

Monash University Clayton: Performing Arts Centre - Building 55

Friday 06 July	Music Auditorium	Room G01	Drama Theatre	Drama Rehearsal Room	Room 226
8:30	<b>MUSIC FOYER: CONFERENCE REGISTRATION</b>				
9.00			<b>Welcome</b>		
9.15-10.15			<b>KEYNOTE 1</b> Caroline Kennedy “Towards a critique of gendered conceptions in music making”		
10.20-11.00	<b>MUSIC FOYER: MORNING TEA</b>				
11.05—12.00		<b>PERFORMANCE</b> Shoeb Ahmad “quiver” <b>PANEL</b> Girls Rock! Melbourne presents: “The role of positive mentorship and network creation in fostering success in young female-identifying and gender diverse artists”	<b>PERFORMANCES</b> Nicole Murphy “She Says” Aviva Endean “apparition above & vapour between”		

<p><b>12.05-1.00</b></p>	<p><b>Livia Teodorescu-Ciocănea concert</b></p> <p><i>L'isolement</i> – vocal poem for 2 sopranos and piano four hands (2017) Merlyn Quaife and Judith Dodsworth (sopranos), Tamara Smolyar and Len Vorster (piano)</p> <p><i>Enceladus</i> – for Piano solo (2016) Tamara Smolyar (piano)</p> <p><i>Namagiri</i> – Trio for French Horn, Violin and Piano (2018) Roman Ponomariov (French Horn), Elizabeth Sellars (violin) and Tamara Smolyar (piano)</p>				
<p><b>1.00-2.00</b></p>	<p><b>MUSIC FOYER: LUNCH</b></p>				
<p><b>2.05-3.35</b></p>		<p><b>PERFORMANCES</b></p> <p>Phia - "The Woman Who Counted The Stars: looping, feminism, songwriting"</p> <p>Hilary Kleinig: "When We Speak – Cheney"</p> <p>Gail Priest "Tomographic sound writings: phenomenological and ficto-critical approaches to sound commentary by three female writers."</p>			<p><b>PAPERS</b></p> <p>Yantra De Vilder "In Search of the Artistic Moment–interdisciplinary Collaboration and 'The Space Between' from an Australian Female screen composer's perspective"</p> <p>Sage J. Harlow "Silencing Silences and Silencing Silliness: Political and spiritual Intersectionality in contemplative the compositions 'Silence Backstage' and 'John 4.33'"</p> <p>Fiona Burnett "The identification and Categorisation of the Genderisation of Solo Improvisation"</p>
<p><b>3.15-3.45</b></p>	<p><b>MUSIC FOYER: AFTERNOON TEA</b></p>				

<p>3.55-5.25</p>		<p><b>PAPERS</b>                  Johanna Selleck                  “‘Australian Bush Songs’ as multimodal discourse: the remarkable collaboration of Ida Rentoul Outhwaite, Annie Rentoul, and Georgette Peterson”                  Enya Doyle “Gender Diversity and Anglican Cathedral Music-Making: How far have we come? How far can we go?”                  Margaret Tesch-Muller                  “Embracing the ‘Other’: The Feminine Sublime in Anna Thorvaldsdottir’s AERIALITY”</p>	<p><b>PAPERS &amp; PIECES</b>                  Caerwen Martin                  “Midnight Loon”                  Judith Hamann                  “Shaking Studies: the development of composition within improvised performance practice”</p>	<p><b>PAPERS</b>                  Shoshana Rosenberg &amp; Sage J. Harlow “YØU CAN’T KILL US – Disrupting Normative Perceptions of Transgender Women and Transfeminine People’s Voices”                  Dan Thorpe &amp; Hannah Reardon-Smith “With Love and Hope/Performing and Observing Diaphragm by Sam Erin Circulis”</p>	<p><b>PAPERS</b>                  Edwina Preston                  “Ornamentation as the ‘feminine’ in popular music”                  Lisa MacKinney “The Cloudy Borderline–Nico and her contexts”                  Susan Frykberg " How To Create a Sound Art and Exploratory Open Studio - a case study"</p>
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<p><b>5.30-6.30</b></p>	<p><b>Korean Composer Concert:</b> Prelude to the launch of the Exhibition on Women's Contributions to Music in the Australian and Korean Contexts</p> <p><i>Wave to the Depths I</i> (2003) - Eve Duncan (Danae Killian-piano)</p> <p><i>The Confession</i> (2009) - Kyungmee Rhee (Danae Killian-piano)</p> <p><i>Piano Etude no 6 Grains</i> (2003) - Unsuk Chin (James Zong-piano)</p> <p>“Requiem” from <i>Butterfly's Love Song III" for Daeguem</i> (or Flute) - Young Ja Lee (Dom Chasling-Flute)</p> <p><i>Gyul V</i> for Piano - Young-eun Paik (Gabriella Smart-piano)</p>	<p><b>PAPER</b></p> <p>Naima Fine “Leagues of Breaking Light: explorations in science-music”</p> <p><b>PAPER &amp; PIECE</b></p> <p>Thembi Soddell “Repetition Compulsion/Who is to Blame?”</p>		
<p><b>6.30–7.30</b></p>	<p align="center"><b>Official Conference and MAMU exhibition opening in the music foyer with drinks and food</b>  <b>Speakers: Professor Cat Hope, Professor Margaret Kartomi, Dr. Eve Duncan</b></p>			

<p><b>7.30-8.30</b></p>	<p><b>Summers Night Concert</b>                  Presented by Tura New Music, Soundstream and Monash University, in association with project partners APRA AMCOS, the Australian Music Centre, and Decibel New Music Ensemble.</p> <p><i>Program:</i>                  Olivia Davies (WA) New Work                  Rachel Bruerville (SA) New Work                  Carmen Chan Schoenborn (VIC) New Work                  Cat Hope (WA) <i>The Shadow of Mill</i> (2017-18)                  Becky Llewellyn (SA) <i>Kali's Laugh</i> (1993)</p> <p><i>Performers:</i>                  Gabriella Smart (SA) piano                  Cat Hope (VIC) flutes                  Stuart James (WA) electronics, percussion                  Derek Pascoe (SA) saxophone                  Tristen Parr (WA) cello.</p>				
<p><b>Saturday, July 07</b></p>	<p><b>AUDITORIUM</b></p>	<p><b>Room G01</b></p>	<p><b>Drama Theatre</b></p>	<p><b>Drama Rehearsal Room</b></p>	<p><b>Room 226</b></p>
<p><b>9:30</b></p>	<p><b>FOYER: CONFERENCE REGISTRATION</b></p>				

<p><b>10.00-11.30</b></p>		<p><b>PAPERS</b>                  Alice Bennett                  “Programming With Gender Parity in Call-Based New Music Festivals”                  Maria Grenfell                  “Mentoring Emerging Women Composers”</p>		<p><b>PAPERS</b>                  Melanie Chilianis                  “Feminist Theories of Desire as Central to Gender and Corporeal Diversity”                  Katherine Parton                  “Outsider-In: two women in a room full of men”                  Eve Klein “Vocal Womb”</p>	<p><b>PAPERS</b>                  Nat Grant “Sonic Portraiture, Prima Donnas, and a Different Kind of Oral History”                  Alice Humphries                  “Cohesion through constraint: the application of constraints in the creative process of Nautical Twilight”</p>
<p><b>11.35-12.30</b></p>	<p><b>Bacewicz String Quartet no 1 (1938), Teodorescu-Ciocănea String Quartet no 2 Infloribus (2017)</b>                  Valencia Quartet: Lizzy Welsh (violin I); Natasha Conrau (violin II), Clare Gorton (viola); Luke Severn (cello).                  This concert is sponsored by the Ada Booth Benefaction. The Sir Zelman Cowen School of Music would like to acknowledge the support received from Anna Rubinowski, Ada Booth Librarian and Jackie Waylen, Subject Librarian for Music, Matheson Library, Monash University.</p>		<p><b>PERFORMANCES</b>                  Annie Hui-Hsin Hsieh                  “Radius”                  Dr. Aristeia Mellos “Piano Sonata (movs 1 &amp; 2)”</p>		
<p><b>12.30-1.30</b></p>	<p><b>FOYER: LUNCH</b></p>				

1.35-2.35	<p><b>KEYNOTE 2</b> Kate Moore “Blindfold”</p>				
2.40-3.40	<p><b>PANEL</b> Summer's Night Panel</p>	<p><b>PAPERS</b> Leah Blankendaal “Composing Parenthood” Ellen Kirkwood “Sydney-based programs for women in jazz, and their methods and goals”</p>	<p><b>PAPERS &amp; PIECES</b> Jenny Lu “Exploring the spectralism in a performance of Kaija Saariaho's Ballade” <b>PERFORMANCE</b> Samantha Ege “Florence Price: Piano Sonata (1st mvt)”</p>		<p><b>PAPERS</b> Thomas Reiner “Finding Nevo: music as guide and companion in the life of a non-binary person” Stuart Grant “I have nothing to say”</p>
3.40-4.10	<b>FOYER: AFTERNOON TEA</b>				
4.15-4.45		<p><b>PAPER &amp; PIECE</b> Andree Greenwell “‘Listen to Me’: making a vocal work as a creative response to the problem of gendered violence in Australia: reflections upon creativity, performativity and publication”</p>	<p><b>PAPERS &amp; PIECES</b> Gabriella Smart “The Approaching Prophet: the revivification of the colonial piano through a new work by Cathy Milliken” Miriam Young <i>Grey Ghost</i>, for live piano and fixed media: Engaging smartphones in live performance</p>		

<p>4.45.5.45</p>	<p><b>Monash University Australian Composer Series XV: Johanna Selleck</b></p> <p>Johanna Selleck (VIC) <i>Seven Tanka</i> (2009) for two sopranos, shakuhachi and percussion</p> <p>Merlyn Quaife and Judith Dodsworth (sopranos); Arwen Johnston (percussion), and Anne Norman (shakuhachi)                      Conductor - Johanna Selleck</p>
<p>5.40 onwards</p>	<p style="text-align: center;"><b>CONFERENCE DINNER at Kentro: 27-29 Eaton Mall, Oakleigh (99396372)</b></p>

**Caulfield Campus: Monash University Museum of Art (MUMA)**

Building F, Monash University, Caulfield campus, 900 Dandenong Rd, Caulfield East VIC 3145

<p><b>Sunday, July 08</b></p>	
<p><b>10:30</b></p>	<p style="text-align: center;"><b>CONFERENCE REGISTRATION</b></p>
<p><b>11.00-11.10</b></p>	<p><b>PERFORMANCE</b> Noemi Liba “My Arrears”</p>
<p><b>11.15-11.45</b></p>	<p><b>PAPER &amp; PIECE</b> Jane Hammond “That Wild Mercury Sound: Mr Tambourine Man mets Nostalgia as compositional method”</p>
<p><b>11.50-12.20</b></p>	<p><b>PAPER &amp; PIECE</b> Dom Chaseling “Pauline Oliveros and her Deep Listening concept”</p>
<p><b>12.25-12.40</b></p>	<p><b>PERFORMANCE</b> Cissi Tsang “The Dream is Over”</p>



<b>12.50-1.00</b>	<b>PERFORMANCE</b> Catherine Likhuta “Lesions”
<b>1.00-2.00</b>	<b>LUNCH BREAK</b>
<b>2.05-2.35</b>	<b>PAPER</b> Talya Valenti “A Survey to investigate the Participation of Female Jazz-Trained Instrumentalists at WAAPA and in Perth's Professional Music Scene”
<b>2.40-3.10</b>	<b>PERFORMANCE</b> Nicole Carroll “Everything in its place: improvised noise set with custom hardware-Byzantine controller”
<b>3.15-3.45</b>	<b>PERFORMANCE</b> Sisters Akousmatica “Chapter Two: Propoganda” skype performance followed by Q&A
<b>3.50</b>	<b>Closing remarks: Professor Cat Hope</b>
<b>4:00</b>	<b>Post Conference Drinks (location TBA)</b>