

Instrument of Change

The International Rise of the Guitar (c.1870-1945)

Friday 9 December – Sunday 11 December 2016
Melbourne Conservatorium of Music, The University of Melbourne

PROGRAM

FRIDAY 9 DECEMBER

13.30	Registration	MELBA HALL FOYER
14.00	Welcome. Gary McPherson (Director, Melbourne Conservatorium of Music and Ormond Professor)	MELBA HALL
14.15	Session 1. The Guitar in the Belle Epoque Michael Christoforidis (MCM, University of Melbourne) <i>Estudiantinas</i> and the Plucked String Explosion of the 1870s Hannah Lindmaier (University of Music and Performing Arts Vienna) ‘Female’ or ‘Male’? Guitar and Gender at the Turn of the Twentieth Century Ken Murray (MCM, University of Melbourne) Percy Grainger: The Accidental Guitarist	MELBA HALL Chair: Liz Kertesz
15.45	AFTERNOON TEA	TALLIS
16.15	Session 2. Segovia: Continuities and Discontinuities Matanya Ophee (Editions Orphée) Segovia and the Russians Evan Hopkins (MCM, University of Melbourne) The Changing Zeitgeist in Classical Guitar Repertoire: Andrés Segovia’s reception in New York, 1928-1940 David Asbury (Southwestern University) Andrés Segovia and Mario Castelnuovo-Tedesco: 1939	MELBA HALL Chair: Walter Clark
17.45	EXHIBITION VIEWING	GRAINGER MUSEUM
18.15	RECEPTION	TALLIS
19.30	CONCERT 1 <i>Instruments of Change.</i> Doug de Vries and friends	MELBA HALL

SATURDAY 10 DECEMBER

10.00	Session 3A (MELBA HALL) Popular Music and the Guitar in the USA Chair: Mark Carroll Roxy DePue (University of California, Riverside) Strings Attached: The Culture and Challenges Encountered by Freelance Guitarists in Hollywood, California from the Turn of the Century to 1945 Kate Lewis (University of Surrey, Guildford) She Made That Guitar Talk: Pioneering Female Lead Guitar Players and Their Influence on the Development of American Popular Music	Session 3B (TALLIS) Francisco Tárrega and Miguel Llobet Chair: Jonathan Paget Paul Ballam-Cross (University of Queensland) Tárrega's Transcriptions Reassessed: A Snapshot of 19th-Century Performance Cla Mathieu (Graduate School of the Arts, Bern) The 'Espressivo' Tradition and Early 20 th -Century Classical Guitar Playing; Miguel Llobet's Recordings of the 1920s
11.00	MORNING TEA	MELBA HALL FOYER
11.30	Session 4. Keynotes	MELBA HALL Chair: Michael Christoforidis
	John Whiteoak (Monash University) Sounding the Silence of the Guitar in Australian Musical Entertainment, Culture and Society Before the Jazz Age Kevin Dawe (University of Kent) The Guitar in World History (c.1870-1945)	
13.00	LUNCH	(own arrangements)
14.15	Session 5A (MELBA HALL) The Guitar and Latin-American Genres Chair: Ken Murray Bernardo Scarton & Fernando Gualda (Universidade Federal do Rio Grande do Sul, Brazil) Before Bossa-Nova: Early 20 th -century Guitar Recordings, Performers and Genres in Brazil Adam May (MCM, University of Melbourne) The Central Role of the Brazilian Seven-string Guitar in the Development of <i>Choro</i> Music (1870-1945) Patrick Sallings (University of North Texas) Amalgamation as Nationalism in the <i>Valses Venezolanas</i> of Antonio Lauro	Session 5B (TALLIS) The Classical Guitar in the English-speaking World Chair: Kate Lewis Diogo Carvalho (University of Florida) How and Why Did Banjo and Mandolin Jeopardize the Guitar's Future? Jonathan Paget (WAAPA, Edith Cowan University) Mr Shand's Recitals and the 'Spanish' Guitar in Colonial Australia Jan de Kloe (Belgium) The First Teacher of Julian Bream: Boris Perott

SATURDAY 10 DECEMBER contd.

15.45	AFTERNOON TEA		MELBA HALL FOYER
16.15	<p align="center">Session 6A (MELBA HALL) The Classical Guitar and New Repertories Chair: Luisa Morales</p> <p>Ari van Vliet (Cumuli Foundation, Netherlands) Introducing Modernism: The Shifting Style, from Romanticism through Nationalism towards Expressionism</p> <p>Mauricio Carrasco (MCM, University of Melbourne) <i>Platero y yo</i>, an Andalusian Elegy</p> <p>Leilani Dade (University of California, Riverside) Joaquín Turina: Spanish Nationalism and Guitar in the Early Twentieth Century</p>	<p align="center">Session 6B (TALLIS) The Guitar in the Pacific Chair: Kevin Dawe</p> <p>Joseph Tabua (Western Sydney University) Strings of Oceania: A Study of Hawaiian Guitar and Guitar Cultures, 1880-1945</p> <p>Dan Bendrups (La Trobe University) Pahu Peti: The Guitar in Easter Island Culture</p> <p>Guy Cundell (Elder Conservatorium, Adelaide University) In Search of the Lost Chord: The Emergence of the Dominant Seventh Steel Guitar Tuning</p>	
20.00	CONCERT 2	<i>Visions of Spain.</i> Alex Velasco and Leyenda del Tiempo	MELBA HALL

SUNDAY 11 DECEMBER

10.00	<p align="center">Session 7A (MELBA HALL) Argentine Visions of the Guitar Chair: Melanie Plesch</p> <p>Julius Carlson (Mount Saint Mary's University, Los Angeles) Atahualpa Yupanqui's Guitar Style and Staged Representations of Folk Music in Early 20th-century Argentina</p> <p>Eric Johns (University of California, Riverside) The Fall of the Tango Guitar and the Rise of Middle-class <i>Tangueros</i></p>	<p align="center">Session 7B (TALLIS)</p> <p align="center">CANCELLED Please see session 10A for Russ Spiegel's presentation.</p>	
11.00	MORNING TEA		MELBA HALL FOYER
11.30	Session 8. Keynotes		MELBA HALL Chair: Ken Murray
	<p>Melanie Plesch (Melbourne Conservatorium of Music, University of Melbourne) Nationalism, Internationalism and other Dichotomies in the History of the Guitar in Argentina</p> <p>Walter Clark (University of California, Riverside) Going <i>cucú</i> for Aranjuez: Sources of Musical Inspiration and Influence in Joaquín Rodrigo's Most Famous Work</p>		

SUNDAY 11 DECEMBER contd.

13.00	LUNCH (own arrangements)	
14.15	<p align="center">Session 9A (MELBA HALL) Steel String Guitars and Traditions Chair: Kath Nelligan</p> <p>Matthew Fagan (Victorian College of the Arts, The University of Melbourne) The Development of the Steel String Guitar, 1830-1915</p> <p>Damien Kingston (University of Tasmania) Derek Bailey's <i>Ballads</i>: Combining Traditions</p> <p>Susan Ellis (Maton Guitars) The Early History of Maton Guitars</p>	<p align="center">Session 9B (TALLIS) The Guitar and Inter-war Spanish Nationalism Chair: Liz Kertesz</p> <p>Luisa Morales (MCM, University of Melbourne; FIMTE) Domenico Scarlatti and the Spanish Guitar, c. 1920-40</p> <p>Alexandra Velasco-Svoboda (MCM, University of Melbourne) The Influence of Neoclassicism in Selected Guitar Works by Joaquín Rodrigo: Implications for Performance</p> <p>Yiannis Efstathopoulos (Koninklijk Conservatorium / Vrije Universiteit, Brussels) Historical Performance Practice of Spanish Modernism: An Approach to the Performer Regino Sainz de la Maza</p>
15.45	AFTERNOON TEA MELBA HALL FOYER	
16.15	<p align="center">Session 10A (MELBA HALL) The Early Jazz Guitar and Its Players Chair: Adam May</p> <p>Russ Spiegel (Miami, Florida) The Selmer-Maccaferri Guitar and the Rise of Gypsy Jazz</p> <p>Amy Brandon (Dalhousie University) Eddie Lang & Dave Berend: Creativity and Cognition in Early Jazz Guitar Pedagogy 1925-1936</p> <p>Doug de Vries (MCM, University of Melbourne) Pioneers of Jazz Guitar's Pre-electric Era: Plectrum Virtuosi</p>	<p align="center">Session 10B (TALLIS) The Guitar and Mediterranean Popular Music Traditions Chair: Michael Christoforidis</p> <p>Erie Setiawan (Art Music Today (Music Information Center), Yogyakarta) <i>Fado</i> 'Metamorphosis' in Indonesian <i>Kroncong</i> Music</p> <p>Gerard Mapstone (MCM, University of Melbourne) That's not Flamenco, THIS is Flamenco: The Decline of Purity and the Modern Flamenco Guitar</p> <p>Stathis Gauntlett (MCM, University of Melbourne) <i>Rebetiki kithara</i>: Handmaiden of the Bouzouki or Power Behind its Throne?</p>
17.45	CONFERENCE CLOSE	