

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

**SATURDAY 10 DECEMBER**

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

**SATURDAY 10 DECEMBER contd.**

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

**SUNDAY 11 DECEMBER**

10.00	<p style="text-align: center;"><b>Session 7A (MELBA HALL)</b>  <b>Argentine Visions of the Guitar</b>                  Chair: Melanie Plesch</p> <p><b>Julius Carlson</b> (Mount Saint Mary's University, Los Angeles)                  Atahualpa Yupanqui's Guitar Style and Staged Representations of Folk Music in Early 20th-century Argentina  <b>Eric Johns</b> (University of California, Riverside)                  The Fall of the Tango Guitar and the Rise of Middle-class <i>Tangueros</i></p>	<p style="text-align: center;"><b>Session 7B (TALLIS)</b>  <b>The Guitar and European Modernity</b>                  Chair: Mark Carroll</p> <p><b>Russ Spiegel</b> (Miami, Florida)                  The Selmer-Maccaferri guitar and the Rise of Gypsy Jazz  <b>Stuart Fisher</b> (MCM, University of Melbourne)                  Influences and Trajectories in the Use of the Guitar in Interwar German Concert Music</p>	
11.00	<b>MORNING TEA</b>		<b>MELBA HALL FOYER</b>
11.30	<b>Session 8. Keynotes</b>		<b>MELBA HALL</b> Chair: Ken Murray
	<p><b>Melanie Plesch</b> (Melbourne Conservatorium of Music, University of Melbourne)                  Nationalism, Internationalism and other Dichotomies in the History of the Guitar in Argentina  <b>Walter Clark</b> (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	<b>LUNCH (own arrangements)</b>	
14.15	<p style="text-align: center;"><b>Session 9A (MELBA HALL)</b>  <b>Steel String Guitars and Traditions</b>                  Chair: Kath Nelligan</p> <p><b>Matthew Fagan</b> (Victorian College of the Arts, The University of Melbourne)                  The Development of the Steel String Guitar 1830-1915  <b>Damien Kingston</b> (University of Tasmania)                  Derek Bailey's <i>Ballads</i>: Combining Traditions  <b>Susan Ellis</b> (Maton Guitars)                  The Early History of Maton Guitars</p>	<p style="text-align: center;"><b>Session 9B (TALLIS)</b>  <b>The Guitar and Inter-war Spanish Nationalism</b>                  Chair: Liz Kertesz</p> <p><b>Luisa Morales</b> (MCM, University of Melbourne; FIMTE)                  Domenico Scarlatti and the Spanish Guitar c. 1920-40  <b>Alexandra Velasco-Svoboda</b> (MCM, University of Melbourne)                  The Influence of Neoclassicism in Selected Guitar Works by Joaquín Rodrigo: Implications for Performance  <b>Yiannis Efstathopoulos</b> (Koninklijk Conservatorium / Vrije Universiteit, Brussels)                  Historical Performance Practice of Spanish Modernism: An Approach to the Performer Regino Sainz de la Maza</p>
15.45	<b>AFTERNOON TEA</b>	
16.15	<p style="text-align: center;"><b>Session 10A (MELBA HALL)</b>  <b>The Early Jazz Guitar and Its Players</b>                  Chair: Adam May</p> <p><b>Amy Brandon</b> (Dalhousie University)                  Eddie Lang &amp; Dave Berend: Creativity and Cognition in Early Jazz Guitar Pedagogy 1925-1936  <b>Doug de Vries</b> (MCM, University of Melbourne)                  Pioneers of Jazz Guitar's Pre-electric era: Plectrum Virtuosi  <b>Nadav Izhaky</b> (Hebrew University, Jerusalem)                  From keys to strings: The Development and Impact of Finger-picking Guitar-Playing Techniques in Piedmont blues</p>	<p style="text-align: center;"><b>Session 10B (TALLIS)</b>  <b>The Guitar and Mediterranean Popular Music Traditions</b>                  Chair: Michael Christoforidis</p> <p><b>Erie Setiawan</b> (Art Music Today (Music Information Center), Yogyakarta)                  Fado 'Metamorphosis' in Indonesian Kroncong Music  <b>Gerard Mapstone</b> (MCM, University of Melbourne)                  The Golden Age of Flamenco: Development of the Modern Flamenco Guitar  <b>Stathis Gauntlett</b> (MCM, University of Melbourne)  <i>Rebetiki kithara</i>: Handmaiden of the Bouzouki or Power Behind its Throne?</p>