piece.

My paper explores the circumstances of early performances of *Die Fledermaus* at the Hofoper, focussing on the reactions these performances stimulated, and connecting them with other elements, including the burgeoning of pan-German politics in Austria during the 1890s. As I discuss the circumstances of the early performances of *Die Fledermaus* at the Hofoper, my paper illustrates the decade’s artistic conflict between the Theater an der Wien and the Hofoper – which reflects wider debates about the position of operetta in operatic repertoires and canon – while suggesting parallels between these artistic struggles and the city’s wider social and political uncertainties.

Narrating the unknowable in Pink Floyd’s “When the Tigers Broke Free”

Kathryn Cox

Independent scholar

Pink Floyd’s bassist and lyricist Roger Waters was only five months old when his father died in battle during World War II: there was no body found or returned for burial, and only an official letter sent from the British government informed his family that Eric Waters was reported missing and presumed dead. The sense of missing the moment of his father’s death looms large in Roger Waters’ public interviews and musical output. This is particularly evident in the song “When the Tigers Broke Free” (1982), in which Waters provided a descriptive narrative of the personal trauma of his father’s death. The concept of not knowing, of missing a traumatic event that still shakes the foundations of one’s life to the point that the missing in and of itself becomes a trauma due to one’s claiming of the event, is an aspect of trauma studies that comparative literature scholar Cathy Caruth details in *Unclaimed Experiences: Trauma, Narrative, and History* (1996). By drawing from Caruth’s work, as well as from theories on trauma by psychiatrist Judith Herman and on narrative by literary critic David Herman, this presentation examines how “When the Tigers Broke Free” functions within the film version of rock opera *The Wall* (1982) as a musically disruptive element that breaks the barrier of the incommunicable, unknowable

aspects of trauma and provides understanding and identity formation through the construction of a traumatic narrative.

Alfred Hill: Author of his own destination?

Mel Cross

Victoria University of Wellington

For me, a journey ‘into the unknown’ brings to mind narratives that exemplify the Western trope of self-discovery through the traversing of metaphoric and real geographies, from Homer’s *Odyssey* through to Joseph Conrad’s *Heart of Darkness* (1899) and onward to *Star Trek*’s ‘final frontier’. Coinciding in time and colonial outlook with Conrad’s journey, composer Alfred Hill’s own journey of self-discovery began in 1892 when he travelled to Auckland to first exploit the potential of Māori music. In 1926, at the age of fifty-seven and now an advocate for Māori music as a cornerstone of both Māori cultural identity and Pākehā-defined national identity, he embarked on a contrary journey into the unknown, a tour through America and England lecturing on Māori culture and conducting concerts of his ‘Māori’ music. Hill appears to have always had a strong hand in the authorship of his own journeys, be that by feeding information to journalists, selecting newspaper clippings for posterity, or provided plentiful but at times conflicting recollections for

his interviewers. For his 1926 tour he apparently constructed as an exemplar a sketchbook of collected and annotated Māori melodies, which has only recently come to light. This paper briefly describes Hill’s tour and the sketchbook and then uses examples from this manuscript, such as the melody underpinning his cantata *Hinemoa*, to discuss the challenges of approaching and assessing new information such as this in the contexts of both the current body of acquired archival material and Hill’s apparent authorship of his own destination.

A music into the tradition towards the unknown: The first movement of Ligeti’s Piano Concerto

Federico Favali

University of Birmingham

The first movement of the *Piano Concerto* (1985-1988) of György Ligeti contains extra-European influences and at the same times other aspects belonging to the European cultural identity and musical tradition. In my study, I will highlight both of these types of characteristics showing how this piece can be considered a link between these two worlds.

The Argentinian writer J.L. Borges utilized several times the concept and figure of the labyrinth in his works. Ligeti was very

passionate about his books, as stated by the composer himself, and the structure of this movement can be interpreted as a “sonic representation” of a labyrinth itself. There are also several aspects of this composition that show how the composer was deeply connected with the European tradition. The use of hemiola, for instance, is a factor that links this music with composers like Schumann and Chopin. Another issue is the concept of sonata form. Several theorists have classified this movement as a sonata form. Here Ligeti uses a developmental process, which can possibly be referred to as sonata form in its essence: a transfiguration of the concept of sonata form. Therefore, it will be made clear that this concerto was not in contrast with tradition, but rather in dialogue with it.

In my analysis I will also analyze the rhythmic structures of the concerto's first movement. I will explore how this complexity is constructed and why this brings about a new perception of musical time bringing the piece into the future.

“If they want to play a keyboard, they can buy a bloody piano!”: The technology and aesthetics of the manual interface in early synthesisers

James Gardner

University of Canterbury

Doubts about the wisdom of attaching a conventional keyboard to electronic musical instruments date back to the 1920s. Would the journey into the sonic unknown promised by electronic means be compromised by the “tyranny of the piano keyboard” in what Thomas Pattenon has called “organological consolidation”? Such doubts resurfaced in the 1960s and early 1970s when the commercial electronic music synthesiser was being developed by the companies Buchla, Moog and EMS, a time when the synthesiser's use – and therefore meaning – was also being negotiated.

In this paper I focus on the particular circumstances that surrounded the introduction of a standard keyboard for the EMS VCS3, launched in November 1969 as the first commercially available European synthesiser. Previous accounts have characterised this keyboard's appearance as merely an afterthought. My research has, however, uncovered primary source material that challenges this view. I contend that the story is more complicated and involves four standpoints: the aesthetic (what kind of

sounds or music are implied or assumed?), the technological (what is feasible at this price point?), the socio-cultural (what community/market is being targeted?), and the interpersonal (what are the roles of the design team members, and how do they get on?)

I then use this case study as a springboard for a more general exploration of the musical aesthetics behind synthesiser use and design in the early 1970s. In conclusion I briefly consider the ways in which similar factors may operate in currently available electronic music devices such as Ableton's *Push* and Novation's *Launchpad* controllers.

Harmonic innovation in Lili Boulanger's *Trois Morceaux Pour Piano*

Nicholas Hunter

University of Queensland

Much of Lili Boulanger's oeuvre remains unexplored in the field of analysis. The small amount of existing literature is primarily biographical, and the few examples of analysis are rife with generalisations and banality. This is problematic, as Boulanger's contribution to harmonic innovation in early twentieth-century post-tonal music is significant and therefore warrants detailed analytical observation. This paper addresses the current lacuna by presenting harmonic

analyses of excerpts from Boulanger's *Trois Morceaux pour Piano*. Boulanger's approach to harmony is transitional. Elements resembling common-practice tonality persist, such as pitch-centricity and triadic harmony, but there is also a high degree of chromaticism and numerous non-functional harmonic progressions that are present at the surface level. I draw from Neo-Riemannian transformational analysis in constructing my methodology to address these elements. My analyses from *Trois Morceaux pour Piano* demonstrate Boulanger's use of chromatic harmonic substitutions, as well as chromatic-third relationships at a harmonic structural level. This paper represents part of a larger study which will analyse a number of representative compositions from Boulanger's oeuvre and which aims to draw attention to a somewhat lesser-known and understudied composer.

Pinning down the butterfly: How defining creativity could be an act of discursive violence

Glenda Keam

University of Canterbury

In contemplating the nature and value of creativity, it is understandable that many commentators seek first to establish a definition of creativity that provides a framework for discussion. However, in attempting to do so, problems

immediately present themselves. As Dean Keith Simonton points out, “don’t we also need to define what is not creative?” And as Ignacio Götze has noted, there is a widespread failure to differentiate (for example) creativity and originality, and to be clear about whether creativity is a talent or a process.

Recent developments in Neuroscience have seized upon the search for creativity’s neural basis, accelerating a desire to label the parts – to pin down its conscious and unconscious nature and source. Furthermore, in New Zealand Universities our PBRF processes expect we will explain what is new, and where is the research, in a composition; in other words, to identify the creativity in a new work.

Referring to statements by composers and other creators about process and the creative act, and a plethora of philosophical, psychological and scientific reflections on creativity at large, this paper is an expansive exploration of the possibility that the exercise of defining creativity threatens to name, tame and maim that which cannot operate in captivity. A narrow view of creativity rules out vibrant possibilities, and the nature and function of the unconscious – with its chaotic databases and intuitive leaps of inspiration – cannot be defined or known.

Musical performance and the unknown: Site-specific audience sampling and improvisation with the use of mobile apps

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Melbourne Polytechnic

In this paper, grounded in my music performance practice, I investigate creative applications of site-specific audience sampling and improvisation with the use of iOS apps. My performance methodology involves the use of iOS tablet devices as portable recording machines and instruments for improvised live performances. I record my audiences and manipulate the recordings live while creating improvised compositions. Live recordings are frequently the sole material used in my performance and audience participants determine the sonic content of the recordings. This approach presents the necessity to work with sampled material unknown prior to commencing the performance.

iOS music apps allow for the creation of performance pieces ranging from ambient, atonal forms to beat-driven, tonal ones. Apps capable of sampling and live sample manipulation provide the possibility of establishing musical task constraints (Stokes 2006) and stimulate musical creativity. The improvising performer gains access to a range of tools that allow changes in density, real time sequencing, granular synthesis, looping

and manipulation of effects among other options. Implementation of these tools allows the musician to control the formal aspect of the performance despite working with previously unknown source material.

In addition to the formal paper presentation, I conduct a short demonstration of interactive sampling and discussed improvisational techniques. Drawing on notions of portability and performativity, I consider how contemporary technologies have generated renewed approaches to electronic music performance. I conclude by suggesting that portable sampling technologies allow new ways of interaction, improvised composition and playability, which empower musicians to redefine their creative methods.

Virtual celebrations and digital ethnography among Nepalese migrants in Singapore

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University of Otago

Traditionally in Nepal, people celebrate more than 50 festivals per year in their homeland. With them moving away from their country and to a foreign land such as Singapore, they adapt their festivals according to the given resources. This includes the way in which festivals are celebrated. During my fieldwork in

2016, I discovered that the traditional celebrations of Nepalese migrants in Singapore have been mediated by cultural and technological change. As an ethnographer, it is my intent to tell a complete, clear and effective social story of the festivals that the Nepalese who have settled in Singapore since 1949. The combination of ethnographic research methods used during my fieldwork include online questionnaires, digital video and social networking. In this presentation, I will focus on the digital ethnographic methods that contribute to the progression of the Nepalese celebrations. I will also critically examine problems that I encountered through approaching my research in this way, and argue that while technology has redefined the time and space of the diasporic population, a balanced combination of physical and digital ethnography will give a better and comprehensive study of the participants, and their culture and identity.

Translating the words of vocal music

Peter Low
University of Canterbury

The main questions in this research were “How can translators best serve the needs of musicians?” and “What kinds of translation do musicians need?”

Some kind of translating is desirable

whenever foreign songs are performed to an audience ignorant of their language. Sometimes, admittedly, the words are inconsequential; but sometimes they are crucial to a work's impact. This paper gives particular attention to the vocal music of Benjamin Britten, who drew much inspiration from words, and plundered many fine poets in several languages. The texts are usually essential for appreciating the works.

But not all translations are fit for purpose. Encouraged by the "Skopos" approach, this paper advocates a focus on function as well as sense. The varied circumstances of performance mean that translations may be needed for quick reading, for careful study, for projection on a screen, or else for performing in the target language. No one version is ideal for all these functions – indeed you can't sing a comic song in another language unless you have a translation made specially for that purpose.

This purpose is of particular importance, because "singable translations" are common in many countries, especially in popular music. But they are often clumsy and inaccurate, and some are actually unsingable. In order for the translating to be done to a high standard, attention must be given not only to meaning and naturalness (part of normal translating), but also to rhythm, rhyme and phonetic suitability.

Arrangements as a thought-provoking musicological research-subject

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Analysis of musical arrangements, with exceptions, draws less scholarly attention than original compositions; being generally overlooked as an important element for the understanding of musical activities.

However, unlike original compositions, arrangements uniquely unify multiple roles: the spreading of knowledge and familiarity of the original work, the promoting of music publishing commercially, and the recognizing of new creative interpretations.

Exploring the studies of arrangements offers new insight into the various aspects of musical activities as well as to musicological research itself. This paper will show this through both the categorizing and analyzing of arrangements for Beethoven's instrumental works published before 1830. Arrangements of Beethoven's works were chosen due to the abundant documentation and growing trends of publishing arrangements in those days.

Mapping out the documented arrangements of Beethoven's instrumental works reveals circulating trends for different styles, genres, forms until 1830. Furthermore, categorizing arrangements of

Beethoven's works confirms Beethoven's stylistic changes.

Analyzing the arrangements' changes to the original (e.g. adding new motives) more clearly dictates that period's musical tastes and stylistic features, especially in the case of differing instrumentation. Analyzing arrangements by J. Czerny, Hoffmeister and etc., contemporaries of Beethoven, broadens knowledge of that musical scene, and the realities and restrictions when creating and publishing an arrangement.

In conclusion, investigations of arrangements expose musical activities from often neglected viewpoint. To deepen discussions about music, the combination of studies of both original works and arrangements should be more encouraged in the future.

An enlightened future history on the Milan opera stage— Niccolò Piccinni's *Il regno della luna*

Lawrence Mays
Independent Scholar

In 1770 a new *dramma giocoso* entitled *Il regno della luna* with an anonymous librettist and music by Niccolò Piccinni premiered at Milan's Regio Ducal theatre. I am in the process of publishing a scholarly edition of the work using the

single manuscript source—a copy made in Dresden in 1773. The subject matter concerned a visit in an unspecified epoch by a party of five earth people to the moon, where they encountered a technologically superior female-dominated society with socio-political structures radically different from those in late eighteenth-century Europe. Through a close reading and translation of the libretto, I have inferred that it comprehensively canvassed the talking points of the age—perhaps more than most contemporary comic operas. I have posited that the fictive lunar monarchy aimed to legitimate the rule of Archduchess Maria Theresa, with clear references to her enlightened absolutist style. Comparing the text with the poetry of Giuseppe Parini, I have argued that the libretto was closely aligned with the latter's idiosyncratic interpretation of the Lombard Enlightenment, and I have made a case for him being the anonymous librettist. The setting exemplifies Piccinni's importance as an opera reformist, and I have shown how it responds flexibly to the requirements of the text in style, form and dramatic pacing. Noteworthy aspects are the high proportion of ensembles in relation to arias, the frequent use of accompanied recitative, the prominent role of the chorus, and the length and complexity of the acts one and two finales.

Minorities, migrations, and memories: Untangling the WOW Diaspora's music nostalgia

Daniel Milosavljevic
Independent Scholar

You sign-in to your new account and are prompted to create an avatar from a limited choice of factionalised humanoid 'races' and the associated genders, fighting classes, visual features, and name options. Through your personalised avatar you are then thrust into the world of Azeroth, just one of several 'worlds' in the Massively Multiplayer Online Role Playing Game, World of Warcraft (WOW). Here, you quickly become aware of the plight of your chosen people – Orcs. Despite their historic displacement and continued marginalisation, you are empowered and compelled to resist and mobilise with the other 'heroes' of your faction's races to collectively avoid subjugation and ultimately conquer this immersive, dynamic and brutal world.

Vital to the success of any virtual world (game or not) is an immersive experience for the user. Here musical soundscape plays an integral role - referencing 'real world' precedent, and informing 'authentic' fantasy experience. World of Warcraft (WOW) is the most successful virtual world to date. Though the current number of users (the population) is just over 5 million, the number of former users exceeds 100 million. Drawing on insider

experience and secondary source material, this paper examines nostalgia for WOW's soundtrack through the concepts of immersive engagement and diaspora.

Though the primacy of violence within WOW and the persistence of essentialising and othering music practices (including fetishism) is troubling, the Diaspora's consumption of nostalgic music media also implies the beneficial potential of game design immersivity models.

“To encourage New Zealand composers”: The Festivals of New Zealand Music, Christchurch, 1916 and 1918

Elizabeth Nichol
Independent Scholar

In 1916 and 1918 Christchurch played host to two Festivals designed to feature works by New Zealand composers and encouraging them to “express the music of their native country”. The organisers noted that the talents of New Zealand composers were stifled by an accepted belief that good music could only come from overseas and aimed to provide “some tangible encouragement” to those producing original music in New Zealand.

Works by approximately twenty composers were performed. Included among them were the main organiser Arthur Lilly, Alice

Forrester, Robert Horne, Katherine Forster, Charles Willeby and Mai Burnes-Loughan. Largely unknown 100 years later, this study will uncover something of the musical lives of these composers. Focussing on the two 1918 concerts, the individuals and works selected will be explored, helping to paint a picture of the type of music that “New Zealand composers” of the time were producing. It will also show how the original requirement for “New Zealand born” composers was stretched in order to fill the programmes and examine the reception of the Festivals by the local community. Some reasons will be suggested for the relative failure of the enterprise, despite the support of the Christchurch Mayor and many of the local musical establishment.

My big fat Greek poet: Aeschylus, reception and Xenakis’ *Oresteia*

Patrick O’Sullivan

University of Canterbury

Over the course of nearly 2,500 years the fifth-century Greek dramatist, Aeschylus, has left a powerful and enduring legacy in the western cultural imagination, not least on composers of opera such as Salieri, Taneyev and, as is well known, Wagner. Also notable among those influenced by the tragedian is the Rumanian-born/Greek-national musician Iannis Xenakis (1922-2001), who composed an operatic

version of Aeschylus’ *Oresteia* in separate stages over a 26 year period (1966, 1987, 1992). This paper will focus on aspects of the reception of Aeschylus both in antiquity and in the twentieth century. It will begin with views attributed to Sophocles, the comic poet Aristophanes, and will discuss the views on tragedy held by leading intellectuals such as Gorgias of Leontini. A key theme to emerge is that, for the ancients, Aeschylus is celebrated and parodied as a poet whose works are stylistically grand, ‘heavy’ and ‘stun’ the audience out of their senses. Although Xenakis reduces the Aeschylean trilogy to a 70 minute performance as a series of more or less extended fragments, he focuses on what he considered to be the *Oresteia*’s most visceral moments to produce a new synthetic whole. The paper will suggest that Xenakis’ challenging, iconoclastic *Oresteia*, for all its modernism in its departures from its Aeschylean model, is nevertheless richly informed by ancient views of the poet, and thus perpetuates an image of the dramatist consistent with his reputation in antiquity.

“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

Samantha Owens

Victoria University of Wellington

In June 1920, Wellington’s *Dominion* newspaper featured an article on the pianist Sydney F. Hoben (1866–1943), who had recently returned to New Zealand after several years in North America. Described as a specialist in “modern opera,” Hoben had reportedly “developed an original form of high-class musical entertainment quite unknown in this part of the world,” in which he introduced audiences to an opera’s plot and music from the piano.

Performed exclusively in the setting of private homes, as key society events many of these “operatic recitals” were reported in detail in local media. Such press coverage continued something of a trend in Hoben’s career as whole, since as early as the 1880s substantial extracts from a lengthy series of letters he wrote while studying at the Leipzig Conservatorium had been published in multiple New Zealand newspapers. Marketed as the “random reflections of a colonial boy, wedded to his art, when being brought for the first time into direct contact with the musical life of the old world in its most celebrated centre,” these excerpts

had been compiled by his brother, the journalist Ernest Denis Hoben (1864–1918), who worked (successively) at leading broadsheets in Wellington, Palmerston North and Sydney.

Drawing upon evidence from New Zealand, Australian and American newspapers, this paper traces Sydney Hoben’s career (from New Zealand to Germany, Australia, America, and back again), examining in particular the central role played by journalism in shaping his self-fashioning as pianist, composer and music teacher over the course of sixty years.

“Welcome to Satisfaction”: Prince, purple humour and erotic delight

Annie Potts

University of Canterbury

Prince Rogers Nelson played with different forms of humour (irony, camp, parody, idiosyncratic) in a variety of ways and across contexts throughout his career. Prince also used his wide vocal range (particularly his falsetto) – as well as disco and funk sounds – to appeal to listeners’ and viewers’ sense of transgressive humor, quirkiness and playfulness. Humour appears in casual asides (“well, maybe not the ride”, “Adore”, 1999), rap within songs (“Incense and Candles”, 3121), acting and dance routines (“Kiss”, *Parade*), and sometimes via self-deprecating or self-

aggrandizing lyrics in songs (“Satisfied”, 3121). While humour is used to subvert conventional constructions of sexuality and gender in Prince’s repertoire, it also emerges in his music with respect to the sacred and profane, racial difference, and assumptions about ‘high’ and ‘low’ culture. In this presentation I will draw on Deleuzian theory in my examination of the productive affective potential of humour in selected songs and performances by Prince. In Deleuzian terms, ‘bodies’ refer to the connections made between – in this instance – the musician, his music (including lyrics and vocal range and use of instruments), sartorial sense, performance, the band, the instruments, technology and the audience. ‘Bodies’ are understood more in terms of what they do, rather than ‘who they are’. With recourse to four songs – “Jack You Off” (*Controversy*, 1981), “International Lover” (1999, 1982), “Temptation” (*Around the World in a Day*, 1985), and “Gett Off” (*Diamonds and Pearls*, 1991) – I will explore how the ‘Body with Humour’ produced through Prince’s wit, including his use of self-parody, has the potential to disrupt the affective dimension of his music and our assumptions about men’s sexual pleasure.

The Julius Block project: Mechanical recording processes, digital technologies and performance practice

Inja Stanovic

University of Huddersfield

In recent years, early recordings have become a primary source of musicological research within multiple disciplines, as they offer valuable insights into the aesthetic tendencies and preoccupations of the late nineteenth and early twentieth century musicians. Crucially, early recordings capture and preserve performance styles, traditions and musical approaches of an age that has long-since passed. Unfortunately, very little research has been done into the production of such recordings; although some anecdotal evidence highlights significant issues involved in recording processes, we do not know how much performers needed to adjust their playing in response to the recording medium or the broader recording process. As a result, we do not know the extent to which early recordings offer a faithful representation of individual performance styles or, indeed, broader performance concerns.

This paper introduces a Leverhulme-funded research project “(Re)constructing Early Recordings: a guide for historically-informed performance”. The first year of the project focuses on wax cylinders made by Julius Block, a music enthusiast

and recording pioneer. Between 1889 and 1927, Block recorded some of the most eminent musicians and artists of the time, including Anton Arensky, Paul Pabst, Sergei Taneyev, and Anna Essipova, among others. This paper will present the pilot study made earlier this year, based on the reconstruction and simulation of the mechanical recording process to capture performances using wax cylinder and digital technologies. Also, it will discuss the value of reconstructions of passed recording techniques, in terms of preserving forms of performance practice, and propose a method for their future analysis and use.

Performing Louise Farrenc's Piano *Études*

Maria Stratigou

Royal Northern College of Music, UK

Louise Farrenc (1804-1875) was one of the most important pianists of her time and appointed Piano Professor at the Paris Conservatoire for 30 years. Her compositions are not only limited to piano repertoire but also include orchestral works, chamber music and songs. She was praised as a composer by Schumann and won the Prix Chartier twice.

Farrenc's restriction to teach only female students at the Conservatoire, the absence of Opera compositions from her works, and the comparison to great composers

of the past led to the abandonment of her works' performances after her death. After Bea Friedland's dissertation on Louise Farrenc (1975) attention was drawn to this neglected composer. However, her piano works are rarely performed in concerts and still remain undiscovered.

Louise Farrenc composed four sets of piano *Études*. Her Op. 26 *Études* were composed based on compositional norms of preceding and contemporary composers, so that her students would be taught about other composers' styles while practising piano technique. After their first publication, they were included in several European Conservatories' piano curricula.

This Lecture-Recital will be focused on a selection of Farrenc's *Études* and the performance implications that result from the analysis and examination of the existing editions and manuscripts. It will also include the performance of excerpts and entire *Études*, and their connection with works of the standard piano repertoire, as well as references to their pedagogic value and my research methodology.

Uncharted territory: The lyra viol in seventeenth-century England

Polly Sussex

Freelance researcher, performer, and teacher

The lyra style of playing the bass viol was an imitation of the lute style on a bowed instrument. It came into vogue in England in the early seventeenth-century. A large repertoire of solo and chamber music pieces survives, both in published and in manuscript sources. Despite the large repertoire, no tutor books have survived.

This style uses many scordatura tunings and is written in French tablature notation. The clearest surviving definition of the instrument is, *a small bass*. The tuning is a nominal bass tuning in D, however some of the more extreme tunings require a third above and a fourth below the standard d'- D tessitura of the bass. This poses problems; the clarity of the lowest string is compromised and the top string is prone to breaking. The problem of size is highlighted by disagreement amongst experts. The Ashmolean Museum in Oxford, catalogues an early seventeenth-century viol by John Blunt as a *small bass, or lyra viol*, whilst at least one reputable modern maker asserts that this instrument is a tenor and should be tuned a fourth higher in G.

The present writer owns a copy of this instrument. By tuning the instrument first in G as a tenor and then with

thicker strings as a lyra viol bass in D, the differences can be explored and conclusions drawn. This paper presents the results of these experiments.

Abbé Maximilian Stadler and Mozart's Requiem in D minor (K. 626)

Marie-Claire Taylor

University of Auckland

This paper considers sources and musical evidence that may show Abbé Maximilian Stadler contributed to the Requiem in D minor (K. 626) as found in the score completed by Franz Xavier Süssmayr for delivery to Count Franz von Walsegg, the work's commissioner. Süssmayr and Joseph Eybler added to the incomplete, final work of Mozart and the two composers' autographs are evident on the Requiem's sources in Mus. Hs.17561, in both Codex A and B. Stadler could have assisted with the orchestration of the Offertory, and three Austrian National Library sources for this movement are examined: the two versions of the movement in Codex A and Codex B of Mus.Hs.17561 and Stadler's autograph as preserved on the shelfmark Mus.Hs.4375. Unlike the written statement confirming the contribution of Joseph Eybler, there is no such document proving Stadler's involvement in the completion of the Requiem nor does Stadler's hand appear to be present on the delivery score of K.

626 in Codex A. However, Stadler published two pamphlets defending the authenticity of the Requiem, and these can be said to betray a man with ‘inside’ knowledge of the work, gained from an intimate familiarity with K. 626. Also, the autograph Stadler made of the Offertory movement is slightly different from that appearing on Codex A, and these are not mistakes in copying, as will be discussed.

Lost in Lusofonia: Locating and hearing Macau in a Lusophone world music festival

Victor Vicente

The Chinese University of Hong Kong

Since its handover back to China in 1999, Macau has effectively begun to diversify its economy by aggressively developing its tourism industry, capitalizing on its unique history and multiethnic heritage to establish a full and robust year-round calendar of cultural events. Particularly by way of music festivals, visitors are invited on an almost weekly basis under the “Touching Moments” campaign to “experience” and “sense” as “A World of Difference.” Thus, both tourists and locals alike can, for example, “Hear the Difference” over three packed days in October at the Lusofonia Festival, in effect an annual World Music festival themed on the defunct Portuguese Colonial

Empire at which rare musical acts from far-flung places like Cape Verde, Goa, and East Timor take center stage to celebrate Lusophone musical and cultural heritage. Within all the scheduled activities, Macau is not only indeed heard differently, but it is in fact treated differently as well. While many Macau-based groups are programed in the festival’s lineup, none is accepted as convincingly and definitely local. Meanwhile, not one is ever selected as a featured act to join the ranks of the invited representative stars from the other main parts of the Portuguese-speaking world. Based on several years of fieldwork at the festival, this paper interrogates the notions of *lusofonia* and postcolonial Macanese identity through the complexities of festival performances, which at once foster collective affinity and underscore cultural alterity. The paper details how these identities are articulated around such challenges as language, misrepresentation, and audience reception.

Saying the same old thing over and over: Phrase-level repetition of galant schemata in early nineteenth-century music

Michael Weiss

Independent Scholar

The immediate repetition of phrase-level ideas in one way or another is a feature of much early nineteenth-century European art music, although it seems that few commentators have manifested much interest in this fact. This would appear to be symptomatic of a wider ambivalence, or even antipathy, towards musical repetition in general. Arguably founded on an overly literal reading of romantic ideals, this stance may be said to reflect the organicist assumption that repetition should be ignored (or deplored) because it is structurally redundant; or, if to repeat oneself is unoriginal, then a composer's artistic merits cannot be discerned in his repetitions. This particularly applies to a further sort of repetition: the replication of established formulae. If these formulae are the phrase-level patterns that Robert Gjerdingen has called 'galant schemata', then, going by received wisdom, using such apparently old-fashioned conventions would constitute a significant lapse of originality.

Therefore, when canonical nineteenth-century composers not only replicate these schemata but also subject them to immediate repetitions in ways that galant composers did not, then we are

seemingly presented with a compositional practice that contradicts the terms on which their music has traditionally been received. Focusing on the 'Fenaroli' and 'Prinner' schemata, I discuss works including Chopin's Nocturne Op. 27/1 and Beethoven's Piano Sonata Op. 26, plus passages from Mendelssohn's Op. 44 String Quartets and Schumann's Op. 35 Lieder. I consider possible strategic motivations behind the repetitions they contain—including how the hypermetric regularity these create may entrain a listener's attention onto broader spans of time—while also offering a re-evaluation of phrase-level repetition and the replication of formulaic patterns in early nineteenth-century music.

Doing things with silence

Cindy Zeiher

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In an interview John Cage reported being inspired to create 4' 33" following his experience in 1952 at Harvard's anechoic chamber, a room purpose-built to absorb and block sound. He wanted to experience total silence but instead heard his blood flowing and what an engineer described as the workings of his nervous system. Thus 4' 33" was created shortly after his direct experience of the impossibility of absolute silence, an experience which however taught him that there is much to listen to if we so choose.

If absolute silence is impossible can we even talk about it? This is a question that

has been pondered in my forthcoming co-authored book, *On Silence: Holding the Voice Hostage* (with Ed Pluth). It seems that we can talk about silence if, ironically silence is likened to unsayability. Silence as unsayability emerges from Vladamir Jankélévitch's writings on musicology: "Music is not made to be spoken of, but for one to do; it is not made to be said, but to be played. No. Music was not invented to be talked about" (2003, p. 78). Cage's work can be considered both a challenge to and an elaboration of Jankélévitch's position on music. A this point I consider John Cage's treatment of silence as both praxis and theoretical condition of the impossibility of silence, arguing that music could perhaps be mediatory in the mistrust of language.

Can you separate the art from the artist?: The problematics of rapper XXXTentacion

Kirsten Zemke
University of Auckland

There are a number of high profile rock, pop and rap artists who have tarnished their musical legacy with crimes of violence and abuse of women. This presents a quandary for fans and listeners who are faced with the question of "can art be separated from the artist?". Rapper XXXTentacion committed especially heinous acts of violence amongst other

crimes, but also was beloved by his fans for his dark music and heart-breaking lyrics about depression, loneliness and suicide. He was shot dead in 2018 at twenty years old giving his short life little time for redemption or atonement. The removal of his and R Kelly's music from Spotify in 2018 faced backlash for only banning black urban artists and not considering the many other artists in their catalogue with violent criminal convictions. Musically XXXTentacion shows influences from Kurt Cobain and Linkin Park, and was one of the significant figures in the emergence of Emo Rap and SoundCloud rap (named after the social media platform where this music was able to independently develop). XXXTentacion was at the forefront of a recent shift of the axis of hip hop to Florida, from its Southern counterpart, Atlanta, which had dominated the charts and stylistic innovations during most of the 21st century. Ethnomusicologists are prone to link the social with the musical, possibly asserting that detachment is not possible, but can we, or should we, ever disassociate the music from the person?

From relative obscurity to mainstream and back: Perspectives on twentieth-century harpsichord music today

Kristina Zuelicke

Independent Scholar

Much of the recent focus on research into historical performance practice for harpsichord has been on techniques and repertoires for early music. Works written during the twentieth century have received far less attention, both in academic publications and performances. This paper explores connections between the known and unknown within our current understanding of twentieth-century harpsichord performance practice.

Registration and the frequent need to decipher dynamics and other indications in the score, point to a practice of imaginatively re-interpreting scores for performance, particularly when transferring a work to a different harpsichord for which the score was composed. The mechanics of how twentieth-century revival harpsichords work, how the performance experience differs from that of other harpsichords, and whether, in the words of harpsichordist Elisabeth Chojnacka, there is a “distortion of the musical meaning of the work by failing to respect the choice of instrument for which [a work] was conceived,” all contribute to a discussion of the role of instrumentation

in the performance of twentieth-century harpsichord music. Furthermore, issues of accessibility arise when a score is no longer widely available or contains inaccuracies that are discoverable only when consulting the original manuscript.

Through overseas visits to play revival-era harpsichords, archival research at Yale University, and interviews with builders and performers intimately connected with revival-era music history, a deeper understanding emerges of some of the challenges and rewards in playing works from the twentieth century today. A respect for and knowledge of this repertoire is growing, but further efforts are needed to bring fresh perspectives on these works to a larger audience.

Music of migrants and minorities in the digitalised era

Australia-New Zealand Regional Committee of the International Council for Traditional Music (ICTM)

This panel brings together two papers that explore music’s influence in the age of technology, and how it can negotiate and interplay with one’s yearning for one’s culture, identity and aesthetics. The first paper examines the musical soundscape of the online game World of Warcraft that draws upon the players’ sense of familiarity, and examines how it

invokes nostalgia through immersion and a concept of diaspora. The second paper explores, through ethnographic methods, the music of Nepalese in Singapore presented at festivals and negotiated by the use of technology. Both papers focus on music of migrants and minorities in diasporic contexts, and how the digitalised age has influenced music and in turn the cultures and identities involved.

Please see individual abstracts by Wendy Whei Liq Lee and Daniel Milosavljevic.

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