



# **Sydney Conservatorium of Music**

## **Reimagining Musical Programming (Symposium)**

**Convenors:**

**Christopher Coady**

**Amanda Harris**

**Neal Peres Da Costa**

**Toby Martin**

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Recital Hall East  
Thursday 24 November - Saturday 26 November



THE UNIVERSITY OF  
**SYDNEY**

—  
Sydney  
Conservatorium  
of Music

We acknowledge and pay respect to the traditional owners of the land on which we meet; the Gadigal people of the Eora Nation. It is upon their ancestral lands that the University of Sydney is built.

As we share our own knowledge, teaching, learning and research practices within this university, may we also pay respect to the knowledge embedded forever within the Aboriginal Custodianship of Country.

## Program

This is a hybrid event, zoom link: <https://uni-sydney.zoom.us/j/84773229237>  
N.B. that the Keynote will be streamed via the SCM YouTube channel:  
<https://youtu.be/DA-9T65iMfU>

### Thursday 24<sup>th</sup> November

Welcome Event: Botanic Gardens

2:00pm	Casting Our Nets – An Opening Song Session	Uncle Greg Simms, Jacinta Tobin and Ceane Towers
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**Meet at the Conservatorium Entrance for a short walk to the location of this Welcome Event in the Botanic Gardens. N.B. there is a wet weather alternative within the Conservatorium building**

"Casting Our Nets" is an invitation to sing for Country and hear an aspect of culture from those of Country.

This performance piece is a revitalisation of a song, sung by the people of Sydney while fishing at Too-bow-gu-lie where the Sydney Opera House now lays. Jacinta Tobin and Ceane Towers are honoured to learn to sing this song and recreate a time of peace and laughter that once filled the Sydney harbour. Jacinta and Ceane are both Cannemegal women of the Darug dalang (tongue) spoken by those documented singing this song. This is the saltwater dialect of the Darug dalang. Jacinta's ancestor Maria of the Burubirongal was married to Ben-nil-long's son Dickie and Ceane's ancestor Kitty was partnered with Ben-nil-long at the time of colonisation. Both women were at the first Native institute at Parramatta. The performance features a nawee (canoe) shared by Matt Poll from the Maritime Museum here in Sydney and created by Dean Kelly in 2015 through the revitalisation program on nawee (canoe) craftsmanship.

2:45pm	Welcome to the Sydney Conservatorium of Music	Neal Peres Da Costa
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### Recital Hall East

*Session 1. Chair: Laura Case*

3:00pm	More than Music: Creating a Multimedia Experience of Historical Australian Music	Shane Lestideau
3:30pm	Barra-Róddjiba: Collaborative Composition	Jodie Kell, Rachel Djíbbama Thomas, Rona Lawrence, Alex Turley, Lena Djábibba, Joy Garlbin, Wendy Doolan

**4:00pm Afternoon Tea (Atrium)**

*Session 2. Chair: Christopher Coady*

4:30pm	Convicts, Computers, and Culture: Acoustic Life of Farm Sheds at Old Wesleydale	Nathan Cox
5:00pm	Re-imagining musical programming on the Australian carillons	Grace Chan
5:30pm	Musical Programming and Black Lives	Jessie Cox
6:00pm	Finding a Way Out/ Finding a Way In: The Problem of Labour and its Radical Possibilities in the Artist/ Audience Relationship.	Elizabeth Veldon

## Friday 25<sup>th</sup> November

### Recital Hall East

#### *Session 3. Chair: Amanda Harris*

- 9:00am Intercultural Education, Segregation, and Youth Music Programming in Mid-Twentieth Century New Orleans Christopher Coady
- 9:30am Fiddlers and Songbirds: the forgotten traditions of Sydney's violin recitals 1900-1940 Julia Russoniello and Josie Ryan
- 10:00am The Performer/Curator: Expanding the Parameters of Artistic Expression and Creativity in a Concert Joseph Lallo

#### **10:30am Morning Tea (Atrium)**

#### *Session 4. Chair: Julia Russoniello*

- 11:15am Discovering the Intangible Spirit of Place through Musical Performance in Historic Spaces Matthew Stephens, Neal Peres Da Costa, Graeme Skinner and Jakelin Troy

#### **12:15pm Lunch (Atrium)**

#### *Session 5. Chair: Shane Lestideau*

- 1:30pm Fostering Emotional Immediacy using Narrative Frame in the Presentation of Historical Musical Works Jonathan Paget and Stewart Smith
- 2:00pm A novel theory of gender in performance: implications for contemporary practice Jack Mao
- 2:30pm Public arawirr (didjeridu) programming in national and international contexts, 1960s to the present Reuben Brown, Rupert Manmurulu, Renfred Manmurulu, Amanda Harris, Jenny Manmurulu, Tamia Fejo, and Shannon Lee

#### **3:20pm Afternoon Tea (Atrium)**

#### *Session 6. Chair: Jodie Kell*

- 4:00pm Performing "Assyrian-ness" Lolita Emmanuel
- 4:30pm Performing new songs with old: the past in the present Toby Martin and Jacinta Tobin

#### **5:20pm Refreshments Break and Networking Session (Dean's Office and Courtyard)**

### ***Keynote and Alfred Hook Series Lecture-Recital***

#### *Chair: Christopher Coady*

- 7:00pm The Violin's Bridge between Past and Future (The Fiddler on the Palace Roof) Nicole Cherry

#### **8:00pm Reception (Atrium)**

## Saturday 26<sup>th</sup> November

### Recital Hall East

#### Session 7. Chair: Neal Peres Da Costa

9:00am	Mendelssohn's concert programming: interpretation and improvisation	Xiao Dong
9:30am	Reflections on performing <i>Winterreise</i>	Michael Halliwell
10:00am	Workshop Proposal: Creative Programming with Schubert's Unfinished Piano Sonatas	Ji Liu

#### 10:50am Morning Tea (Atrium)

#### Session 8. Chair: Michael Halliwell

11:30am	Infinite play – Innovative approaches to performance practice inspired by the art of 18th-century improvisation	Premanjali Kirchner
12:00pm	Bringing Poetic Back: Embracing Nineteenth-Century Fancy in Beethoven's Piano Sonata Op. 111	Nicholas Kennedy

#### 12:50pm Lunch (Atrium)

#### Session 9. Chair: Toby Martin

2:00pm	'Growing up Aboriginal' – A Candid Reflection on The Importance of Representation in Musical Programming	Laura Case
2:30pm	In praise of mixed programming: a listener's call to action	Harriet Cunningham
3:00pm	Lessons for Music Programming in Australia from the New Wave Folk Movement in Britain	Kathryn Roberts Parker
3:30pm	Reprogramming music history imaginaries	Amanda Harris

#### 4:00pm Afternoon Tea (Atrium)

#### Session 10. Chair: Kathryn Roberts Parker

4:30pm	Intercultural Dialogues in Chamber Music and the Embedding Extemporisation Amid Rehearsed Performances	Daniel Rojas
5:20pm (6:10pm end)	De-'classicising' the canon: Renewing identities and sound worlds in classical music programs	Neal Peres Da Costa

This symposium is an initiative of the four convenors and arises from discussions about our common research interests and the objectives of the Australian Research Council Discovery Project 'Hearing the Music of Early NSW, 1788-1860' (2021-23). The Discovery project seeks to use historical and creative practice research methods to sound Indigenous song and European settler vocal and instrumental music, and to develop a balanced historical account of the musical soundscape of early colonial NSW. Australian music studies have commonly treated Aboriginal and non-Indigenous musics as separate traditions (usually segregated into ethnomusicology and musicology). In this project, we seek to develop a newly inclusive understanding of colonial music history across genres, interrogating adaptive musical change, cross-cultural influences and entangled cultural histories.

### Convenors:

Christopher Coady

Amanda Harris

Neal Peres Da Costa

Toby Martin

## Welcome Event:

### Casting our Nets – An Opening Song Session

UNCLE GREG SIMMS, JACINTA TOBIN AND CEANE TOWERS

"Casting Our Nets" is an invitation to sing for Country and hear an aspect of culture from those of Country. In 1798 David Collins published this observation:

*Having strolled down to the Point named Too-bow-gu-lie, I saw the sister and the young wife of Ben-nil-long coming round the Point in the new canoe which the husband had cut in his last excursion to Parramatta. They had been out to procure fish, and were keeping time with their paddles, responsive to the words of a song, in which they joined with much good humour and harmony. They were almost immediately joined by Ben-nil-long, who had his sister's child on his shoulders. The canoe was hauled on shore, and what fish they had caught the women brought up.\**

This performance piece is a revitalisation of a song, sung by the people of Sydney while fishing at Too-bow-gu-lie where the Sydney Opera House now lays. Jacinta Tobin and Ceane Towers are honoured to learn to sing this song and recreate a time of peace and laughter that once filled the Sydney harbour. Jacinta and Ceane are both Cannemegal women of the Darug dalang (tongue) spoken by those documented singing this song. This is the saltwater dialect of the Darug dalang. Jacinta's ancestor Maria of the Burubirongal was married to Ben-nil-long's son Dickie and Ceane's ancestor Kitty was partnered with Ben-nil-long at the time of colonisation. Both women were at the first Native institute at Parramatta. The performance features a nawee (canoe) shared by Matt Poll from the Maritime Museum here in Sydney and created by Dean Kelly in 2015 through the revitalisation program on nawee (canoe) craftsmanship.

\* David Collins, *An account of the English colony in New South Wales: with remarks on the dispositions, customs, manners, &c. of the native inhabitants of that country.* (London: Printed for T. Cadell Jun. and W. Davies, 1798), 692-3.

<https://www.sydney.edu.au/paradisec/australharmony/checklist-indigenous-music-1.php#005>

## Keynote Event and Alfred Hook series Lecture-Recital:

### The Violin's Bridge between Past and Future (The Fiddler on the Palace Roof)

NICOLE CHERRY

The violin, in its many forms, holds a significant place in world history as a communicator, a language with which we can all identify, and understand. This presentation offers two commissions which connect this journey; the first and most recent composition from Dr. Cherry's commissioning project, *ForgewithGeorge*. "The Bridgetower," composed in 2016 by David Wallace, is an autobiographical soundscape which also tells the story of 19<sup>th</sup> century, Afro-European violin virtuoso, George Bridgetower and it will pair with a world premiere of a 2021 commission by composer Jessie Cox, who shares Dr. Cherry's desire to discover and evoke narratives through a multi-phased sound journey. These two pieces are bookends of Dr. Cherry's journey that also bridge the past and the future through her relationship with the violin.

### Background

One of the many lessons I learned from my father was to document. I learned that lesson by watching him. As a professor of sociology, he wrote everything down; he took pictures of everything, and he was always jotting notes. Documentation has always been an inherent part of my day-to-day life and I have brought that into my career. I have become committed to the importance of creating a platform for my fellow composers to document their views and those of their environment through sound. Behind every composition is a human being telling the stories of real people. Nineteenth-century Afro-European violin virtuoso, George Bridgetower was said by musicologists to have at least 20 compositions of which there are only 6 realized. Which of these were burned, torn up by others, "lost?" We lose so much when we dismiss the views of those that have come before us.

This presentation will include a lecture and performances of two pieces for violin that are included within the portfolio of Dr. Cherry's commissioning project, "*ForgewithGeorge*." The first commission of Dr. Cherry's collection, "The Bridgetower" (2016) by David Wallace It delves deeply not only into the classical vocabulary of George Bridgetower's time, but also the syntax of genres pioneered by black musicians, including spirituals, the blues, ragtime, bebop, rock, funk, and hip-hop. As our narrator soulfully fiddles through the ages, the violin becomes a character itself. This presentation by Dr. Cherry is a natural extension of her passion for preserving and perpetuating the legacies of great musicians of color absent from the historical record.

Keynote streaming link: <https://youtu.be/DA-9T65iMfU>

## Abstracts:

### N.B. abstracts alphabetical by first author surname

#### **Public arawirr (didjeridu) programming in national and international contexts, 1960s to the present**

*REUBEN BROWN, RUPERT MANMURULU, RENFRED MANMURULU, AMANDA HARRIS, JENNY MANMURULU, TAMIA FEJO, AND SHANNON LEE*

Expert arawirr (didjeridu, yidaki) players have been part of Australian musical programming for more than half a century. In the 1960s, George Winunguj's playing came to the attention of the Adelaide Wind Quintet, leading to commissioning of a new wind sextet (including didjeridu) from composer George Dreyfus premiered in 1971. Other players Joe Yangarin Wunungmurra and David Blanas had featured in the touring performances of the Aboriginal Theatre between 1963 and 1967 and went on to star in large-scale productions by Beth Dean, Victor Carell and Rolf Harris, establishing international performing, touring and teaching careers. Many of these public performances grew out of localised events throughout the Northern Territory, such as the North Australian Eisteddfod, in which didjeridu players displayed their prowess in a competitive context. Descendants of some of these performers continue their legacy on the concert stage, in festivals, academic presentations and workshops.

In this lecture-recital, featuring expert performers who are descendants of Winunguj and of Blanas, we examine the relationships between historical and contemporary musical programs. We ask how public ceremonial performances have been adapted to the concert stage. We examine the openness of manyardi/kun-borrk performers to cross-cultural collaboration, and suggest that the significance of such performances for inter-generational knowledge transmission persist, irrespective of the competitive or commercial contexts of performances. Looking at recent collaborative contexts, we explore flexible travelling ensembles, audience participation, and the role of non-Indigenous collaborators/facilitators in continuing the practices of intercultural didjeridu performance, and seek to understand the legacy of the past in programming concerts today.

#### **'Growing up Aboriginal' – A Candid Reflection on The Importance of Representation in Musical Programming**

*LAURA CASE*

Despite no-one in my family being musical, I have loved the violin since I began playing at age four. As my skills developed, I was assigned increasingly difficult repertoire by my various teachers. Bach, Mozart, Beethoven, and Mendelssohn. I worked hard on every piece but never seemed to achieve true happiness or satisfaction from these works. I continued to perform with numerous Western art orchestras, but still left rehearsals exhausted and sore, not joyful, and buoyant like I saw others, elated by the sounds of Tchaikovsky. In 2022, Rhyam Clapham (DOBBY) asked if I would play as a session musician for his 'Warrangu; River Story' project. I agreed, despite my anxiety at the feelings of exhaustion that seemed to inevitably accompany rehearsals. Rhyam, an Aboriginal man whose family is from



Brewarrina, wrote a series of pieces about his country. He centred an Indigenous voice by recording stories as told by his mob, the sounds of his country, and hiring Black, Indigenous, People of Colour (BIPOC) to perform with him. I left our first rehearsal uncharacteristically elated, happy, and whole. I asked myself... why? What had changed? Representation. I saw myself in those pieces. I heard my story, music, and culture. This paper will combine historical research on the social history of the violin in Australia with auto- and embodied ethnographic reflections. I draw on my own experiences as an Aboriginal violinist, particularly within the Warrangu project to highlight its significance as a performance that demonstrates why representation within musical programming is important.

### **Re-imagining musical programming on the Australian carillons**

*GRACE CHAN*

There are three carillon towers in Australia - located in Sydney (1928), Bathurst (1933) and Canberra (1970). They all feature bell systems made by John Taylor and Co Bell Foundry, Loughborough, UK. At the time of construction, all three towers incorporated automated systems to play music as initially there were no carillonists in Australia to perform on these unique musical monuments. The Sydney University War Memorial Carillon and the Bathurst War Memorial Carillon had Aeolian/ Taylors pianola systems which utilised piano rolls. These pianola rolls were sold to Sydney and Bathurst by John Taylor and Co, Loughborough, UK and serve as an important ark of the repertoire of the time. The National Carillon in Canberra had a pneumatic system which could be played by keyboard. Musical programming in the Sydney and Bathurst carillon towers and precincts were therefore dictated by what was ordered and "sent over" from overseas. There was no local content.

As musicians were trained and expertise expanded, these automated systems (which depended on imported pianola rolls) became superseded by Australian carillonists. Human performers also could then start programming music with greater flexibility and awareness of the local community. This paper will discuss the evolution of musical programming during this period of transition from machine to Australian musician using evidence from pianola roll archives. The paper will also explore how programming in these instruments can innovate to incorporate Australian musical content that respects the ceremonial nature of the carillon precinct by embracing the concepts of "placemaking" and "wellbeing".

### **Intercultural Education, Segregation, and Youth Music Programming in Mid-Twentieth Century New Orleans**

*CHRISTOPHER COADY*

In this paper, I examine how the practice of segregation in mid-twentieth century New Orleans troubled the visions of equality anchoring a range of youth music programming initiatives. My primary focus is on the public musical programming aimed at and delivered by students enrolled in New Orleans' segregated elementary schools, high schools, and colleges. Energized by widely circulating post-war discourses about the importance of intercultural understanding and America's status as a shining light of pluralistic democracy, many of these events aimed to articulate the view that democracy was, in its purist form, a chorus of



voices. Yet the reality of segregation in New Orleans meant that these concerts, as a matter of course, unfolded against a societal backdrop tethered to a radically different story. Aware of this paradox, both white and Black educators worked to advance specific narratives in the design of their musical programs about the kinds of diversity worth celebrating in America and the kinds of strategies for making the world a more equal place worth pursuing. Fundamentally, divides in approach across this cohort rested on the question of whether the representation of musical works or the representation of musical people mattered most in unweaving the prejudices that underpinned the Jim Crow system broadly and New Orleans segregation specifically.

### **Musical Curation as Critical Fabulation**

*JESSIE COX*

Musical curation is entangled in canon formation and the archive as sites where sovereignty, and national identities, are articulated, not not only as a matter of cultural artefacts, or sounds, but also of biology. In the Australian context in particular, Black jazz musicians were banned (based on a so-called character test) between 1928–1954 from entering the country due to concerns that they would take over Australia’s (white) women. This ban that originated in 1928 when Sonny Clay and his band visited Australia and caused a national controversy, partly due to fear of miscegenation. In this example is evinced how racism is on the order of a delimitation of life as a notion of protecting the “species,” and nation, which itself becomes articulated at its borders (marked as black). Such is further evinced in the example of Australia through controlling birth-rates through, for example, access to abortion, as well as through methods of assimilation aimed at its Aboriginal population. These modalities of antiblackness point to an articulation of sovereign citizenship as not-black, expressed in a methodology of colorblindness—as the erasure of blackness from within the sovereign domain. Thus, the task of musical curation engages erased lives and is a possible space to challenge the reperformance of antiblackness. Can we listen to Sonny Clay in Australia, and if we do so not undo miscegenation but sit with it, as a radical critique of closed borders to control women’s reproductive rights? Why did it make white Australia uncomfortable when Georgia Lee sang “Strange Fruit?” Is it because of a solidarity with Black lives, that also reminds of Georgia Lee’s Blackness, of blackness and antiblackness in Australia? And lastly, how can we hear within musical engagements of Black lives by white women in Australia a possible site of a protest for women but only so if we take care and notice of Black lives and antiblack brutalities (such as the influence of blackface minstrel shows)—which would ultimately also mean to ask the question of how music can become a radical critique of the world. Thus, I propose to refigure curation as critical fabulation —which means, as Saidyia Hartman has elaborated, a critical engagement of the silences in the archive—that continually listens in and with black, as a practice and site for radical dismantling of settler colonial spatial/sonic belonging.

## **Convicts, Computers, and Culture: Acoustic Life of Farm Sheds at Old Wesleydale**

*NATHAN COX*

Following its 2015 premiere, the award-winning Acoustic Life of Sheds project created by Tasmanian arts and social justice organisation Big hART has seen ongoing performances in both Tasmania and mainland Australia. Through collaborations between sound artists, composers, and musicians, the site-specific musical event celebrates the shed as an embodiment of rural, farm, and maritime culture, revealing the often-invisible stories of place and the people who toiled within these sheds. My involvement in the project began for Sydney Festival in January 2022, where I collaborated with a vocalist, shipwright, and sound designer to develop a 20-minute improvised show performed fourteen times over four days. For these performances, I utilised virtual organ software developed for the live playback of pre-recorded organ sounds in response to a MIDI input, with sounds played through a large array of speakers. In August, the performance was restaged for the agriCULTURED festival in north-west Tasmania. Situated in a two-story stone barn built by convict labour in the early 1830s, the performance took on a new form as a sonic reimagining of the past, combining themes of penal transportation, isolation, and the earliest European settlement in an ancient land. Audiences freely explored the shed's interior, with performative and musical elements directing their attention to salient moments during the performance. This paper will explore my experience of these performances, with a focus on the use of organ software in a historically-significant setting, blending classical organ idioms and free improvisation, and the generation of new approaches to performance and storytelling.

## **In praise of mixed programming: a listener's call to action**

*HARRIET CUNNINGHAM*

In 1953 the writer, performer and arts impresario William Glock started a music festival that combined teaching, performance and creativity. Over the next decade he developed an approach to music programming that challenged audiences and performers alike, juxtaposing heterogeneous ideas and styles to provoke a multi-dimensional intensified contact zone representing 'the expressive dimension of modernity' (Friedman 2006, p. 432). His approach is celebrated as a canon-busting catalyst to major movements in classical music in the second half of the twentieth century, including early music, electronic, film and experimental music, ethnomusicology and interdisciplinary music-making.

This paper steps back from the hands-on challenges of programming classical music to take a historical view of programming itself and, in so doing, to discuss the impact of innovative programming on creative trajectories. Using William Glock's International Summer School of Music as a case study, I outline the principles of 'mixed programming' and its implications for creativity. Then, using my own experience from three decades as a music critic, I issue a call to action for leadership in embracing the political and philosophical dimensions of program building.

## **Mendelssohn's concert programming : interpretation and improvisation**

*XIAO DONG*

Felix Mendelssohn (1809–1847) was one of the most renowned improvisers of his time. For an 1845 concert in the Leipzig Gewandhaus, he extemporized a transition between two of his songs without words (op. 67/1 and op. 62/6, “Frühlingslied”) in which, according to his student William Rockstro, the arrival of “Frühlingslied” theme caused “an electrical thrill through every heart in the room”, a moment “never to be forgotten by anyone who heard it.” This well-documented example of Mendelssohn’s improvisation and its profound impact naturally attracted musicological interest; in a 2012 article, R. Larry Todd even proposed a reconstruction of Mendelssohn’s improvised transition.

Todd’s work clearly demonstrated the importance of improvisation in Mendelssohn’s musical thinking and in the composer’s personal expressive ideal but gave less attention to Mendelssohn’s reason for choosing and linking these two songs. A closer look at their construction and an analysis of the number which precedes “Frühlingslied” in Op. 62 (no. 5, Gondellied) shows that his choice was the result of a careful calculation, one involving a delicate balance between his sensibilities as composer and practical musician. This juxtaposition revealed unexpected connections between two separate compositions. Mendelssohn’s improvised transition justified his programming choice and created a unique dramatic effect through its spontaneity. Mendelssohn’s practice suggests interesting possibilities for developing the individuality of our performances through original programming and improvisation. Inspired by the original context in which the musical works were presented, we may also be able to reveal the composer’s ingenious but “hidden” designs to modern listeners.

## **Performing "Assyrian-ness"**

*LOLITA EMMANUEL*

The stateless-transnational Assyrians are an ethnoreligious minority indigenous to northern Mesopotamia. Within my community, art music has been understood as a mode of cultural expression that can “communicate, promote and protect” Assyrian heritage (Pakbaz 2015, 2). As a broader practice, performance has provided Assyrians with an alternative space for recognition due to social, political, and economic exclusion in their homeland (Donabed 2018). However, the development of an art music genre that can sustain Assyrian cultural heritage is not without its complications. Existing works by Assyrian composers feature piano-vocal arrangements of folk songs in the style of 19th-century European nationalist music. Less common are solo piano works, a repertoire dominated by non-Assyrian composers. Both approaches largely utilise Western art music vernacular, which has drawn concerns from within the community due to their lack of “Assyrian roots” (Zeitoune 2010). This is further complicated by the mechanisms of musical nationalism, which actively erase and conflate minority musics (Taruskin 1992; Born and Hesmondhalgh 2000).

In this lecture-recital, I invoke Robinson’s decolonial performance methodologies to consider how these solo piano works that both embed and transmit exogenous narratives of Assyrian identity and culture might be reinterpreted through Assyrian-led interdisciplinary performance (Robinson 2020). It features

multimedia installations that I commissioned from US-based artist Dicky Bahto to recentre these works through narratives of Assyrian resilience. The resulting performance contributes to my development of an Assyrian art music performance framework that is grounded in community logics and constitutes part of an existing resiliency practice in Assyrian cultural production.

### **Reflections on performing *Winterreise***

*MICHAEL HALLIWELL*

The art song recital – singer and pianist – is an enduring performance mode that has survived in roughly the same format since first evolving during the nineteenth century – firstly in German-speaking lands as the *Liederabend*, which then spread throughout the world. Developing from soirées and concerts in houses and small halls, the format of a singer and pianist, usually in formal evening wear, on an empty stage, persists to this day, even if it has lost much of its allure and popularity since its heyday during the late nineteenth and early twentieth centuries. Schubert’s great song cycle, *Winterreise*, has been a mainstay of the standard recital repertoire and has been performed by a wide range of artists, both male and female; countless recordings of the work exist. There are even some interesting engagements with the work by later composers such as Hans Zender’s ‘Composed Interpretation’ of 1993. Yet, there has been an interesting trend in recent years to ‘enliven’ the presentational traditional format to include visual elements as well as a range of different stagings, both in the concert hall as well as somewhat unexpected venues. *Winterreise* has also been made into ballets and several film versions. This presentation investigates why this particular work has been so attractive for these approaches in presentation, and asks whether other combinations of art song repertoire might be considered for similarly innovative approaches in their presentation.

### **Reprogramming music history imaginaries**

*AMANDA HARRIS*

The music history imaginary does not account well for musical life in Australia. My paper flips the terms of this symposium’s theme to think about how we might re-program Australian music histories. I will focus on two historical musical programs at major events in the 1970s – the international Expo in Osaka Japan in 1970, and the festival of musical events programmed to open the Sydney Opera House in 1973. Each event featured new compositions by Australian art music composers as well as music and dance performed by the Aboriginal Theatre Foundation (in both 1970 and 1973) and ensembles from Fiji, the Cook Islands, Papua New Guinea, Aotearoa New Zealand, Tonga and Western Samoa in the South Pacific Festival (in 1973).

Musicologists’ accounts of these events discuss histories of the orchestral work commissioned for the Expo from Sculthorpe (Crotty 2015) and of the various operas programmed in the Sydney Opera House’s opening year by Penberthy, Antill, Sitsky and Sculthorpe (Symons 2020 and 2018, Boyd 2016), mentioning other German, French and English orchestral and operatic repertoire programmed alongside them. But these accounts are silent on the Indigenous

music and dance that was part of these programs. How can we expand the frame of our music history writing to a shape that can hold more of our musical stories? And what would we be able to find out about Australian musical imaginaries by doing so?

### **Barra-Róddjiba: Collaborative Composition**

*JODIE KELL, RACHEL DJÍBBAMA THOMAS, RONA LAWRENCE, ALEX TURLEY, LENA DJÁBIBBA, JOY GRALBIN, AND WENDY DOOLAN*

In 2021, Kunibídjí elders and members of the Ripple Effect Band from the Northern Territory community of Maningrida performed with the Darwin Symphony Orchestra at Barunga Festival and Darwin Festival. The piece Barra-róddjiba was commissioned by the orchestra and composed with Australian composer Alex Turley. Through orchestral narrative with the voices of Kunibídjí elders and members of the Ripple Effect Band, Barra-róddjiba tells the story of the 2006 Cyclone Monica which headed directly toward Maningrida, and the Djómi water spirits who swam out to the mouth of the river to stand up to the mighty wind.

In creating and performing this work, we are the first to sing of the Djómi Djang (Sacred Dreaming) expressing connection to the spirits and the Country they inhabit. This is particularly innovative considering regional protocols that restrict women from singing traditional songs, or playing traditional instruments, as well as the gender imbalance in orchestral composition in Australia. We will talk about the impact of Jodie Kell's PhD research project leading to the emergence of women musicians in the region and new collaborative music practices that provide a space for women to compose and perform music and express cultural knowledge. In commissioning this work, the DSO was continuing an ambitious program of working with Indigenous musicians in the classical music tradition which begun in 2019 with the Djari Project and Yuwani. By choosing to commission and perform these works, the DSO is working toward decolonising their programming to include the voices of Indigenous composers.

### **Bringing Poetic Back: Embracing Nineteenth-Century Fancy in Beethoven's Piano Sonata Op. 111**

*NICHOLAS KENNEDY*

The Romantic predilection for exegetic flights of fancy was epitomised in early accounts of works by Ludwig van Beethoven. In particular, the two polar movements of Beethoven's final Piano Sonata, Op. 111, attracted a range of poetic characterisations: "Resistance-Submission" (Wilhelm von Lenz), "Sansara-Nirvana" (Hans von Bülow), Beethoven's own life and death (A. B. Marx), and others. Evidence suggests that such vivid written descriptions were paralleled by equally daring approaches to performance, unrestricted by the score notation. Since around the 1950s, both scholarship and pianism have largely moved away from the bold interpretative risk-taking of yesteryear, tending towards an admirable but rather uniform objectivity. In the case of Op. 111, scholars such as Robert Hatten, David Greene, William Kinderman and Maynard Solomon have written eloquently—if at times tentatively—on the possible hermeneutic overlays of the work, but have seldom suggested the implications of their observations for

performance. This practice-led paper seeks to fill that lacuna. A survey of relevant Beethoven historiography and a brief analytical discussion of hermeneutically significant elements in Op. 111 will provide a framework for extensive demonstrations at the piano. These demonstrations will illustrate how, in practical terms, a performance of the sonata may be informed by both a modern analytical deconstruction and conversance with the music's spiritual significance to nineteenth-century ears. Ultimately, this paper models how embracing the imaginative exegeses of the past, combined with the best of modern research and performance techniques, can lead to a more engrossing concert experience for performers and listeners alike.

### **Infinite play – Innovative approaches to performance practice inspired by the art of 18th-century improvisation**

*PREMANJALI KIRCHNER*

How can classical musicians interact between the realm of the written score and the improvisatory aspects of 18th-century repertoire in their contemporary performance practice? Until the second half of the 19th-century the success of a performance rested less on convincingly realising the composer's vision than on the improvisation skills of the performer. Indeed, the latter were far more significant for guaranteeing an audience (Baragwanath 2012). Musicians tended to work within a *lingua franca* and were able to improvise fluently upon a range of openings, connecting and closing formulas belonging to this common musical language.

My presentation investigates the principal areas of improvisational 18th-century methods including melodic improvisation in the Solfeggio tradition (Baragwanath, 2020), *partimento* and Gjerdingen's schema theory in order to explore new modes of performance practices.

By truly understanding the syntax and musical grammar these historical methods were designed to teach, I propose to compose our own *partimenti* based on 18th-century keyboard repertoire. This way we can see the function of *partimento* at a more advanced stage on the way towards historically informed performances and improvisation. Domenico Scarlatti's keyboard sonatas, known for their innovation and the manifold ways in which they would depart from convention, serve as my case studies, through which performance practice becomes a means of (re)enacting the creative improvisational act. Contemporary performance practice could then more closely model the free interaction between the written score and improvisatory expression that characterised 18th-century practice, creating a fluid continuum between past and presence.

### **The Performer/Curator: Expanding the Parameters of Artistic Expression and Creativity in a Concert**

*JOSEPH LALLO*

The focus of this research is the performer/curator, and the search to reimagine the presentation of the musical and extra-musical elements of a concert. It argues that performers are in a unique position to make changes to the classical concert by designing experiences that reflect and frame the intensity of our most

powerful musical experiences. An examination of the concert frame – the parameters within which a concert is organised and experienced – is shown to give performers a structured way of recognising their creative freedoms and identifying the aspects of the concert experience they can shape as part of their artistic expression and creativity. Where performers in the classical concert predominantly express themselves through their interpretation of the work, the performer/curator aims to express themselves through the totality of the concert experience. The concert is their work of art, and the components of the concert frame are the materials with which they create. The process of using a meta-narrative to guide the curation of the concert frame is shown to expand a performer's potential to create innovative and personal musical experiences, develop new and personal approaches to programming, and provide a coherent and unifying method to curate a concert. Musical examples will serve to provide insight into the creative processes and concert designs of a performer/curator.

### **Creative Programming with Schubert's Unfinished Piano Sonatas**

*Ji Liu*

Programming has been widely studied as a historical practice, but there has been little work so far that directly considers how unfinished music can be presented in and beyond live concerts, whether in the context of historical or creative programming practices. Key questions include:

- How can we creatively programme unfinished works in their original incomplete forms that are generally thought impractical within traditional concert paradigms?
- How will innovative programming practices help musickers both address this challenge and interpret and perceive music more creatively?

In this lecture-recital, I shall discuss these questions by examining creative yet practical approaches to programming, realising and performing Schubert's unfinished piano sonata D. 571 (lacking recapitulation and coda) with other piano works by contemporary composers such as Rzewski (Winnsboro Cotton Mill Blues), Feldman (Palais de Mari), and myself (Etude For Piano) influenced by Schubert.

The proposals will be based on analysing several shared musical attributes of these pieces, such as tempo choice, structure, dynamic, etc. These connections will lead to coherent rationales showing how Schubert's sonata could be performed effectively within a well-formed programme. It will be presented in such a way that the performance itself becomes not only a showcase of composers' work but at the same time a creative process that combines old fragments and contemporary pieces into a new musical entity. Hence, the discussion will offer new perspectives on programming strategy as a vehicle for developing innovative interpretations and understanding the multi-dimensional and unified relationships between composer, performer, performance, and programme.



## **More than Music: Creating a Multimedia Experience of Historical Australian Music**

*SHANE LESTIDEAU*

I have reflected on the ways in which historical Australian music can be effectively staged today thanks to my PhD studies on the performance practice of 19thC Scottish–Australian manuscript music collections. When recording or playing this repertoire in concert I find it problematic that some audience members struggle to recognise not only the performance traditions and styles I am engaging with but also the composers and geographical locations within Australia where the works were written and previously performed.

For the general public to deeply appreciate the aesthetic and cultural aspects of historical Australian music I have therefore turned to the use of multimedia to enhance the listening experience of such material. This includes photography, videography, paintings and drawings (both historical and project-specific), spoken and written texts, stage clothes and the use of historical performance spaces. The intention behind this creative use of multimedia is not to distract the listener from the music but to provide stimulating, emotive associations with which he or she may begin to engage with the repertoire.

This paper explores my recent experience in this field through three contrasting examples. The first is an album recording of Tasmanian music from the 1860s in the form of a radio play complete with environmental, voice and BBC sound samples. The second is a project for the 2022 Miegunyah Awards using Grimwade Collection art objects to 'accompany' a live musical performance. The third follows a regional tour of historic Victorian properties showcasing 19thC Scottish–Australian repertoire for violin and piano.

## **A novel theory of gender in performance: implications for contemporary practice**

*JACK MAO*

The role of gender in 'classical music' performance is complex. In the 90s, various methodologies were proposed, but gender definition remains in a state of flux, its epistemological contribution contentious; few recent studies have examined this relationship. For 19th-century music, I argue that 'masculine' and 'feminine' are simply monikers, reflecting patriarchal societal and cultural traditions deep rooted in the humanities, that recognise convention and scorn Otherness. By this definition, 'masculine' and 'feminine' can be translated as 'normative' and 'deviant'. But how does this relate to performance?

Since the mid-twentieth century, precise reproduction of text as the 'true' interpretation of a work has become the universal standard, culminating in a normative performance, a 'masculine' reading. Interpretations deviating noticeably from the text are frowned upon, vilified as subjective, inauthentic and 'feminine'. However, engagement with historically-informed practices reveals the semantic limitations of text adherence in shaping an interpretation, and that practitioners of the era bridged this gap utilising various un-notated and improvisatory stylistic practices. Arguably these practices are unprompted and invalid, but it is exactly through deviation that individuality is cultivated. Through theoretically near-infinite variations in the technical execution of melodic and rhythmic asynchrony, the immutability of the unknown for the performer and

listener re-emerge. Deviance enables the reimagining of the typical modern interpretation. Incorporating these practices into Chopin's Nocturne in B major, op. 9 no. 3 on a historically-appropriate piano (Pleyel, circa 1845), I seek to challenge our perceptions and expectations of how a 'feminine' performance may sound today.

### **Performing new songs with old: the past in the present**

*TOBY MARTIN AND JACINTA TOBIN*

Historians, such as Mark McKenna, have claimed that history is concerned with the present as much as the past. Or to put it another way, history is about the ways the past informs the present, and noting the differences and similarities between the two. How might the performance of popular songs, or of folk songs, represent a way to make the past live in the present? One way might be to perform new songs alongside old ones. Another way might be to intervene in the fabric of the folk song itself, to make it alive in the present. Another way might be to consider multiple knowledge systems, such as Aboriginal perspectives alongside non-Aboriginal perspectives. This collaborative performance/lecture will consider these possibilities, amongst others.

### **Fostering Emotional Immediacy using Narrative Frame in the Presentation of Historical Musical Works**

*JONATHAN PAGET AND STEWART SMITH*

Early music arguably speaks a half-dead language: ideas sometimes fail to communicate, with layers of meaning apparently lost in translation. For the music of the past is rife with ephemera, lesser-known genres, and forgotten political subtexts. It presents a complex tapestry of semiotic referencing and formal rhetoric that can appear opaque to modern listeners. While some scholars (e.g. Leech-Wilkinson) assert that immediate relevance is of considerably greater import than authenticity, it need not be conceded that 'anything goes.' Rather, a contemporaneously relevant hermeneutic can be grounded in historical exegesis. Nevertheless, even the most well-researched performance can fall short in making its intended musical meanings understood. This paper suggests that programming instrumental concerts around a conceptual or narrative frame can address some of these difficulties, while simultaneously opening space for greater engagement with diversity—facilitating de-colonisation while also side-stepping controversy. As shown in a series of case studies of past and future events, this approach foregrounds emotional conceits and musical storytelling, unveiling powerful hermeneutic windows for modern audiences. For instance, in "Jane Austen's Drawing Room," works for nineteenth-century guitar and fortepiano were performed in alternation with live readings extracted from *Pride and Prejudice*—which also capitalised on the broad popular appeal of historical drama. The readings acted to clarify and contextualise the meanings of the instrumental works presented via a quasi-dramaturgical process. Likewise, musicians were inspired to vivify musical tropes with greater conviction, and the communication of meaning arguably became more immediate and accessible.

## **Lessons for Music Programming in Australia from the New Wave Folk Movement in Britain**

*KATHRYN ROBERTS PARKER*

Over the past ten years, a new generation of practitioners have been reshaping folk performance in Britain. Their agenda is simple: build community in local areas and provide opportunities for people to connect with the environment through art, song, dance and instrumental music. They are actively taking music out of elite contexts and bringing their performances into forests and community venues. They are involved in protest movements like the Right2Roam and visit Stonehenge for the annual summer solstice. Performers describe themselves as 'song collectors' who are wanting to open up new interpretations of highly circulated lyrics and tunes from earlier centuries for audiences today. As such, these people are advocating for big changes in the way that traditional music of the British Isles is programmed by major venues and broadcasters. This is reflected in the latest Folk Prom by the BBC, staged at The Sage performance venue in Newcastle upon Tyne in July 2022. This programme included the work of Scottish Gaelic singer Julie Fowlis as well as John Adams and Dvorak. In this presentation I will examine what trends in the new wave folk scene could mean for Australia's programming of historical and traditional music.

## **De-'classicising' the canon: Renewing identities and sound worlds in classical music programs**

*NEAL PERES DA COSTA*

The 20th-century heralded unprecedented change in 'classical' music performance aesthetics as documented in sound recordings. By 1950, many unnotated expressive techniques (belonging to a long-established continuum of practice) had been all but expunged. In this ascendant modern style, the notation came to be considered sacrosanct, arguably for the first time ever. Compositions from Bach to Brahms donned identities and sound worlds that largely reflected their notation, devoid of individual artistic expression, and increasingly homogenous across performances. This text-literal 'classicised' style remains pervasive, even in historically informed performance (HIP), and has stultified performers and audiences alike.

But innovative methods: i) emulation/imitation of 19th-century-trained musicians on record; and, ii) cyclical processes in applying historical written evidence, can reignite artistic agency to help unlock the modernist sound of canonic works. This lecture recital will highlight a novel reading of Mozart's Piano Concerto K. 488, recently recorded by me with the Australian Romantic & Classical Orchestra on period instruments. Referencing, among other significant evidence, the ear-opening 1904 piano roll by Carl Reinecke (b. 1824)—lauded as preserver of an 'old' Mozart tradition—of his piano solo arrangement of the K. 488 slow movement, we reenact documented Mozartian practices of note dis-alignment, marked rhythm and tempo variation, and ornamentation. In so doing, we reimagine Mozart as unbridled, blustery, varied, and rhetorical, an alternative to the expected identities for his music of pretty, neat, tidy, and balanced. Such vivification of past musical practices can inspire renewed artistry and expressivity in the staging of classical music.

## **Intercultural Dialogues in Chamber Music and the Embedding Extemporisation Amid Rehearsed Performances**

*DANIEL ROJAS*

This lecture-recital traces some key curatorial considerations in the various stages of the chamber music project, "Bliss of Heaven: Music of the New World". Conceived for piano, string quartet and bandoneon, this musical endeavour involved several stages including defining a concept, arrangement and composition, overseas recording, a commercial album release, marketing and promotion, and rehearsal and several performances. At the broadest level, the concept of this project draws upon a range of Latin American traditions and is extensively informed by Western common practice harmonic vocabulary. Elements of subaltern representation—which will be referred to as, "reverse appropriation"—where the colonised party "appropriates" elements from colonising agencies to benefit their own cultural and aesthetic predispositions will be illustrated with reference to the repertoire within this project. This ultimately sets the stage for a further additional element, one that is prevalent in many Latin American musical practices: that of spontaneous improvisation, which is embedded in live performances. The central question here becomes, how can solo improvisation be incorporated into a concert program when it is not tangibly foreseeable in the rehearsal stages? How can the variables of live performance be incorporated in an extemporised curatorial process? What are some significant considerations regarding technique, interpretation, timing, and audience engagement?

Key repertoire from this project featuring string quartet and piano, will frame solo improvisations to illustrate the ideas posited in the spoken portion of this presentation.

## **Fiddlers and Songbirds: the forgotten traditions of Sydney's violin recitals 1900-1940**

*JULIA RUSSONIELLO AND JOSIE RYAN*

This lecture recital will explore the variety programming that characterised violin recitals in Sydney in the early twentieth century. In these years, violinists proffered an assortment of miniature works, the fashionable sonatas of the day, and in many cases included the 'assistance' of a vocalist. International touring violinists such as Jan Kubelik, Mischa Elman, and Leopold Premyslav all included a vocalist in their Sydney concerts. This popular double bill coincided with a period of increased concert attendance in Sydney, described in some newspaper columns as a musical boom.

Historical performance specialists Julia Russoniello and Josie Ryan will recreate elements of the early twentieth-century violin recital format. The concert culture of the time will be explored through themes including historical performing traditions, the intersection of vocal and instrumental expressive playing styles and the experiences and expectations of audiences. This presentation invites an opportunity to consider the changing fashions in the presentation of classical music concerts as well as the forgotten expressive performance styles that were practiced in the concert halls of Sydney a century ago.

## **Discovering the Intangible Spirit of Place through Musical Performance in Historic Spaces**

*MATTHEW STEPHENS, NEAL PERES DA COSTA, GRAEME SKINNER, AND JAKELIN TROY*

Whether an old house, public building, or traditional meeting place, historic sites are often places where music has been made and consumed. Contemporary music making within these spaces is rarely purposed to explore the specific past of the place, and while it is common for music ensembles to perform historical repertoire, this rarely bears any relationship to the contexts of the site. In a series of musical research projects and concerts, the Sydney Conservatorium of Music and Sydney Living Museums have developed programs using locally composed, or owned, repertoire for performances at the historic Elizabeth Bay House, in Sydney. The positive response to these performances from both musicians and audiences within this historic site has identified the potential for reimagining programs using a combination of historic repertoire that has associations with a particular site, historic instruments, and provenanced scores reflecting interpretative practices to help capture the spirit of a place. What can we learn from a concert held in a small Victorian room on a hot February afternoon, where a sweaty audience flicks away the insects, and a clock chimes above the fireplace, as peculiar repertoire composed in Sydney leaks into every crevice of the house? In this round table session, we address a series of targeted questions prompting discussion about the scope of this approach and its possibilities in engaging audiences through historic repertoire and challenging Australian understanding of the musical canon.

## **Finding a Way Out/ Finding a Way In: The Problem of Labour and its Radical Possibilities in the Artist/ Audience Relationship**

*ELIZABETH VELDON*

Nominative practices within the artist/ audience relationship rely upon the unpaid labour of audience members while foregrounding the elevated status of the artist and the subservient status of the audience. This can be seen in relation to works such as the conceptual works of Félix González-Torres in the piece 'Untitled (Portrait of Ross in L.A.)' (González-Torres, 1991) and Michael Craig-Martin with 'Oak Tree' (Craig-Martin, 1973) which rely on the audience's (sometimes physical) labour to realise the meanings the pieces. This relationship is replicated within music as can be seen in the relationship between artists and audiences in free improvisation where the reliance on practice, instrumental virtuosity and mysticism has made the status of 'free improviser' unobtainable for audience.

This talk explores the ways in which this problematises the practice of free improvisation and the non-exploitative model for audience led improvisations which I developed to collapse these hierarchies. Taking Nicolas Bourriaud's Relational Aesthetics as a starting point and utilising Marxist, post Marxist and anarchist theory I will show how a shift in both our practice as artists and our conceptual awareness of our place within a hierarchical system can begin to level these hierarchies and replace concepts of subservience and labour with equality and playfulness.

## Author Biographies:

**Reuben Brown** is an ARC DECRA Research Fellow in the Research Unit for Indigenous Languages, Faculty of Arts and a Research Affiliate with the ARC Centre of Excellence for the Dynamics of Language. Reuben is a non-Indigenous (Settler/Balanda) scholar who has collaborated with the Manmurulu family and other ceremony leaders to document and sustain manyardi (western Arnhem Land song) since 2011. Reuben has collaborated with a team of researchers to create a song database for playback and enrichment of archival records of song, and has been invited to perform manyardi alongside the Manmurulu family at academic forums and in community contexts.

**Laura Case** is a PhD candidate in musicology at the Sydney Conservatorium of Music where she also works as a university tutor and research assistant. She is a proud Wiradjuri woman from the Central West of New South Wales and a classical violinist with over 20 years of experience

Organist and carillonneur **Grace Chan** is a PhD Candidate at the Sydney Conservatorium of Music researching organ and carillon performance/ culture in Australia. Grace has performed on all three carillons Australia. She was a carillon student at the National Carillon, Canberra from 2018-2022. In July 2019, she was invited to perform the world premiere of an Australian carillon work at the Palau de la Generalitat Carillon, Barcelona. Grace has performed for Sydney University Graduation ceremonies and special occasions for the Faculty of Medicine. As a practicing medical doctor, she has had a longstanding interest in community wellbeing.

**Christopher Coady**, Associate Dean (Research Education) at the Sydney Conservatorium of Music, is an historical musicologist and jazz specialist. He is the author of *John Lewis and the Challenge of "Real" Black Music* (University of Michigan Press, 2016) and a range of articles on historic and contemporary jazz practice, music research training, and African American art music history. His sole authored and co-authored work has appeared in the *British Journal of Music Education*, *Jazz Research Journal*, *American Music*, *Jazz and Culture*, and the *Musical Quarterly*.

**Jessie Cox** is a composer, drummer, and scholar, currently in pursuit of his doctorate degree at Columbia University. His scholarly writing has been published in *liquid blackness* published by Duke University Press, *Critical Studies in Improvisation*, *American Music Review*, *Array Journal*, *Sound American*, and *Positionen Texte zur Aktuellen Musik*. Publications are forthcoming in *Wolke Verlag* and *Jungle Books Publisher*. He has presented his work at numerous conferences, festivals, and Universities such as at Cornell, Harvard, Columbia, Northwestern, ACLA, AMS, SMT, EMS, Society for Musicology in Ireland, ICMC 21, and more. At Columbia University he is a co-organizer of the Comparing Domains of Improvisation, a group that facilitates talks by prominent and emerging

scholars so as to engage in interdisciplinary meetings around improvisation.

**Nathan Cox** has forged a career as versatile musician working in a wide range of modes, from mainstage period-instrument ensembles through to developing an eclectic fully improvised series of micro-shows for Sydney Festival 2022. He has appeared with many ensembles both Australia and internationally as guest principal harpsichordist with the Tasmanian, Adelaide, and Sydney Symphony Orchestras, and Auckland Philharmonia Orchestra. Nathan also regularly performs with Bach Akademie Australia, Tasmanian Symphony Orchestra, Sydney Philharmonia Choirs. Nathan is currently undertaking his doctoral studies at the Sydney Conservatorium, investigating German organ accompaniment practices from the eighteenth century.

**Harriet Cunningham** is a writer based in Sydney, Australia, best known as arts journalist and music and theatre critic for the Sydney Morning Herald. She holds a PhD in cultural history and creative writing from UTS and an MA Hons (English Literature and Latin) from Edinburgh University. Her research interests include music and modernism in postwar Britain, writing about music and creative history. She has been known to play the violin.

**Lena Djábbiba** (skin name Nja-búrlanj) is a Ndjébbana and Kun-barlang woman who is a Djungay (cultural manager) for the Djómi Djang (Dreaming). Lena is a culture and language consultant and educator who has written children's books and worked at the Lúrra Language Centre at Maningrida College. Lena is from the Kandulka clan and her Country is Nardilmuk, an outstation on the coast near to Maningrida.

**Rachel Djíbbama Thomas** (skin name Nja-wámud) is a Ndjébbana and Kun-barlang woman who is a songwriter and vocalist with the Ripple Effect Band. Rachel is a teacher at Maningrida College and an active Djungay (manager) for ceremonial practice in the Maningrida region. She is from the Nadjadjarra clan and her Country is Malabunuwa, on the coast west of Maningrida.

Born in 1992 in China, **Xiao Dong** received a master in piano performance from the Royal Conservatory of Brussels in 2017 and a post-master artistic research diploma with a project on the interpretation of Franz Schubert's piano music which was received with "la plus grande distinction." Dong has worked as an accompanist in the Music Academy of Woluwe Saint-Lambert (Brussels) and has played as a soloist in concerts in Belgium and China. He is also an organist and has given recitals in several churches of Brussels. Currently a doctoral researcher at Université libre de Bruxelles and the Royal Conservatory of Brussels, Dong is developing a thesis on the keyboard practices of Felix Mendelssohn.

**Wendy Doolan** (skin name Nja-búrlanj) is a Ndjébbana and Kun-barlang woman. She is a Djungay (manager) for the Djómi Djang (Dreaming). Her clan is Kundulka and her Country is Nardilmuk.



**Lolita Emmanuel** is an Assyrian and Armenian musician, born on Cabrogal land and navigating many worlds: she is a pianist, vocalist, academic tutor and researcher. She completed her undergraduate studies with Dr. Natalia Andreeva, and is currently undertaking a DMA with a research focus on decolonial Assyrian Art music performance. Her performance experience spans across Art, Folk, R&B and Hip Hop genres, in venues such as AGNSW, Sydney Opera House, The Metro Theatre and North Byron Parklands for Splendour in the Grass. Lolita is currently the principal accompanist and soloist for the Assyrian Arts Institute's (US) Assyrian Women ensemble.

**Joy Garlbin** (skin name Nja-kangila) is a Kunibidji and Kuninjku woman who is an established artist with Babbarra women's centre and Maningrida Arts and Culture. Her work predominately features the Djómi djang (Dreaming) with permission from her Djungays (managers). Joy is from the Dhukurrdji clan who are the traditional Owners for Maningrida and for the Djómi Djang. She has been highly politically active in protecting her country.

**Michael Halliwell** studied literature and music at the University of the Witwatersrand in Johannesburg, at the London Opera Centre, and with Tito Gobbi in Florence. He has sung in Europe, North America, South Africa and Australia and was principal baritone for many years with the Netherlands Opera, the Nürnberg Municipal Opera, and the Hamburg State Opera, appearing in many European cities including London, Munich, Berlin, Frankfurt, Brussels, Paris and Moscow. He took part in several world premieres and appeared frequently at major European festivals in opera, oratorio and song recitals. He has sung over fifty major operatic roles, including Don Giovanni, Papageno, Count Almaviva, Guglielmo, Posa, Germont, Gianni Schicci, Ford and Escamillo. He completed a PhD on the operatic adaptation of literature. His publications include the monographs, *Opera and the Novel; the case of Henry James* (Rodopi: 2005); and *National Identity in Contemporary Australian Opera: myths reconsidered* (Routledge, 2018), as well as many chapters and articles. He has served as Chair of Vocal Studies and Opera, Pro-Dean and Head of School, and Associate Dean (Research) at the Sydney Conservatorium. He is President of the International Association for Word and Music Studies, and series co-editor for the *Word and Music Studies* Series. He is a regular reviewer for the *Australian Book Review* and *The Conversation*. Recent CDs include *When the Empire Calls* (ABC Classics, 2005); *O for a Muse of Fire: Australian Shakespeare Settings* (Vox Australis, 2013); *Amy Woodforde-Finden: The Oriental Song-Cycles* (Toccata Classics, 2014); *That Bloody Game; Australian WWI Songs* (Wirripang, 2015).

**Amanda Harris** is a Senior Research Fellow at Sydney Conservatorium of Music, University of Sydney and Director of the Sydney Unit of digital archive PARADISEC (Pacific and Regional Archive for Digital Sources in Endangered Cultures). Amanda is interested in hearing the voices of those often excluded from conventional music histories through collaborative research focused on gender and intercultural musical cultures. Her monograph *Representing Australian Aboriginal Music and Dance 1930-70* was published by Bloomsbury Publishing in 2020, and

she publishes in journals across history and music disciplines.

**Jodie Kell** (skin name Nja-búrlanj) is currently studying a PhD in ethnomusicology at the University of Sydney. Her research focuses on Aboriginal women's music in Maningrida, West Arnhem Land, NT where she performs with the all-female Ripple Effect Band. She has been involved with the Maningrida community, working closely with the Ndjébbana people for many years.

The pianist and scholar **Nicholas Kennedy** completed his undergraduate studies at the Sydney Conservatorium of Music, graduating with First Class Honours and the University Medal. He then earned a Master of Music (Distinction) from the Guildhall School of Music & Drama, London. Nicholas' research focusses on piano music of the nineteenth century, and his writing has appeared in *The Chopin Review* and *Sydney Undergraduate Journal of Musicology*. His debut recording, featuring Beethoven's last three piano sonatas, was released on the Orpheus Classical label in 2021. Nicholas is currently a doctoral candidate at the Sydney Conservatorium.

**Premanjali Kirchner** is a pianist, improviser and artistic researcher. Her practice-based research focuses on the art of 18th-century musical improvisation, including the Solfeggio tradition, partimento and schema theory, in order to explore new modes of performance practice. Central to her research is an innovative approach to developing an improvisational language based on close study of the Italian composer Domenico's Scarlatti's keyboard works. She is currently a Doctor of Musical Arts candidate at the Queensland Conservatorium, Griffith University. Premanjali grew up in Vienna, Austria and holds a Master of Music and Bachelor of Music degree, majoring in piano performance.

**Joseph Lallo** is the Saxophone Lecturer at the Melbourne Conservatorium of Music and Artistic Director of the Melbourne International Saxophone Festival. He has premiered over 40 works for saxophone, and his 2021 recording for ABC Classic was included in their 'Best of Australian Classical Music' playlist. Joseph recently completed his PhD, 'The Performer/Curator: Expanding the Parameters of Artistic Expression and Creativity in a Concert.' His work explores how our experience of music can serve as a model for our connection with each other and the world around us, with recent performances including 'What is a City?' and 'Her Lover's Shadow'.

**Rona Lawrence** (skin name Naj-kóyok) is a Na-kara and Burarra woman who is the bass player and vocalist with the Ripple Effect Band. Rona composes songs in the highly endangered Na-kara language. She is connected to the Djómi Djang as her Country is neighbouring to Maningrida and shares songlines and Dreaming tracks. Rona is from the Yurrbuka clan and her Country is Nakalamandjarda.

My name is **Ji Liu**. I am a pianist and composer. I pursued my first and master's degrees in music at the Royal Academy of Music. Then I received my PhD in Music from King's College London. My professional activities consist of constant movements between performing, composing and researching. My research

interests expand from 19-century performance practice, particularly in Schubert's music, to creative performance practice. My latest composition: Sonata-Fantasy, "The Book of Moments" (2020), lasts 18 hours of performance. It discusses the possibilities and meanings of performing music in unusual forms influenced by works by Feldman, Rzewski and Finnissy. Heresy Record released this work in 2022. I've regularly performed at many UK and international venues and festivals, including the Carnegie Hall, the Royal Albert Hall and the Royal Festival Hall etc., and have also worked with some prominent composers, such as giving the Asian premiere of Philip Glass's Complete Piano Etudes. I once played John Cage's 04'33" and Bach's Goldberg Variations at the Bristol Proms - and the audience loved the Cage as much as they enjoyed the Bach!

**Shane Lestideau** is an Australian violinist with a passion for historical music and instruments. Renowned for her talents as a baroque and classical violinist, she is also in demand as an artistic director, teacher and music researcher. Shane's performing career has taken her across Europe and Australia where she works regularly with the Australian Brandenburg Orchestra, Evergreen Ensemble, Melbourne Baroque Orchestra, Adelaide Baroque and St Johns Bach Orchestra. She has performed for, directed and produced two albums of Scottish-Australian repertoire for ABC Classic in 2019 and is preparing a third in 2022. Currently a tutor in Music History and Baroque Ensemble studies at the University of Melbourne, Shane is also undertaking PhD studies on the historically informed performance of 19thC Scottish-Australian music.

**Jenny Manmurulu** is from the Kunwinjku-speaking Mayirrwulidj clan. She is a senior Indigenous teacher and cultural adviser at Warruwi Community School, where she has helped to develop Indigenous culture and language programs for students. Jenny is the lead female dancer for the Inyjalarrku songset, and teaches the dances to women and girls at Warruwi. She is one of the directors of the Yagbani Aboriginal Corporation and has presented and performed at numerous seminars and conferences across Australia.

**Rupert Manmurulu** is a singer of the Inyjalarrku song-set and dancer of the yumparrparr (giant) dance learned from his father the late Nawamud Manmurulu and grandfather before him, George Winungudj (MBE). Rupert is also an expert arawirr (didjeridu) player. He trains apprentice singers and didjeridu players at Warruwi and accompanies songmen from across the region in public ceremony. Rupert is also a guitarist and performer of a variety of songs in his language of Mawng, and an expert carver of nganangka (clapsticks). He has performed nationally and internationally, including at the 44th International Council for Traditional Music World Conference in Bangkok Thailand, 2019.

**Renfred Manmurulu** is a singer of the Inyjalarrku song-set and teacher assistant at Warruwi school. Renfred mentors apprentice singers and dancers of manyardi and teaches classes at Warruwi school in making nganangka (clapsticks) and arawirr (didjeridu). Renfred has given numerous public presentations and performances of manyardi and Inyjalarrku alongside his family in academic and

education forums across Australia and internationally.

**Jack Mao** is pursuing his Master of Music (Performance) at the Sydney Conservatorium of Music supervised by Professor Neal Peres Da Costa and Dr. Amanda Harris. His research examines the socio-cultural perception of gender in 19th-century piano music, specifically the late works of Beethoven and Schubert. Jack previously studied at the University of New South Wales under Elizabeth Green and Dr. Christine Logan and the University of Colorado Boulder under Professor Andrew Cooperstock and Associate Professor Jennifer Hayghe. Jack serves on the Piano Faculty at the Wollongong Conservatorium of Music and has performed recitals in the US, Germany and Italy.

**Toby Martin** is a songwriter, musician and historian. He is the author of *Yodelling Boundary Riders: country music in Australia since the 1920s*, and his recent albums include *I Felt the Valley Lifting* and *Songs From Northam Ave*. He is the lead singer of the rock band Youth Group and is currently co-chief investigator on the ARC project 'Hearing the music of Early NSW 1788-1860'. He lives and works on Gadigal-Wangal land, and is Lecturer in Contemporary Music at the University of Sydney.

**Associate Professor Jonathan Paget** is Associate Dean for Research at the Western Australian Academy of Performing Arts, Edith Cowan University. An acclaimed performer, he also leads the classical guitar program. Jonathan's research has explored Sculthorpe, Australian guitar, historical performance, and the Romantic guitar—including performance on period instruments.

**Neal Peres Da Costa** is Associate Dean (Research) and Professor of Historical Performance at the Sydney Conservatorium of Music. He is a world-recognised performing scholar on historical keyboards, lauded for his monograph *Off the Record: Performing Practices in Romantic Piano Playing* (Oxford University Press, 2012), co-edited performance editions of Brahms chamber music (Bärenreiter Verlag), and award-winning (ARIA 2008) and practice-led recordings. He was lead chief investigator on Australian Research Council Discovery Project DP170101976, and is currently leading DP210101511 and DP220101596. He performs with several leading Australian music industry partners and is Artistic Advisor to the Australian Romantic & Classical Orchestra.

**Dr Kathryn Roberts Parker** is a unique, interdisciplinary researcher with a professional practice in historical folk music. She is currently a Marie Skłodowska-Curie Fellow at Newcastle University in the UK, researching a performance history of morris dancing music and musicians around the British Isles. This research has followed on from a PhD at the University of Sydney, where she researched the musical culture of traditional festivals in the British Isles and their representation in Shakespeare's theatre. Kathryn is a musician and theatre practitioner with experience composing and performing live music with Matriark Theatre. She is also the producer of the Bard Band, a historical folk music ensemble in Sydney, and Talon, an experimental morris group in the UK.

**Daniel Rojas** is a composer and pianist with interests in Latin American musical diasporas and improvisation. He composes orchestral and chamber music and is an active proponent of extemporised performance. Rojas received his PhD in Composition, having studied with Anne Boyd at the Sydney Conservatorium of Music, where he is now the program leader for the Composition and Music Technology Unit.

**Julia Russoniello** is an exciting researcher and performer of nineteenth and early twentieth-century repertoires. A current PhD student at the University of Sydney, Julia holds a Postgraduate Research Scholarship in Music History and Creative Practice and is a recent recipient of the National Archives of Australia Postgraduate Scholarship. Julia has performed with many of Australia's leading historical performance ensembles and her current research into Australian historical performing practices has been accepted for publication in *Musicology Australia*.

**Josie Ryan** (soprano) holds a Masters degree in Early Vocal Music and Historical Performance Practice from the Royal Conservatory of The Hague and is currently undertaking PhD studies at Sydney Conservatorium of Music. Her research focuses on the performance and reception of art music, popular music and traditional music by women of the Sydney Irish immigrant community, 1900-1925. Josie is particularly drawn to recapturing social connections between performers encountered in her research.

**Stewart Smith** is a Senior Lecturer and acclaimed organist/harpsichordist who regularly appears with leading Australian ensembles. His discography includes a widely acclaimed five-CD set of French Baroque music for ABC Classics, while his current research focuses on English Bach reception. Stewart regularly performs on Romantic keyboard's from WAAPA's extensive historical collections.

**Dr Matthew Stephens** is Research Librarian, Caroline Simpson Library & Research Collection, Sydney Living Museums (SLM). Matthew leads the interpretation of the history of domestic music in SLM's house museums and was Australian representative in the Sound Heritage network (UK), 2015-16. He has collaborated with the Sydney Conservatorium of Music, University of Sydney, on numerous projects including as convenor of SLM's Sound Heritage Sydney in 2017. In 2019, Matthew curated the "Songs of Home" exhibition, Museum of Sydney, and contributed to "Sound Heritage: Making Music Matter in Historic Houses", Jeanice Brooks, Matthew Stephens and Wiebke Thormählen (eds.), Routledge, 2022.

**Jacinta Tobin** is a proud Darug woman of mixed race. For over 25 years she has worked with her local and international communities and government. Currently she is writing her PhD 'Nura Barayagai Sing for Country', and is a director for 'The Yarrumundi Kids Foundation'. She has won multiple awards for her work.

**Alex Turley** is an Australian composer whose work explores the subtleties of musical texture through a fine atmospheric lens. He is the Melbourne Symphony Orchestra's 2022 Young Composer in Residence. He holds a Master of Music (Composition) from the Sydney Conservatorium of Music and a BMus (Hons) from the Western Australian Academy of Performing Arts. Alex works on the unceded land of the Boonwurrung and Wurundjeri people.

**Elizabeth Veldon** is a Sound Artist, Improviser and researcher with a particular interest in themes of social justice, autonomy and liberation. Their research focuses on the autonomy of audiences within the musical avant garde and ways we can rethink our practices to grant agency to audiences, reduce the distinction between audiences and artists and to use art and music as an exercise in liberation pedagogy.