

SCHEDULE

FRIDAY

1:00–1:30 Welcome (Studio)

Peter Adams; Anthony Ritchie. Waiata.
Mihi Whakatau (Hata Temo)

1A – 1:30–3:00 Popular Music (Studio)

ZEMKE, Kirsten (Chair)

MILLS, Amanda *Listen to the band: Exhibiting live performance*
BLAIR, Alison *“Filling the scene with strange dreams and rock n’ roll”: Marc Bolan, Ringo Starr, and the Born to Boogie live concert film*
BISHOP, David *Elektric Endz: An electronic performance to disrupt my singer-songwriter based practice*

1B – 1:30–3:00 Opera, Voice (Koro 1.06)

GIRLING, Sam (Chair)

McGRATH, Tom *Paul Schramm’s second opera, Die grosse Nummer*
BARTON, Claire *In Bocca al Lupo: Classically trained singers’ experiences of preparation and performance in Dunedin, 1955-2000*
GIRLING, Sam *Franz Alexander Pössinger and string quartet arrangements of ‘foreign’ opera in early nineteenth-century Vienna*

3:00–3:30 Afternoon Tea (Social Space)

2A – 3:30–5:00 Composition (Studio)

RITCHIE, Anthony (Chair)

DOWNIE, Glen *Freeing the score*
SUSSEX, Polly *The forgotten works of three nineteenth-century women composers, Emilie Mayer, Josephine Lang and Ethel Smyth*
RITCHIE, Anthony *Visualising performers and audience in composition*

2B – 3:30–5:00 Minorities, Identities (Koro 1.06)

KOO, Sunhee (Chair)

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?*
McINDOE, Ihlara *Stories and sounds: Exploring the Aisteach fictional archive and the process of becoming in Ireland and Aotearoa*
KOO, Sunhee *When frontier is in action: Korean Chinese music beyond the Northeast border*

5:30–6:30 Concert (Marama Hall)

Polly Sussex (cello) and Sandra Crawshaw (piano) perform two forgotten sonatas by women composers who are beginning to find a place in concert programmes. They perform Ethel Smyth's second Cello sonata opus 5, and Mélanie (Mel) Bonis' opus 67.

6:30– Drinks, Dinner (Staff Club)

SATURDAY

3A – 9:00–10:30 Migration, Identity (Studio)

SUSSEX, Polly (Chair)

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| ABDULLAH, Mohammad | <i>Ethnic identity formation in diaspora of Bajau Samah: An ethnomusicological study of Bertitik music ensemble in the Northwest coast of Sabah, Malaysia</i> |
| SUNDARI, Olivia | <i>The meanings of Wor songs in contemporary Biak, Papua</i> |
| HU, Xiyuan | <i>Chinese social media, cultural identity and “liveness” in Chinese immigrants' performing arts practice in New Zealand</i> |

3B – 9:00–10:30 Events, Places (Koro 1.06)

CAMP, Gregory (Chair)

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| GREEN, William | <i>Buckingham Palace stuffs up! Homegrown opportunity missed!</i> |
| BADLEY, Allan | <i>Johann Baptist Wanhal's dances for the 'Kleiner Redoutensaal' and late eighteenth-century Viennese dance culture</i> |
| CAMP, Gregory | <i>Inside the score: Towards a poetics of theme park music</i> |

10:30–11:00 Morning Tea (Social Space)

4A – 11:00–12:30 Production, Sound (Studio)

HOLLAND, Michael (Chair)

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| PARKINS-CRAIG, Maddy | <i>Inside the box: Initial findings from generating harmony using a reduced matrix</i> |
| OTLEY, Nathaniel | <i>Contingency as a lens to encode liveness: An examination of sonic practice in contemporary chamber orchestra works</i> |
| HOLLAND, Michael | <i>Too many speakers: Sound design and object-based mixing in live classical performance</i> |

4B – 11:00–12:30 Early Music, Baroque (Koro 1.06)

LE COCQ, Jonathan (Chair)

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| LEHANY, Gordon | <i>Baroque music – the case against beauty</i> |
| LEHANY, Sharon | <i>'Historically plausible' seventeenth-century hoboy reeds</i> |
| LE COCQ, Jonathan | <i>New Zealand's early music revival</i> |

12:30–1:30 Lunch (Social Space)

1:30–2:30 Keynote (Studio)

John Drummond: "The Power of Orpheus. Music and Liveness: An exploration"

Chair: Peter Adams

2:30–3:00 Afternoon Tea (Social Space)

5A – 3:00–5:00 NZ History (Studio)

OWENS, Samantha (Chair)

- NICHOL, Elizabeth *The Onehunga Musical Society 1890-1905: An expression of 'serious' amateur music-making in nineteenth century Auckland*
- CRAWSHAW, Sandra *The history of the Dunedin Competitions Society: Where every performance was live*
- 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*
- OWENS, Samantha *"To us . . . the gramophone means much" – community building through phonograph records in Aotearoa New Zealand during the 1920s and 1930s*

5B – 3:00–5:00 Popular Music, Scenes (Koro 1.06)

BRAAE, Nick (Chair)

- ZEMKE, Kirsten *"I love myself, I love my fans": K-pop fandom in Aotearoa*
- SANTILLAN, Sophia *"You can call me artist, You can call me idol": Lip Syncing vs. Live Singing in K-pop*
- 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*
- BRAAE, Nick *Stretched and disrupted linear time in Sondheim's Company*

5:30–6:30 Concert (Marama Hall)

Tom McGrath performs and introduces works by Paul Schramm (lived in Wellington, 1938-46). Featuring works for solo and piano duo, early settings for narrator and piano, as well as two scenes from Schramm's final opera die grosse Nummer.

SUNDAY

6A – 9:30–11:00 Kinetics, Alchemy (Studio)

SUTCLIFFE, Dean (Chair)

- LE REN, Summer *Move better, feel better, sound better – establishing coordinated movement in piano playing*
- SUGGATE, David *Beethoven's Diabelli Variations: Alchemical procedures and their relation to the sound worlds of the last Piano Sonatas*
- SUTCLIFFE, Dean *"A walk composed against the background of a march"?: An unrecognised type of musical embodiment*

6B – 9:30–11:00 History, Theory (Koro 1.06)

PARKINS-CRAIG, Maddy

(Chair)

KATO, Koichi

Sonata theory, rotational principle, and Schubert's 'mature' sonata form: An analysis of the 'Great' Symphony D 944

CHUA, Jordan

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

HALTON, Rosalind

Living editions

11:00–11:30 Morning Tea (Social Space)

Farewell: Peter Adams