



University of
South Australia

Hawke
Research Institute

Performative Voices: Multidisciplinary Approaches to Music Research

1–2 December 2012

Magill Campus, Adelaide, South Australia



Presented by University of South Australia's Hawke Research Institute
A satellite event of the Musicological Society of Australia's 35th Annual Conference

Program

DAY 1 - SATURDAY 1 DECEMBER 2012, HARTLEY PLAYHOUSE, MAGILL CAMPUS

9:30 -10:00 **REGISTRATION**

10:00 -10:15 *Welcome address and welcome to country*
Professor Pal Ahluwalia, Acting Deputy Vice Chancellor: Academic
(University of South Australia)

10:15 -11:00 **Keynote address 1**
Investigating the 'emotion' in re-creative early opera performance
Professor Jane Davidson
(University of Western Australia)

11:00 - 11:30 **MORNING TEA BREAK**

SESSION 1 **Performativity in opera**

Chair
Associate Professor
Nicholas Routley

11:30 - 12:00 *Ernest Newman on voice production and dramaturgy in*
The Sunday Times, 1920–1958
Dr Paul Watt
(Monash University)

12:00 - 12:30 *Conspicuous consumption: the destruction of display in the role*
of Violetta in Giuseppe Verdi's 'La traviata'
Caroline Anne Ellsmore
(University of Melbourne)

12:30 - 13:00 *'The rest is silence': voice in contemporary opera*
Associate Professor Michal Halliwell
(University of Sydney)

13:00 - 14:00 **LUNCH BREAK**

Program

SESSION 2 Performative voices

Chair
Associate Professor
Michael Halliwell

14:00 - 14:45 *Rocking 'Baal'*
with live performances by Richard Chew (keyboards)
and Rob Pippan (guitar)
Dr Russell Fewster and Richard Chew
(University of South Australia)

14:45 - 15:15 *Sorrowful voices: performing Mahler's 'Kindertotenlieder'*
Dr Anne-Marie Forbes
(University of Tasmania)

15:15 - 15:45 *A little less conversation a little more action: music as performative criticism*
Dr Sarah Collins
(Monash University)

15:45–16:15 AFTERNOON TEA BREAK/STUDIO TOUR

SESSION 3 'Lamento d'Arianna' (1608) by Claudio Monteverdi: performative elements

Chair
Professor
Jane Davidson

16:15 - 16:45 *How long is Arianna's lament?*
Associate Professor Nicholas Routley
(University of Sydney)

16:45 - 17:15 *The stroke in the gestural representation of 'Lamento d'Arianna' by Claudio Monteverdi: a key performative element*
Dr Daniela Kaleva
(University of South Australia)

17:15 - 18:00 *'Lamento d'Arianna' (1608) by Claudio Monteverdi*
Live performance with gesture
Tessa Miller (soprano), Glenys March (harpsichord), Catherine Finnis (viola da gamba)

18:30 - 20:30 DINNER

Sorelle Restaurant

Program

DAY 2 - SUNDAY 2 DECEMBER 2012, HARTLEY PLAYHOUSE, MAGILL CAMPUS

9:30 - 10:15 **Keynote address 2**
Comparative performativity research: interaction, intersubjectivity and entrainment
Professor Margaret Kartomi
(Monash University)

10:15 - 10:45 MORNING TEA BREAK

SESSION 4 Performative contexts

Chair

Professor

Margaret Kartomi

10:45 - 11:15 *Cross-media communication: an investigation of the art of teaching and learning Persian classical music, radif, via Skype and recorded tutorials*
Vahideh Eisaei
(Independent scholar)

11:15 - 11:45 *Tonal colouring in Japanese koto (13-string zither): towards a new multidisciplinary analysis of sound production and sensory experience*
Associate Professor Kimi Coaldrake
(University of Adelaide)

11:45 - 12:15 *Meaningful play: a performative analysis of video game music*
Ian Hart
(University of Sydney)

12:15 - 13:00 *Kallawaya ronda*
Dr Gerardo Dirí
(Griffith University)

13:00 - 13:15 **MSA Keynote Address Prize announced**

13:15-13:30 *Closing address*
Professor Anthony Elliott, Director: Hawke Research Institute
(University of South Australia)

Abstracts

Day 1 - Saturday 1 December 2012

Keynote 1: 10.15–11.00

Investigating the 'emotion' in re-creative early opera performance

Professor Jane W. Davidson, University of Western Australia

This paper draws on data from ongoing performance practice projects that aim to bring seventeenth- and eighteenth-century operatic works to the stage employing historically informed approaches to the generation of emotional affect. I draw on a collaboration with early music performer and musical director Andrew Lawrence-King, and explore a series of research-based productions. The investigative starting point for Andrew's work has been Caccini's 1612 order of priorities in music – text, rhythm and (last of all) sound – and Muffat's 1683 insistence on *vrai mouvement*, coupled with the use of gesture in performance based on Giovanni Bonifacio's *L'arte de'cenni* (1616) and John Bulwer's *Chirologia* and *Chironomia* (1644). I begin by presenting Andrew's interpretations of these texts as revealed through investigations of his working practice. Core themes include focusing on 'tactus' as the ground for the development of a meaningful emotional message. Next, I review seventeenth-century philosophical approaches relating to the passions and humours, with explicit goals to *muovere gli affetti*, and employing the concept of 'action' to assist in embodying expressive devices. Data presented in this paper include films of rehearsals at Sheffield University, the Royal Danish Academy of Music in Copenhagen and the Sibelius Academy in Helsinki. The data trace progression from sight-reading through to final performance, and performer and audience assessments of the final productions. I evaluate the extent to which the emotional/expressive intentions of these compositions can be comprehended and what elements can be communicated in the contemporary context.

Session 1: 11.30–13.00 (Chair: Associate Professor Nicholas Routley)

Ernest Newman on voice production and dramaturgy in The Sunday Times, 1920–1958

Dr Paul Watt, Monash University

It is not often that a music critic devotes a substantial part of his or her career to an attempt to reform the way in which opera singers are trained to sing and act. But this is one cause that Ernest Newman (1868–1959) took up in his long career on *The Sunday Times*, for which he was chief music critic from 1920 to 1958. His experience in teaching vocal pedagogy and production – coupled with his expertise as an editor of vocal scores – gave Newman an arguably unique insight into the opera singer's craft. In this paper I show that Newman took up the mantle of the reform of opera in England by aggressively exposing – and shaming – inadequate training for British opera soloists. I argue that Newman's mission was borne not simply out of a desire for a better personal theatrical experience at the opera but as a method by which the ailing British opera scene could be reinvigorated to match the quality of dramaturgy he witnessed on the continent. Newman's quest for improved vocal performativity was both a musical and national concern, his essays insisting that improved standards in British opera singing would secure for Britain a better international reputation in music as well as a more positive musical identity.

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Conspicuous consumption: the destruction of display in the role of Violetta in Giuseppe Verdi's 'La traviata'

Caroline Anne Ellsmore, University of Melbourne

Verdi's musical setting of *La dame aux camélias* makes explicit the suspicions of even twenty-first-century audiences that stage and boudoir are interchangeable. The skilled and virtuosic singer-courtesan, at first constrained to expose the vocal excesses of *fioritura*, just as Violetta practises her own lavish coquetry, is soon led back to the vocal innocence of a simpler *canto spianato*, syllabic style of singing. Her onstage encounters increasingly deny her the use of those formerly seductive techniques, which had seemed to be her *raison d'être* as a singer. Any expectations the audience may have of continued vocal brilliance can be frustrated by a musical setting that gags and muffles the singer as her alter-ego Violetta fights for release from her courtesan identity. Nevertheless, the singer is also forced to summon different voice types, sporadically alternating fragile simplicity and high-level dramatic power, indicative of physical degeneration countered by surges in moral strength. Later, her vocal powers are withdrawn to be replaced by spoken utterance and eventually silence. The audience, formerly reconciled to the singer's meretricious nature, is led to acceptance of a situation in which she can no longer be characterised as a courtesan.

'The rest is silence': voice in contemporary opera

Associate Professor Michael Halliwell, University of Sydney

Voice is opera's *raison d'être*: the capacity of the actual sound and materiality of the human voice to ensnare and enthral us, with, without or even despite the semantic assistance of language. Roland Barthes' celebrated and much over-used phrase, the 'grain of the voice', suggests the materiality in the actual sound of the voice. Voice is central to the effectiveness and ultimate meaning of opera, but is often all but ignored in theoretical discussions. Is it possible to draw attention to the materiality of voice in a fully-sung medium such as opera where the sonorous voice is omnipresent? There are particular moments in opera where I argue this occurs. Theorists describe a continuum in the deployment of voice in opera from speech to the 'pure cry', ultimately ending in silence. This paper investigates selected moments in two recent operas where the materiality of the voice is foregrounded, culminating in both cry and silence. In Thomas Adès's opera *The tempest* (2004) the character of Ariel has a vocal line that explores the upper extremes of the voice where words are virtually unintelligible and the materiality of the voice is the 'meaning' of the character. In Nicholas Maw's *Sophie's choice* (2002) the final trajectory of Sophie's journey of memory is the moment of her heartbreaking 'choice' in Auschwitz, culminating in her anguished cry. In both these operatic adaptations voice is deliberately interrogated, drawing on similar thematic concerns in the original works.

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Session 2: 14.00–15.45 (Chair: Associate Professor Michael Halliwell)

Rocking 'Baal'

Dr Russell Fewster and Richard Chew, University of South Australia

Ethnomusicologist Norman Stanfield stated that, while 'performativity is the application of theatrical conventions and insights into areas outside of theatre (such as concerts of music), dramaturgy illuminates the principals of performativity in theatre'. It is with this in mind that we examine key 'principles' in staging a rock music theatre version of Brecht's first play *Baal*. These principles of performativity include intermediality (the play between media), Brecht's notion of *Spaß* or 'fun' in performance, and Brecht's theory of epic theatre, focusing on presentational aspects of performance. Together these three principles constituted the performance dramaturgy that formed the organising structure of the production's scenography. The production of Brecht's *Baal* that we refer to occurred in the first half of 2012 as part of a third-year course 'Directing Performance' in the Bachelor of Media Arts (MBMA). A team of students, a theatre practitioner/lecturer and two music practitioner/lecturers combined to create the performance. The latter included director Russell Fewster, composer/pianist Richard Chew and musical director/guitarist Rob Pippin. The students shared performance roles and sound, lighting and projection responsibilities consistent with the interdisciplinary nature of the degree. The approach was to produce a rock music version where the team wrote and played new song chord structures and melodies for the existing Brecht text. The performative aspects of the staging of our production of *Baal* were achieved with an emphasis on play and rock music to realise the *mise en scène*. This, we argue, constituted a post-brechtian approach: taking Brecht's foundational ideas of epic theatre and freely playing with them within a 'fun' rock context. In this way Brecht's anti-romantic play about a wandering dissolute poet, Baal, became a moral fable on the dangers of a hedonistic rock 'n' roll lifestyle. The performative aspects of rock 'n' roll – high energy, excessive substance consumption and sexual hyperactivity – were all embodied in the central character's performance. This discursive approach to embodiment though fun, or *Spaß* as Brecht referred to it, was approached through the lightness of the actor/singers' performances which contrasted with the dark fable or tale of the play. This, we contend, resulted in an extension of the alienation effect: a presentational approach to acting that quoted performative indices of a narcissistic rock 'n' roll star. This in turn was highlighted by an intermedial approach: a montage or collision between the forms of physical action, text, action, music and new media staging technologies. Performativity was evident in the way that these forms that drew on aspects of contemporary culture were folded back into the staging of the production.

Sorrowful voices: performing Mahler's Kindertotenlieder

Dr Anne-Marie Forbes, University of Tasmania

From the perspective of the singer, Gustav Mahler's *Kindertotenlieder* is arguably one of the most daunting of song cycles, not primarily on account of its technical demands but due to the intrinsic emotional weight of a work that originated from Friedrich Rückert's heartrending poetic response to the death of his own children. From the collection of over 400 poems that constituted Rückert's attempt to reconcile himself psychologically with the most profound sorrow and emotional pain, Mahler selected just five poems to temporally compress an emotional journey from grief and loss to acceptance and non-religious solace. Considering the epiphenomenal

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relationship between text and music in Mahler's cycle, philosopher Martha Nussbaum (*Upheavals of thought*, 2001) has discussed the role of musical structures, and particularly gestures of orchestration in the first and last songs, in conveying the emotional content of the work as a whole to the listener. It is the singer, however, who is the conduit of the textual and musical expression to the listener and actually bears the artistic weight of enabling both poet and composer to 'speak'. In this paper I will therefore consider the multiple 'voices' that inform and inhabit performance of Mahler's *Kindertotenlieder* in addition to those already acknowledged of poet and composer to include the 'performing voices' as represented by the interpretative gestures of canonic performances such as those of Dietrich Fischer-Dieskau and Kathleen Ferrier; the 'mythical voices' emanating from the superstitions surrounding the work; and finally the 'personal voice' of the performer. This latter has entwined physical and emotional characteristics, hence the general directive to singers to draw upon personal experience of grief in shaping a personal interpretation of the songs. I underline, however, the role of vocal technique and controlled nuances of expression in the ability of the singer to convey the multilayered 'sorrowful voices' of the *Kindertotenlieder* to the listener.

A little less conversation a little more action: music as performative criticism

Dr Sarah Collins, Monash University

A few weeks ago there was an event at Monash University that was designed to demonstrate the performance and educational potential of linking two Yamaha Disklavier pianos via high-speed internet connection, one piano being situated in Melbourne and the other in New York. The pianos were configured in such a way so that playing one would activate the physical mechanism of the other, facilitating a ghost performance on the receiving piano. In essence, the technology was asking the audience to be complicit in an illusion; to suspend credulity in order to partake of the music as a human phenomenon without the niggling perception of automation. In the process of suspending credulity – an active process of papering over a clear fissure in the 'liveness' or immediacy of the performance – something can be revealed about the ontological status of the musical event. In this paper I will examine that 'something' from three different perspectives: one musicological (Carolyn Abbate's 'drastic' and 'gnostic'), one literary (Andrew Miller's 'implicative' and 'conclusive') and one anthropological (Georgina Born's 'relational' approach). In doing so I will suggest that recent trends in the humanities can be seen as articulating a burgeoning coalescence of aesthetic performance and criticism into a single practice capable of demonstrating the instability of accepted norms or signs and thereby challenging hegemonic modes of accounting for our experience of the world.

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Session 3: 16.15–18.00 (Chair: Professor Jane Davidson)

How long is Arianna's lament?

Associate Professor Nicholas Routley, University of Sydney

It is well known that the only music that survives of Monteverdi's second opera *Arianna* is its most famous piece, the lament sung by Arianna after Theseus has abandoned her on the island of Naxos. But more uncertain is just how much music this is. Monteverdi had a hand in two of the printed versions of the lament. In 1614 there appeared, at the end of his sixth book of madrigals, his arrangement of four sections as a five-voice madrigal. In 1623 the solo voice version appeared, comprising not four but five sections. Two of the surviving manuscripts of the solo piece contain eight sections. The final three sections of these manuscripts have been almost entirely ignored in scholarly discussions of the lament. This paper examines all the known surviving versions, including *contrafacta*, makes a case for accepting these three sections, and in doing so raises questions about notions of incompleteness; why, for example, is it taking so long for John Phillips' completion of the finale of Bruckner's 9th to be accepted?

The stroke in the gestural representation of 'Lamento d'Arianna' by Claudio Monteverdi: a key performative element

Dr Daniela Kaleva, University of South Australia

'Lamento d'Arianna' is the only extant excerpt from the opera *Arianna* (1608, Mantua) by Ottavio Rinuccini (text) and Claudio Monteverdi. Written in the new monodic style of recitative, the piece is well-known as a showcase of prodigious word- and tone-setting that explores an array of emotions. It is the depiction of Arianna's emotional states after the departure of her beloved Theseus in Scene 7 that defines the character and it is the climax of the one-act opera. The lament has been disseminated widely in various versions and formats and in that process it has become concretised and lyricised, and therefore divorced from its dramatic content. Central to the aesthetics of humanism, the focus of musical representation and rhetoric during the baroque period was the representation of the passions in performance. Such portrayal of the passions can be an access point into the characterisation of Ariadne, where the body of the singer and her movement, acting and facial expression signifies the dramatic figure of Ariadne. This study uses a historically informed creative artefact where the corporeality of human passions has been realised through their gestural representation, as referenced in treatises on oratory since Greek antiquity and through gesture notation as proposed by G. Austin in *Chironomia* (1806). This research paper incorporates text analysis, music analysis, archival research into gesture practice and performative signs from the artefact to explore the structure and function of the stroke (the ending of the gesture) within the gestural representation of the lament. I argue that the stroke in vocal performance is a key performative element that binds visual and auditory signs into temporal and dramatic unity. Both the creative artefact and research paper demonstrate how the symbolic meaning of the stroke is realised by the materiality of the singer's body and is the very means through which a singer can achieve dramatic verisimilitude.

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'Lamento d'Arianna' (1608) by Claudio Monteverdi
Live performance with gesture

Tessa Miller (soprano)

Glenys March (harpsichord)

Catherine Finnis (viola da gamba)

Day 2 - Sunday 2 December 2012

Keynote 2: 9.30–10.15

Comparative performativity research: interaction, intersubjectivity and entrainment

Professor Margaret Kartomi, Monash University

Since the 1990s various musicologists and research grant-giving bodies have turned their attention away from score- and other text-based studies of music to embrace music performativity research, and in so doing have brought musicologists of western music closer to ethnomusicologists and scholars of film, drama and theatre, where stage behaviour and other group performative research has also been developing in depth for some time. Adopting this approach to the study of music raises novel research questions that lead to new kinds of knowledge and understandings of music and its place in human life and society. I briefly trace the recent rise in music performativity research and the parallel changes in the behaviour of group performers ranging from western classical art music through jazz and popular music to ethnically informed world music. Based on the same set of questions posed to group performers of classical European song, traditional Muslim Acehnese artists and jazz performing groups, I draw attention to the research methodologies required to deal with the findings, including how interactive groups acquire musical and stagecraft competence, how they transmit knowledge to each other and to the audience, and how audience response affects the performers and their performances. I also include the processes and results of (i) interaction between members of performing groups and audiences, (ii) the intersubjectivity (shared subjective states) of members of the group, and (iii) how entrainment (synchronous, coordinated performing in time) is enhanced through gesture and group movement. In particular I investigate how social bonding between members of Acehnese sitting song-dance groups featuring body percussion affects the quality of performance, how they communicate non-verbally during rehearsals and performances, and how the groups' creative intersubjectivity lies in their intimate physical and emotional contact with each other as they perform the strenuous, compact body percussion, dance movements and song in tempos ranging from slow to very fast with near perfectly synchronous entrainment.

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Session 4: 10.45–12.45 (Chair: Professor Margaret Kartomi)

Cross-media communication: an investigation in the art of teaching and learning Persian classical music, radif, via Skype and recorded tutorials

Vahideh Eisaei, Independent scholar

Knowledge of Persian poetry is integral to teaching and learning in Persian classical music, *radif*. Learning vocal *radif* (*âvâz*) and poetry makes a substantial difference to practising *radif*. There are different versions of *radif* and a musician can choose the specific school he or she wants to learn. Practising Persian classical poetry at the same time as practising an instrument is necessary in the Isfahan School of Music approach, the primary methodology that I address in this paper. There is a strong indication that *radif* has been handed down from teacher to pupils through oral/aural transmission. Currently, there are a huge number of Persian musicians migrating out of Iran and into countries where they might not find a Persian musician who can teach them in the traditional student–teacher method. However, through collaborative environments on the internet such as Skype, messenger software where you can see and listen (and then imitate), record (for later reference) and play or sing (to be corrected) without time limitations, it is possible to communicate and participate in lessons from almost anywhere in the world. I explore the foundations of *radif* pedagogy, and provide a solid overview of different approaches to practising *radif* found in present day Iran. Finally, I will discuss the concepts involved in developing cross-media communication for teaching and learning *radif*.

Tonal colouring in Japanese koto (13-string zither): towards a new multidisciplinary analysis of sound production and sensory experience

Associate Professor Kimi Coaldrake, University of Adelaide

Timbre is a primary focus of traditional performance in Japan. Historical sources such as *The tale of Genji* (*Genji monogatari*) from the eleventh century include stories of the way that the sound of instruments such as the zither (*so/koto*) evoke deep emotions in listeners and demonstrate the value placed on the ‘seasoned’ (*sabi*) voice over clear, simple sounds. This aesthetic sensibility remains a defining characteristic of traditional musical instrument performance in Japan today. Despite its importance, scholars do not yet have a refined analytical approach to understand the ‘voice’ of the instruments and the way it embodies Japanese cultural aesthetics. In this paper I outline a new multidisciplinary method to investigate the tonal colouring of the Japanese koto (13-string zither) and its performance. I employ digital auditory tools, finite element analysis from the sciences, more standard methods of musicology in combination with insights from a lifetime of experience as performer and listener of this traditional instrument. I present the initial results of a pilot study to establish key features of the Eigen frequencies and tonal colouring of the koto through analysis of the natural resonances of the sounding body. I argue that this new method not only has the potential to deepen our understanding of the processes and aesthetics associated with instrument construction and sound production, but it also offers a new approach to investigate the sensory experience of performer and listener.



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Meaningful play: a performative analysis of video game music

Iain Hart, University of Sydney

Video games are a challenging object of study for the musicologist. Due to their interactive nature, video games are never played the same way twice, so they lack the inherent repeatability of other audiovisual media (such as film or television). Furthermore, the timing of musical events in video games is more dependent on player interactions than on visual cues, and the analysis of these musical events must account for a dynamic context of reception. Consequently, the relationship between the pre-composed music of video games and interactive gameplay can be difficult to analyse. However, the analysis of this relationship can be facilitated through an understanding of the nature of interactivity as a performative engagement with a text. As a player performs a unique series of actions determined by the player's skill and style, this series evolves into a depiction of the preconceived narrative of the game. Similarly, although music is experienced in a series of unique contexts during gameplay, these experiences collectively form a complete, preconceived musical text. In this paper I examine a performative approach to video game music analysis. I argue that the performative voice in video game music is dependent on a twofold semiosis, contextualising both the music's initial composition and the player's interactivity in relation to the complete musical text. Discussing examples from contemporary video games, I reveal how the dynamic process of gameplay imparts meaning to video game music. I conclude by considering the practical approaches required by a musicological analysis of video games.

Kallawaya ronda

Dr Gerardo Dirié, Griffith University

Commonly, conference participants are bound to low physical activity during such events. Thus, in *Kallawaya ronda* – a multichannel surround sound composition – I ask for a dozen participants to be placed within a circle of 8 loudspeakers. The participants are quickly guided to play a short tune in the tarkas (a set of traditional Andean wind instruments) and to move sideways in a gentle hypnotic alternating foot pattern that makes the circle move clockwise while electronic sounds traverse the performance space in various surrounding trajectories. *Kallawaya ronda* gives access to the exploration of physical and mental health effects of low impact choreography, breathing techniques, instrumental performance and body correlation while experiencing a composed surround electroacoustic work. As the round gains intensity, the performers are gradually led to reduce the size of the circumference, challenging them to calibrate smaller movements and coming into closer proximity to the other participants. The round concludes with a compact group of people standing still and listening in an exalted state to the last sounds from the loudspeakers. The composition and performance blends practices ranging from Indigenous American round dances, naturopathic strategies in the use of breathing – here mediated by the performance of a short, mnemonic melodic pattern – traditional instrumental performance, and the use of digital technologies allowing for a mesmerising spatialisation of related sound materials.

Keynote Speakers

Professor Margaret Kartomi AM FAHA Dr Phil is Professor of Music at Monash University, an ethnomusicologist specialising in Indonesia and Southeast Asia, and the world authority on the music of Sumatra. Elected a Fellow of the Australian Academy of the Humanities in 1989 and made a Member of the Order of Australia (AM) for services to ethnomusicology in 1991, she was then awarded a Centenary Medal by the Australian government for service to Australian society and the humanities in 2003. A graduate of the University of Adelaide, Margaret undertook studies for her doctorate in musicology at the Humboldt University in Berlin before taking up a research fellowship at Monash in 1969. From the early 1970s she pioneered the teaching and research of Asian music in Australia and established Monash University's Sumatra Music Archive, Asian Music Archive and the Australian Archive of Jewish Music. Margaret is the author of over 100 refereed articles/book chapters, five books and six ethnographic, commercially released vinyl records or compact discs. She has also been the editor of six books and contributed hundreds of entries in standard reference works. Her publications cover organological, historical, music-analytical and other aspects of the music cultures of Sumatra, Java, Kalimantan, Maluku, Flores, Chinese Indonesia, Baghdadi-Jewish music in Asia and Australia, and Australian Pitjantjara Aborigines. In the past decade she won \$3.5 million in competitive research grants from the Australian Research Council. She is on the editorial boards of the Chicago Studies in Ethnomusicology monograph series and the Music, Dance and Theatre Iconography series of the Hollizer Wissenschaftsverlag, and of journals such as *Ethnomusicology Forum* and the *Journal of Musicological Research*.

Professor Jane Davidson is Deputy Director of the ARC Centre of Excellence for the History of Emotions and Callaway/Tunley Chair of Music at the University of Western Australia. Her career has spanned the university sector, conservatory education and the music profession. Her research is broadly in the area of performance studies, with five core areas of interest: emotion and expression in performance, vocal studies, historically informed performance practices, musical development, and music and health. She has published extensively and secured a range of research grants in both Australia and overseas. She has worked as an opera singer and a music theatre director, collaborating with groups such as Andrew Lawrence-King's Harp Consort, Opera North and the West Australian Opera Company. She is former editor of *Psychology of Music* (1997–2001); former Vice-President of the European Society for the Cognitive Sciences of Music (2003–2006); and President of the Musicological Society of Australia (2010 and 2011).



Presenters

Richard Chew is a composer, conductor and educator. His works include operas, several large-scale works for orchestra and chorus and music for theatre and film. He has received commissions from the English National Opera, Welsh National Opera, the Lindsay Quartet, the Three Choirs Festival, the Norfolk and Norwich Festival, the Vienna Festival and the Festival of Arts and Ideas in Connecticut, USA. His music has been performed and broadcast widely in the UK, Europe, Australia and the USA, notably at the Chor Biennale in Amsterdam, The New Victory Theatre on Broadway and the Wigmore Hall, Purcell Room, National Portrait Gallery, Barbican Centre and Royal Festival Hall in London. In 2009 Richard's choral-theatre work *The shouting fence* received a new production in the Adelaide Festival Fringe with the Tutti Ensemble and State Opera of South Australia. His youth opera *Daughter of the sea*, written with children's author Berlie Doherty, was performed in the 2009 Come Out Festival. In 2010, Richard performed in and musically directed *Vesalius: a requiem* at RIAus. His composition *Stari most*, a work for chamber orchestra, soloists and children's chorus, was presented as the culmination of the 2011 Come Out Festival.

Associate Professor Kimi Coaldrake is Associate Professor at the University of Adelaide, Australia where she is Head of Postgraduate Programs at the Elder Conservatorium of Music and teaches music studies. She has received many awards including a Fulbright Fellowship and has been Reischauer Visiting Research Scholar at Harvard University. The performance name Reiku Hirowaky was bestowed on her in Tokyo in recognition of the musical attainments on the Japanese koto (zither).

Dr Sarah Collins joined the faculty of Monash University in 2012, where she lectures in musicology and music criticism and aesthetics. Sarah is on the advisory board of the interdisciplinary journal *Crossroads* and is the editorial intern with *Musicology Australia*. She has been secretary and treasurer of the Musicological Society of Australia, Queensland Chapter, as well as an elected member of the national committee. Sarah has presented at national and international conferences, has published in journals such as the *Journal of the Royal Musical Association*, and is the author of *The aesthetic life of Cyril Scott* (Boydell and Brewer, 2013). She completed her doctoral study jointly through the University of Queensland and King's College London.

Dr Gerardo Dirié was born in Cordoba, Argentina, and studied composition with Atilio Argüello, César Franchisena and Oscar Bazán; and later in the United States with Eugene O'Brien and with the MacArthur Genius Fellow, the microtonal opera composer John Eaton, at the Jacobs School of Music, Indiana University. During the 1990s he served as Assistant Director of the Latin American Music Center, Indiana University, where he made extraordinary contributions to the international dissemination of classical and popular music by Latin American composers. In 2003 he moved with his family to Australia, where he continues creating collaborative projects with artists from around the world, while teaching at the Queensland Conservatorium. His works for electroacoustic media, chamber ensembles, choir and the theatre have been presented in broadcasts and stages internationally, such as the National Theatre in Taipei, the Istanbul International Music Festival, Carnegie Hall, the Colon Theatre in Buenos Aires, the Auditorium of the Conservatoire de Paris, and many others. His work has been distinguished by awards from ASCAP-NISIM in the USA, International Rostrum of Composers UNESCO, and his extended choral and electronics composition was nomination for Best Vocal Work of the Year at the Australian

Presenters

APRA-AMCO Awards 2011. His music has been recorded by LAMC (Indiana University), Crystal Records, Eroica Recordings, Melos and several others. Besides his career as a composer and educator, Gerardo Dirié has been an active clarinetist, bass and double bass player, conductor, percussionist, early music performer, and arranger-composer-improviser in world music ensembles – especially in developing students’ aptitudes in Brazilian *choro* and Argentinean *tango*.

Vahideh Eisaei, originally from Iran, graduated with a Masters of Music from UWA in 2011. She has been working with the archival materials of John Blacking, a renowned ethnomusicologist who documented children’s music in South Africa in the 1950s. She has been playing the Persian instrument the kanun professionally for more than 12 years. She has performed in many concerts in international festivals around the world and in Australia. Vahideh is currently part of a research team studying the role of music in the lives of child refugees in Western Australia.

Caroline Ellsmore is a former teacher and Head of Music at secondary schools in New South Wales and at Korowa Anglican Girls’ School, Glen Iris, Melbourne. A Fellow of Trinity College, London, Caroline has performed opera, oratorio and lieder repertoire in recital. She has a Master of Music (Honours) from the University of New England and is currently working on her PhD in Musicology at the University of Melbourne. She is the holder of a Norman MacGeorge Travelling Scholarship for 2012, which has enabled her to travel to New York for research at the American Institute for Verdi Studies.

Dr Russell Fewster has directed theatre for the past 25 years including work with professional actors, acting students and young people. He studied at Ecole Jacques Lecoq in Paris in the early eighties thus beginning his theatrical journey. In 2000 he completed a Masters by Research in rehearsal decision making at the Centre for Performance Studies in the University of Sydney. In 2010 he completed his PhD examining the use of video in performance through the University of Melbourne. He is Program Director for the Media Arts Program (MBMA) and Lecturer in drama and film at the University of South Australia, Magill Campus.

Dr Anne-Marie Forbes has published book chapters and research articles in Australian and international journals on aspects of late nineteenth- and early twentieth-century British and Australian music, and was an invited contributor of articles to *The Oxford companion to Australian music*, *The new Grove dictionary of opera* and *The new Grove dictionary of music and musicians*. Her PhD thesis dealt with manifestations of Celticism in British opera. She has also published three books of previously unpublished choral works and solo songs of the Anglo-Australian composer Fritz Hart. These have been published by the Marshall Hall Trust and the University of Melbourne Centre for Studies in Australian Music. As a singer, she has a particular interest in solo song and sacred choral repertoire. She has been researching the sacred choral music of the Venetian composer Antonio Lotti and is currently undertaking a research project with Dr Lucy Tatman investigating musical representation of the religious ecstatic in Lotti’s works. This project has led to preparation of performing editions of works of Lotti and to further research in the area of the role of music in religious liturgy. Other current projects include a book on British composer Josef Holbrooke, jointly edited with Dr Paul Watt.



Presenters

Associate Professor Michael Halliwell has studied music and literature in South Africa, at the London Opera Centre and with Tito Gobbi in Florence. He was principal baritone with the Netherlands Opera, Hamburg State Opera and Nürnberg Opera, singing over 50 major roles in leading European opera houses and working with many prominent conductors and directors. He was involved in several world premiere opera performances and in many festivals. He also recorded and appeared extensively on television. More recently, he has presented masterclasses and concerts in Singapore, Kuala Lumpur, Hong Kong, Taipei, London and Cape Town. He has also made several recent recordings including a CD of Kipling settings, *Soldier, soldier*, with David Miller (Artworks), and songs of the Boer War, *When the empire calls* (ABC Classics). In recent years he has premiered several song cycles by Lawrence Kramer. Halliwell's PhD was a study of the adaptation of fiction into contemporary opera. He has served in several senior positions at the Sydney Conservatorium including chair of Vocal and Opera Studies, Associate Dean (Research) and Pro-Dean and Head of School. He has presented papers on music and literature at many international conferences in Australia, South Africa, the United States, Canada, Britain, Germany and Austria, including a recent series of lectures on Shakespeare and opera at Cambridge University. He is Vice President and editorial board member of the International Association of Word and Music Studies. His book *Opera and the novel: the case of Henry James* (Rodopi) was published in 2005.

Ian Hart is a PhD research student at the Sydney Conservatorium of Music. His current research focuses on the role of music in video games, with particular emphasis on the relationships between music, space and meaning that contribute to a game's textuality. His previous research has analysed the similarities between video game music and film music.

Dr Daniela Kaleva is a musicologist and voice specialist, currently teaching music at the University of South Australia. She studied classical voice with Dame Joan Hammond and Merlyn Quaife at the University of Melbourne, and completed her doctoral dissertation on analytical methodology for melodrama technique (combined spoken text, music, acting and visual effects) under the supervision of the late Emeritus Professor Andrew D. McCredie and Associate Professor Craig De Wilde at Monash University. Daniela was a recipient of the German government scholarship Weimarer Klassik and the King's College London/Monash Research Travel Grant Award which allowed her to conduct and present her research in Germany and the United Kingdom. Daniela's research focuses on multidisciplinary approaches to music research, performance analysis and performance-based research. She received the Dene Barnett Estate scholarship which enabled her to study gesture with Helga Hill, OAM. Daniela has directed and performed in research-based productions with gesture. She has published in journals such as *Musicology Australia*, in the edited book *Music research: new directions for a new century* and has authored a monograph titled *Melodrama technique: the melodrama writing of Ludwig van Beethoven*. The work of Australian music publisher Louise Hanson-Dyer is another focus of Daniela's research, including the topics of Australian music heritage collections, concert programming, music patronage, music publishing and music creativity. Daniela is an Associate Member of the Hawke Research Institute and Secretary of the Musicological Society, South Australian Chapter.

Presenters

Associate Professor Nicholas Routley was Associate Professor in Music at the University of Sydney until his retirement in 2007, and is a pianist, conductor and Honorary Associate at the University of Sydney. His doctoral thesis at the University of Cambridge was in musical analysis, and he has published on various subjects including *musica ficta*, the time signature \emptyset , Monteverdi's 'Lamento d'Arianna', eighteenth-century opera, Debussy and, in collaboration with Rowena Braddock, Louis Andriessen's opera *Writing to Vermeer*. He has a particular interest in recent Australian music, having commissioned over a dozen pieces, and since 1996 has contributed to it as a composer, having written several vocal works, a symphony, the symphonic poem 'Icarus' and a guitar concerto. He is the founder director of the Sydney Chamber Choir.

Dr Paul Watt's research interests include nineteenth-century music, British music and musical biography. His publications include *Bawdy songbooks of the romantic period* (2011, edited with Patrick Spedding) and articles and book chapters, published and forthcoming, on a range of topics from nineteenth-century biographical method to early twentieth-century ideas of nationalism. Paul is editor of the *Royal Musical Association Research Chronicle* and *Musicology Australia*. He is also a member of the Editorial Board of the *Journal of the Royal Musical Association* and an editorial adviser to the 'Cambridge Library Collection' published by Cambridge University Press. He is currently working on five projects: a book on the musical criticism of Ernest Newman; an edited book on the music of Josef Holbrooke; an article on the nineteenth-century French literary theorist Emile Hennequin; an article on the musical life of Alexandra Palance (London) in the late nineteenth century; and a chapter on opera criticism for *The Oxford handbook of opera*.



Performers

Tessa Miller (soprano)

Tessa Miller is an experienced soloist in a wide range of styles, and is a specialist in baroque music. In 1991 Tessa was awarded a Churchill Fellowship to undertake studies in early music in the UK, and in 1995 received a scholarship to study baroque technique in Amsterdam. Performances include the International Barossa Music Festival, the Adelaide Festival and Fringe, the State Opera of South Australia, Co-Opera, The Firm and Doppio Paralello as well as touring Hong Kong, China and the UK in recent years. She has toured with the Australian Brandenburg Ensemble, and performed with the Elysium Ensemble as well as Adelaide Baroque and the recently formed Ensemble Galante.

Glenys March (harpsichord)

Highly regarded as both teacher and performer of baroque repertoire, Glenys appears regularly on the Adelaide concert platform. She completed graduate studies with John O'Donnell at the Victorian College of the Arts, specialising in organ, harpsichord and baroque performance practice. An Australia council award enabled further study in Europe with eminent organist and musicologist Luigi Tagliavini. She has performed in numerous festivals both locally and interstate. Recent notable performances include Monteverdi's Vespers with Adelaide Chamber Singers in the 2010 Adelaide Festival of Arts, work with Nicolas Altstaedt and the Adelaide Chamber Players in the Adelaide International Cello Festival, and the successful debut of Ensemble Galante in the 2011 Adelaide Fringe Festival. She also performs regularly with Adelaide Baroque and the Adelaide Symphony Orchestra, and has been involved in live broadcasts for ABC Classic FM. Engagements in 2012 include performances of J.S. Bach's *St John Passion* with Adelaide Chamber Singers and the Sydney Chamber Choir at Sydney University and as part of the Adelaide Festival, concerts with Lucinda Moon and colleagues in the Coriole Music Festival, and further work with Ensemble Galante, including the Ngeringa Farm concert series. Glenys will also be a guest performer with the acclaimed Elysium Ensemble as part of their Melbourne Recital Centre concert series. Glenys currently tutors in early music at the Elder Conservatorium of Music and teaches privately and at various Adelaide secondary schools.

Catherine Finnis (viola da gamba)

Catherine received her early musical training in Adelaide at the Elder Conservatorium with James Whitehead before being awarded the Elder Overseas Scholarship. Studies in London at the Royal College of Music brought her in contact with fellow student Trevor Pinnock among others, leading to the varied musical life that she has enjoyed. Based in England for most of her professional life, as well as Sydney, she has played both modern cello and baroque in such groups as English Concert, Menuhin Festival Orchestra, Sydney Symphony Orchestra, Orchestra of the Age of Enlightenment, New London Consort and Musicians of the Globe, Monteverdi Choir and Orchestra, Florilegium and others, and has made recordings and toured most parts of the world. Yehudi Menuhin, Philip Pickett, and many other players and singers have been inspiration for both her playing and her teaching. Her last tour was a year-long celebration of Trevor Pinnock's 60th birthday, playing the Brandenburg concertos around the world in his hand-picked group European Brandenburg Ensemble, and her final gig in England was *The vespers* (1610) by Claudio Monteverdi in Manchester with New London Consort. In 2010 she and her family returned to live in Adelaide and she has been welcomed into its rich musical scene. She appears with Adelaide Baroque, Ensemble Galante and was a soloist in the 2012 Coriole Vivaldi Festival in McLaren Vale in May with artists Lucinda Moon et al. She also took part in the Adelaide Festival of Arts as gamba soloist in J.S. Bach's *St John Passion*.

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