WOMEN IN THE CREATIVE ARTS
Research Conference
School of Music
Australian National University
Canberra
10 – 12 August 2017
Supported by
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Welcome from the Conference Director

Welcome to an innovative event in Australian music research in 2017.

The School of Music at the Australian National University hosts a ground-breaking research conference, Women in the Creative Arts from 10-12 August 2017. This event highlights the creative work of women in music, film, dance, theatre, visual art and literature. Women play a growing and increasingly visible role in the creative arts, contributing to the development and creation of new artistic works, often lacking mentorship and networking support systems.

This conference provides a unique platform for research professionals to gather, present their methodologies, discuss contemporary issues surrounding the creative arena, and propose strategies to enhance and enrich their working lives as strong members of an international cultural and artistic voice. The gathering features a rich exchange of ideas to develop and enhance practices for women in the field. The conference program includes research papers, a film screening, lecture recitals, panel discussions, keynote speeches, presentations of new creative work, and a conference recital of new works for piano trio.

We look forward to welcoming delegates and practitioners from around the globe. The range of papers to be presented includes research in historical musicology, presentations of new collaborative works, an app trial in development and lecture recitals exploring the creative process. Panel sessions include discussions on gender parity in the creative arts, developing the next generation of creative women and the dissemination of new works in the field. Keynote addresses by industry practitioners include, Musica Viva, and the Deans and Directors of Creative Arts. We welcome two keynote speakers, Prof. Cat Hope and Prof. Liza Lim for their talks about gender equality and privilege, and re-routing power relationships in music.

The ensemble in residence is the dynamic Muses Trio, a group of vibrant women musicians dedicated to the performance and promotion of music by women. The conference recital will highlight seven new compositions, chosen from a global call for scores. This event will celebrate the richness and diversity of creative work by women, across multiple art forms. The depth and diversity of research presented is testimony to the dedication and commitment of women working in the creative arts.

The conference is supported by the College of Arts & Social Sciences, and the Gender Institute at the Australian National University, and the Australia Council for the Arts.

Dr Natalie Williams
Conference Director
Welcome from the Head of School, Professor Kenneth Lampl

Welcome to the School of Music at the Australian National University, where music lives!

The school is at a transformative time in its history, shaping into a twenty-first century music institution at the forefront of training young musicians for an ever-changing world. Our mission and our purpose is to inspire creativity, innovation and excellence in all our graduates. The integration of music performance with composition, technology and musicology is a focus of our future vision. We seek to contribute on a national and international level to the growth and development of a vibrant musical community, with its heart based in the thriving national capital.

This conference supporting women in the creative arts is central to the university's commitment to supporting gender equity. We are pleased to be leading the nation in providing a unique research platform for the work of creative women, past, present and future, and we maintain our commitment to academic excellence through this innovative research conference. This gathering will foster a rich exchange of ideas and practices in the field, encourage social discussion and influence change, the impact of which will be felt far beyond the conference itself.

We welcome all presenting delegates and attendees to this exciting event and look forward to hosting the rich variety of presentations across three days. We look forward to developing our relationships with all attendees and to continuing these connections into a vibrant musical future. I hope you enjoy your time on the ANU campus and thank you for joining us at the School of Music.
General Information

We acknowledge and celebrate the First Australians on whose traditional lands we meet and work, and whose cultures are among the oldest continuing cultures in human history.

Registration

Conference registration will take place from 9.00am to 10:30am on Thursday the 10th of August in the Athenaeum (ground floor, School of Music Building). Delegates should bring their receipt number generated when they registered online. A laptop computer will be available in the Athenaeum for general attendees to register on the day. The registration table will be open throughout the conference.

Meals and catering

Morning tea and lunch will be provided on all conference days in the Athenaeum, ground floor of the School of Music building. Vegetarian and gluten free options will be available. Tea and coffee will be provided in the Athenaeum for the conference duration. A small café, Biginelli’s, is open on level five of the School of Music building, from 8.00am – 4.00pm, weekdays.

Conference Address

The street address of the Australian National University, School of Music building is: 100 William Herbert Place, Acton ACT 2601.

The building houses a major concert hall, Llewellyn Hall, which appears on Google maps and is known to cab drivers. http://www.anu.edu.au/maps#

Building access

The School of Music building is open from 8.00am – 10.00pm on weekdays and 8.00am – 5.00pm on Saturday. For assistance please contact ANU Security on: (02) 6215-2249. A security guard will be on duty for the conference hours.

All registered delegates will be issued a lanyard which identifies them as a conference delegate.

Restrooms are available at:

**School of Music**
- Ground floor
- Level 4 (disabled access)
- Level 5
- Level 6

**Peter Karmel Building**
- Ground Floor (disabled access)

Conference Dinner

The conference dinner will be held at the Copper Chimney Indian Restaurant in the Canberra Civic area: 24 W Row, Canberra ACT 2601. The dinner will include three entrees, four main courses and a dessert. Non-alcoholic drinks will be provided.


Delegates can register for the conference dinner for $60, via the conference website: https://anu.onestopsecure.com/ConferencingWeb/CreateBooking.aspx?E=SOMWCA
Wi-Fi access

Wi-Fi access will be available within the School of Music for all conference delegates. Please note that both username and password are case sensitive.

**Wireless Network:** ANU Secure  
**Username:** WICA  
**Password:** SOMwitca

Venues

The conference sessions will be held in various rooms within the **School of Music Building**. These are:

- Lecture Theatre 1 (level 5)  
- Lecture Theatre 2 (level 5)  
- Lecture Theatre 3 (level 5)  
- Larry Sitsky Recital Room (ground floor – turn left from the foyer, end of the corridor)  
- Foster Room (ground floor of the Peter Karmel Building)  
- Athenaeum (ground floor – off the foyer), registration, lunch venue and conference hub

Llewellyn Hall will be used for university lectures on Thursday 10 August and Friday 11 August. We ask delegates to maintain quiet noise levels within the hallways.

Technical support

A full-time technician will be present for the conference duration, along with part-time assistance. For technical assistance during the conference, please consult with session chairs and/or the student interns. Session chairs will hold contact details for the lead technician.

Technical support staff and student interns will be present on all conference days to assist with presentation setup. All conference rooms contain a MAC computer, audio system, data projector and screen, and document camera. Presenters are welcome to bring their own laptop computer, bring files on a USB drive, or access files via online download. All computers are connected online and can play videos and sound files through the fixed audio system within each room.

Speaking notes

Speakers may choose to distribute speaking notes to the conference attendees (optional). Please upload any handouts or speaking notes to this Dropbox folder:

[https://www.dropbox.com/sh/opnp58va8ydvq1n/AADEiIl-RNyYIUnEjIjLfnHOIa?dl=0](https://www.dropbox.com/sh/opnp58va8ydvq1n/AADEiIl-RNyYIUnEjIjLfnHOIa?dl=0)

Files should be saved as:

LAST NAME_session_paper title  

ie: WILLIAMS_1A_Art and Music

Athenaeum, conference hub

A large meeting room known as “The Athenaeum” (ground floor, School of Music) will be used as the conference hub for all conference days. The conference coordinator, Dr. Julie Rickwood, will be on hand to assist delegates with general questions.
Resources available in the Athenaeum:

- an electronic charging station
- laptop
- tea/coffee
- lounges
- bookstall and trade displays
- conference assistance (staff)
- morning tea and lunch

Look for the conference image on the doors of conference venues.

**Interns**

Look out for our student interns who will be moving through the conference venues and can help with directions, PowerPoint presentations and other issues.

**Online program**

All information within this printed program will be made available online on the conference webpage - [music.anu.edu.au/news/women-creative-arts](http://music.anu.edu.au/news/women-creative-arts).

**Social Media**

Like us on Facebook [Women in the Creative Arts Conference 2017](https://www.facebook.com/WomenintheCA) and follow along on Twitter using [@WomenintheCA](https://twitter.com/WomenintheCA) and #WomenintheCA

**Media and Photography**

Please note that a photographer and members of local media will be in attendance during the conference. Copyrighted material (ie; presentation slides) will not be photographed. If delegates would prefer not to be photographed during the conference, please contact Natalie Williams: natalie.williams@anu.edu.au

The conference recitals (Friday evening and Saturday afternoon) will be recorded in audio and video formats.

**Conference Recital**

**Friday 11 August 7.00 – 9.00pm**
Larry Sitsky Recital Room
School of Music
Tickets $20, general admission

The conference recital is free to all registered conference delegates. Tickets are available to the public for $20 and can be purchased at the venue, 30 minutes prior to the recital start time. All audience members are invited to interval drinks, served in the Athenaeum.

**Link to public ticket bookings:**
Publication

We propose to publish papers from the conference, in a collection of essays. Papers will undergo an anonymous peer-review process, with readers drawn from fields of expertise according to paper topic. Content should adhere closely to what was delivered at the conference, but if your presentation style was discursive and informal, you will need to re-work for publication. Word limit: 2500 words (excluding references). A detailed call for submissions will be circulated following the conference.

Conference Committee

Thank you to our valued and dedicated conference committee, for their generous input of time and professional dedication in helping to bring this conference to life:

Dr. Natalie Williams    ANU, School of Music
Assoc. Prof. Linda Kouvaras    University of Melbourne
Assoc. Prof. Samantha Bennett    ANU, School of Music
Dr. Lucy Neave    ANU, School of Literature, Languages and Linguistics
Dr. Martyn Jolly    ANU, School of Art and Design
Dr. Maria Grenfell    University of Tasmania
Dr. Katy Abbott Kvasnica    University of Melbourne
Dr. Kit Devine    ANU, School of Art and Design

Important Phone Numbers

ANU Security    +61 2 6125 2249
School of Music Reception    +61 2 6125 5700
Canberra Elite Taxis    +61 2 6126 1600
Conference director    +61 2 6125 5787 (office)
University House (accommodation)    +61 2 6125 5211
ANU switchboard    +61 2 6125 5111

ANU campus map

Please note that the ANU Acton campus is a non-smoking campus.

An interactive ANU campus map is available here:
http://www.anu.edu.au/maps#toggles=311

ANU Campus information:
http://www.anu.edu.au/about/campuses-facilities/acton-campus
Canberra visitor guide

A visitor guide for Canberra and the Australia Capital Territory is available here:

Parking

Casual pay parking is available to the public at the Baldessin parking station, levels 4 and 5 only. Payment can be made by downloading the CellOPark app.

Public parking is also available at parking stations in the Canberra civic area, 5-10 minutes’ walk from the ANU campus.

General campus parking is by permit and is extremely limited during business hours. Saturday campus parking is free. For more information, see the ANU Parking Services website:
https://services.anu.edu.au/campus-environment/transport-parking/casual-parking
Keynote Speakers
Professor Cat Hope (Monash University)

Biography
Cat Hope is an artist academic with an active profile as a composer, sound artist, soloist and performer in music groups internationally. She is the director of the award winning new music ensemble Decibel that excel in the interpretation of digital graphic notations. Cat’s composition and performance practices focus on low frequency sound, drone, noise and improvisation and has been discussed in books such as Loading the Silence (Kouvaras, 2013), Women of Note (Appleby, 2012), Sounding Postmodernism (Bennett, 2011) as well as periodicals such as The Wire, Limelight, and Neue Zeitschrift für Musik. In 2013 she was awarded a Churchill Fellowship to study digital graphic music notations internationally, and she is a Fellow of Civitella Ranieri and was the Peggy Glanville Hicks house resident in 2014. Cat is the co-author of ‘Digital Arts - An introduction to New Media’ (Bloomsbury, 2014) and is a Professor and Head of School at the Zelman Cowen School of Music at Monash University.

Keynote abstract
Stepping Aside: Gender equality and privilege in Australian music culture (2017)

Gender is a hot topic in Australia right now. Issues such as domestic violence, the pay gap, equal participation, the housing market and even the US elections have brought about considerable debates where the impact on women is being highlighted. In 2016, Australia was ranked 46th (of 144) on the World Economic Forum’s global index measuring gender equality, slipping from a high point of 15th in 2006. But what about in the specific field of music - is gender equality and opportunity an issue? Despite the feisty discussions in the media, issues are often complicated by multiple contributing factors, including age, race, education and – the one we really struggle with - privilege. This paper examines some of the data collected to date and brings together some of the current debates, including those around the degree of importance for the issue. Some of the proposed and implemented strategies designed to ensure greater gender equality will be discussed, as will the strengths, weaknesses and suitability of such strategies. The time has come to assess the benefits of diverse communities at different levels of practice, and make a case for true gender equality in the arts.
Biography

Liza Lim is Professor of Composition at the Sydney Conservatorium of Music, (University of Sydney) and at the University of Huddersfield UK. Her compositional practice reflects on hybridity and identity, aspects of extended cognition, and collaborative processes. Recent work includes a fourth opera, ‘Tree of Codes’, commissioned by Opera Cologne, Ensemble MusikFabrik and Hellerau Dresden. Her compositions are published by Ricordi Berlin with CDs releases on WERGO, Hat Art, Aeon and LAWO.

Keynote abstract

Luck, Grief, Hospitality – re-routing power relationships in music (2017)

A discussion of constructions of power in music looking through the lens of intersecting concerns with gender, race and ethnicity. The talk unpicks some structures in relation to luck in new music; a politics of grief as art in Indigenous women’s business, and the ethics of hospitality as a shaping force in Lim’s compositional language. These examples look at how cultural value is produced through processes of social and aesthetic representation and provide clues for shifting power and for creating new structures to support the work of creative women.
Ensemble in Residence

The Muses Trio
Celebrating music by women, performed by women

Therese Milanovic      piano
Christa Powell        violin
Louise King           violoncello

“an edgy, compelling, powerful, memorable and often-moving performance”
“spine-chilling”
Catherine Lawrence, Anywhere Festival 2016

About

Muses Piano Trio are some of Australia’s leading and most exciting musicians in contemporary classical music, known for their edgy, spine tingling and virtuosic performance style: Christa Powell (violin), Louise King (cello) and Therese Milanovic (piano). Muses Trio celebrate music composed by women, performed by women, and focus on bringing this relatively unknown, yet vastly deserving collection of works to the stage and enthralled audiences. Signatures of their carefully curated public performance events are guest speakers/performers with an inspiring cause, and a focus on creating memorable experiences. Discovering, inspiring, collaborating, commissioning, connecting and supporting creative women to pursue and share artistic excellence drives the passion and impetus of their artistic focus. www.musestrio.com
Louise King is an exciting example of an independent contemporary classical musician. A refined English cellist with extensive international experience and training, she is an inspiring concert artist, teacher, recording artist, adjudicator and event producer. Louise has won prestigious scholarships, solo prizes and several international chamber music competitions and now performs in Australia’s finest music festivals and classical concert series. As Artistic Director of Cello Dreaming she runs a busy private teaching studio, produces and presents community and professional concerts, workshops, collaborative performance projects, mentors emerging young musicians, and is Music Director for the Southern Cross Soloists Winter Music School and tutors for the Australian and Queensland Youth Orchestras.

Christa Powell
Violin

Highly respected performance artist, session musician, and music educator, Christa is as comfortable lending her talents to the orchestra pit as she is in character wardrobe, playing on stage with Led Zeppelin or playing solo violin and strolling the stage with Heidi Duckler Dance Theatre (LA). A founding member and director of Topology, one of Australia’s leading creative arts organisations, Christa is a steadying influence and strong driving force having helped steer Topology from its beginnings in 1997. When she’s not playing with Topology or Muses Trio, Christa performs a wide range of chamber music, her long-held passion. She plays orchestral music with QSO, gigs with bands and teaches violin in her private studio and as guest at various institutions. Christa studied at the University of Queensland (BMus Hons 1991), in London (1991-93) with Emmanuel Herwitz and at the Queensland Conservatorium of Music obtaining her MMus (Dist) in 1996.

Therese Milanovic
Piano

Dr Therese Milanovic is in demand as performer and pedagogue. She is a Master Taubman teacher with the Golandsky Institute (USA), the first Australian to be certified. In 2016 she was a Keynote Speaker at the WA Piano Pedagogy Convention. Therese attracts students from across Australia, and internationally via Skype. Therese has performed with Topology since 2009, including national touring and performances in Indonesia, Singapore, Netherlands and Belgium. Therese also adores performing chamber music with kindred spirits, and the Muses Trio is close to her heart. See www.thereseamilanovic.com www.topologymusic.com and www.muses trio.com for information on forthcoming performances, workshops and articles on the Taubman Approach.
Abstracts (in alphabetical order)

Ms Rosalind Appleby (journalist)

A History of Women Composers in Australia

In the early twentieth century being a female composer was a dangerous game; one composer was diagnosed as mentally insane by her psychiatrist husband, several achieved success only after their divorces and often the only way to get their music published was to lie about their gender. Still, the allure of writing music enticed women from all walks of life, and from the convent to the nappy-change table women began to compose.

Music journalist Rosalind Appleby takes a fresh look at Australia’s history and makes some startling discoveries about the contribution of women to Australian classical music. Today 25% of Australian composers are women, more than almost any other country. Drawing from her book, Women of Note (Fremantle Press 2012) she uses research and interviews with composers to piece together the missing pieces of history spanning the twentieth century to present day.

Ms Karike Ashworth (Queensland University of Technology)

Strategic Confession in the Contemporary Visual Art Practices of Women

Feminist art historians have noted the stubborn popular fixation on the biographies of women artists, often to the detriment of serious consideration of their work. In this context, recent debates regarding the role of ‘confession’ in contemporary society have particular significance for women artists, particularly in light of the “place of privilege” that writers such as Helen Razor claim the confessional form has assumed. The rising popularity of reality TV, day-time talk shows, and social media platforms encourages a constant state of autobiography and banal confession. Given the feminist mantra that ‘the personal is political,’ this might suggest a productive breaking down of the divide between our private and public personas. However, research suggests that confessional genres do not challenge or subvert the patriarchal divide of the public and private in the way we might imagine. Sue Thornham has observed for example that mainstream confessional genres are displayed for us so that we can “better police the boundaries of what is normal” or acceptable. This paper discusses the work of contemporary artist Tracey Emin in the context of my own practice-led research, which explores the creative and critical function of ‘social discomfort’ in the contemporary visual art practices of women, especially those who utilise apparently confessional methods of practice. It examines the way strategies like ambiguous over-disclosure, mutual implication and marauding humour function in both Emin’s and my own practice to deliberately confuse or manipulate the aesthetic encounter with the artwork. This research suggests that the confessional approach to art-making can be subverted in ways that disrupt both the expectation of autobiography and hegemonic boundary between the public and the private.

Ms Maren Bagge (Research Centre for Music and Gender at Hanover University)

“My first serious composition.” Career strategies of women composers in late 19th and early 20th century Britain

The Research Centre for Music and Gender in Hanover holds a collection of songs and ballads composed by women in late 19th and early 20th century Britain which covers about 890 printed music scores. The composers and the songs had to be very popular in their lifetime: Quite a few of the compositions were reprinted several times such as “Ah, moon of my delight”, a song from the song cycle In a Persian Garden composed by the English composer Liza Lehmann (1862–1918). Some of the songs were printed in periodicals like Maria Lindsay’s (1827–1898) “Home they brought her warrior dead” or in publication series
like the song “The Better Land”, composed by Eliza Davis. The written information about the publisher and the place of publication on the front covers of the scores point out the (international) success of the compositions: Not only publishers located in London offered the songs but they also were sold on the European continent, in the United States, in Canada as well as in Australia, and New Zealand. Taking a look at the full-page publishers’ advertisements on the back of the printed scores suggests that the mentioned examples of British women composers were anything but exceptional cases. Searching the British Library catalogue affirms this assumption: There are, for example, about 160 scores of compositions by Frances Allitsen (1848–1912), more than 140 by Amy Woodforde-Finden (1860–1919), about 130 by Florence Aylward (1862–1950) and nearly 120 by Charlotte Alington Barnard (1830-1869), who published her compositions under the pseudonym Claribel. These sources show that women composers in 19th and early 20th century Britain achieved a significant degree of success during their lifetimes and were active participants of the musical culture. But how did the (today nearly unknown) women composers become so popular?

Some composers achieved high commercial success by having their songs presented by famous singers in popular concert series. Charlotte Alington Barnard was one of them. Other composers attempted to succeed by not only publishing separate songs and ballads but also compositions of larger dimensions like Liza Lehmann’s above mentioned song cycle *In a Persian Garden*, which she described in her autobiography as her “first serious composition.”

In my presentation, I would like to focus on some selected examples of successful women song composers in late 19th and early 20th century Britain and thereby concentrate on the question of what their (individual) career strategies were to become a successful song composer. Considering music from a cultural-historical perspective as a complex network of social and cultural interactions, I will not only see the women composers in isolation and, by doing this, taking them out of their context. I will also integrate their personal and professional environments, for example by shedding a light on the marketing strategies of their publishers.

Ms Emily Bennett (University of Melbourne)

The Machine and the Message; the role of electronic sound processing in Jenny Hval’s vocal performance art practice

The vocal performance art movement was interacting with electronic sound processing from the outset in the early 1970s. This is evident in the work of composer-performers such as Henri Chopin, Joan LaBarbara, Laurie Anderson, Diamanda Galás, Jaap Blonk, Sainkho Namtchylak and Fátima Miranda. More recently, contemporary practitioners have delved deeper into the spatial relationships created through electronic sound processing and reverb. This paper will examine the dynamic of these relationships with particular regard to Norwegian born vocal performance artist Jenny Hval’s recording of “Heaven” from *Apocalypse, girl*. The investigation will include musical notation, audio and spectral analysis of specific techniques as well as transcriptions of personal and published interviews that discuss experimental processes. Evidence of how electronic sound processing and reverb has been applied to my own improvising performance practice will conclude on the facility of electronic sound processing to not only create a sonic space but also act as an indeterminate partner in practice.

Ms Megan Berry (Waikato Institute of Technology)

St. Vincent: Postmodern Guitar Hero

In their February 2017 cover article, *Guitar World* dubbed Annie Clark, known by her moniker St. Vincent, a “postmodern guitar hero” (Angle, 2016, p44). *Rolling Stone* has labelled her a “bona fide guitar god” (Weiner, 2014). Over the course of her career so far Clark has made a name for herself as a modern virtuoso guitarist. This is a notable
achievement, given the guitar (particularly the electric guitar) has traditionally been a masculinely gendered instrument. Terms such as ‘guitar god’, ‘guitar hero’ or even ‘virtuoso’ are usually reserved for male guitarists, such as Slash, The Edge (U2), Eric Clapton, David Gilmour, or Jimi Hendrix. In fact, Rolling Stone’s “100 Greatest Guitarists of All Time” contains only two entries of women guitarists—Bonnie Raitt and Joni Mitchell (2015). Joshua Hochman notes in ‘Disorienting Guitar Practice: an Alternative Archive’ (2016, p97), that “Guitar heroic’s celebration of hetero-masculine potency dominate[s] the instrument’s cultural identity, suggesting the electric guitar ought to be represented through a binary (an essentialist) understanding of gender and sexuality.” Annie Clark has made a significant cultural impact on the electric guitars cultural identity, perhaps significantly with the release of her self-titled album St. Vincent in 2014, which showcases her uncomfortable, yet highly listenable ‘alien pop' tunes and guitar playing; and her Ernie Ball Music Man signature model guitar, designed by Clark herself to have "room for a breast". (Clark, 2015).

This paper explores how Annie Clark/St. Vincent subverts gendered stereotypes and expectations as a guitarist, and discusses the cultural and political significance of her work as a songwriter and creative.

Professor Susan Best (Griffith University)

Women’s Art: is it still a useful category?

In the visual arts, the idea of women’s art as something specific and identifiable has had an uneven reception. This paper examines three moments in feminist art history of that reception. I consider criticisms of each moment and speculate about the current usefulness of thinking about women’s art in these ways.

The first moment occurs in the early 1970s when American artists Judy Chicago and Miriam Shapiro put forward the idea of a ‘feminine sensibility’ in art. Framed as a desire to create a language of the body, it strongly correlates with French feminist philosopher Luce Irigaray’s aim to rethink femininity in its own terms, rather than as the opposite or negative mirror image of masculinity.

The second moment is the book by British art historians, Griselda Pollock and Roszika Parker. Their ground-breaking book of 1981, Old Mistresses: Women, Art and Ideology as the title indicates, focuses on uncovering what they believe are the ideological forces or constraints operating on women’s art practice. Significantly, they take up the idea that sexual difference figures in art production.

In line with their commitment to ideology critique, they argued women’s art production has been misrecognised. They rejected the idea of greatness or lack of greatness in women’s art as a useful point of analysis—this was an established theme in American feminist art history. Instead they argue that women artists “produce meanings of their own.”

The third key moment when a commitment to sexual difference featured in the visual arts was an exhibition, curated by Catherine de Zegher in 1996: Inside the Visible: An Elliptical Traverse of Twentieth Century Art, in, of and from the Feminine, which reframed some of the concerns about women’s art that emerged in the 1970s. De Zegher provided a way to rethink “the feminine” using poststructuralist theory (and French Feminism in particular), which had begun to dominate feminist art history in the 1990s.
Labour market returns to women artists in Australia: a preliminary quantitative analysis

Although the emergent field of Creative Labour Studies has highlighted the poor financial returns and precarious work arrangements of artists and other cultural sector workers, few studies have focused on situation of women working in the creative sector. In this paper we present some of the preliminary findings of the Australia Research Council Discovery Project ‘So what do you do?: tracking creative graduates’ in order to highlight gender differences in cultural work. We draw on recent Australian Graduate Destination Survey and Census data to describe the differing labour market returns to women working across a number of specific art sectors (the performing arts, visual arts, literature etc), including the relative returns to women with university degrees in the Creative Arts, the specific arts roles women perform, the prevalence of multiple job holding, and levels of spousal support.

Associate Professor Jeanell Carrigan (University of Sydney)

Australian Women Composers of Opera

The great majority of people if asked about opera would have an immediate mental connection to a large scale work written by a European male, predominantly German, Italian or French and there would be an image of a large-scale, grand production, often performed, appearing season after season in a spectacular staged version. Rarely, if ever, would ‘opera’ bring to mind an Australian woman composer. Yet a number of Australian women composers wrote operas which not only were innovative at the time but also performed and well-reviewed; afterwards, unfortunately, forgotten about completely. These Australian women lived at the same time as many of those European males and while alive achieved some success with their operatic compositions. Mona McBurney (1862-1932) composed her opera The Dalmation (subtitled An Idyll of Murano) in 1905. It was performed in its entirety in 1926 and earned itself the dubious title of “the sixth greatest opera of its type in the world at that time.” (The Age, Melbourne, 1926) Florence Donaldson Ewart (1864-1949) wrote no less than five major operas and it was said of her achievements: “When she wrote her large scale opera The Courtship of Miles Standish, in 1930 at the age of 66, she was only the second British-born woman to have written an opera on that large scale.” (Queanbeyan Age: NSW 1927-1954)

Meta Overman (1907-1993), Peggy Glanville-Hicks (1912-1990) and Margaret Sutherland (1897-1984) all contributed to the genre, making huge strides in innovative treatment of material and idiom. Meta Overman’s opera Psyche, premiered at the Perth Arts Festival in 1951, introduced the concept of dancers and instrumentalists playing character roles and Margaret Sutherland’s The Young Kabbarli written in 1964 and in one act on the life of Daisy Bates, was written with a predominant use of percussion instruments. Peggy Glanville-Hicks who wrote five major operas was the composer who wrote the “first large-scale work based on the melody-rhythm concept.” (James Murdoch) This paper will discuss the operatic compositions of these five Australian women composers, putting those works into the context of their remaining musical output. It will compare their achievements to operatic works written in the same period of time, discussing in particular original ideas and treatment of material, and will also discuss their influences on later twentieth century women composers of opera. It will be a lament about why these Australian women and their works have not been given the recognition they deserved.

Ms Lisa Cheney (University of Melbourne)

Creating something personal: A reflective analysis on the composition of a new work for solo cello and electroacoustic track
In 2016 Samantha Wolf commissioned me to new work for a concert celebrating International Women’s Day. The result was *When We Speak*, a 12 minute work for solo cello and fixed electroacoustic track that incorporated live performance with the sampled voice and music of Finnish composer Kaija Saariaho. The work was premiered by cellist Gemma Tomlinson and explored notions of ‘voice’, identity and gender through intertwining and related musical layers.

The work represents the title ‘she speaks’ on multiple levels. The notion of voice is present within: my musical language (as the composer) in the score and electroacoustic soundscape. Secondly, it is present in the role of the performer as she uses and improvises with both her cello and voice. Finally, in the voice and music samples of internationally respected composer, Kaija Saariaho. The electroacoustic soundscape manipulates sampled recordings of Saariaho, an influence and role model, commenting on issues of domestic violence, equality in pay and a larger responsibility for women raising young men.

This paper will reflect on the context of the commission and the musical approaches employed to evoke a literal and metaphorical sense of interrelated layers. In addition, it will also provide an analysis of the music and its connection to my search for dirty-beautiful sound-worlds, spaces existing on the ‘edge’ of beauty.

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**Ms Lisa Cheney (University of Melbourne)**

**Approaches to curation towards a goal of gender parity in the creative arts**

Lisa Cheney and Peggy Polias of Making Waves, propose a panel discussion on approaches to curation in the creative arts as a powerful method for achieving gender parity. Making Waves is a monthly series of curated playlists streaming one hour of quality, new composed music. Founded in 2015, Making Waves shines a spotlight on the music of Australian composers and actively aims for gender parity within our body of curated playlists.

Informed by a rich body of feminist scholarship, this discussion will be guided by two approaches to gender parity which are often met with contention:

1. Female-only spaces (positive discrimination)
2. Mixed gender spaces with female quotas

And alongside these, any other approaches or methodologies which might have been effective in reconfiguring gender balance in artistic practice and representation.

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**Dr Sabrina Clarke (University of Delaware)**

**Synesthetic Associations and Gendered Nature Imagery: Female Agency in the Piano Music of Amy Beach**

For American composer Amy Beach, nature was both a part of life and a compositional necessity. Like many women composers of her time—who were often marginalized and subject to traditional gender conventions—she derived inspiration from nature that was accessible to her, such as the birds and flowers in her garden. In contrast was the implicitly masculine representation of rugged, wild America, and the men who were free to explore and conquer it. Drawing from scholars such as Block (1990, 1998) and from the field of ecomusicology (von Glahn, 2011; Watkins, 2011) I demonstrate how Beach’s compositional use of nature symbols is not merely an adherence to gender conventions, but is a strategic device that involves her synesthesia (color-hearing), her assertion of agency, and her rejection of traditionally gendered musical teleology.

My research involves harmonic, hermeneutic, and narrative analysis from three representative works: *Four Sketches* (1892, Opus 15); *Eskimos* (1907, Opus 64); and *From Grandmother’s Garden* (1922, Op. 97). In each collection of short piano pieces, Beach’s use of nature imagery coincides with both her documented synesthetic
associations and her subversion of traditional gender expectations and gendered musical tropes. In *Eskimos*, the overall harmonic scheme subverts a masculine trajectory, as in the harmonic isolation of the third movement (*Exiles*) and its implication of a shift to the major, or active—instead of minor, or passive—subdominant. Moreover, several of the Inuit songs Beach uses are associated with folktales that convey the roles of women in the culture. The chosen folk songs in each piece create intertextual meaning and play an important role in the overall narrative. The colors suggested through Beach’s synesthetic associations suggest an intriguing and complex web of connections.

Similarly, in “Heartsease” (*From Grandmother’s Garden*), Beach’s synesthesia conveys the colors of the heartsease flower (a Shakespearean symbol of enchantment) while the enharmonic relationship between the first and second themes defies traditional expectations. The harmonic trajectory of *Four Sketches* is similarly revealing. Each piece is linked through the appearance of a three-sharp key—whether A major or its relative minor, F-sharp)—and the battle between pitch classes 6 (F-sharp/G-flat) and 9 (A) is implicit throughout the work. While the suite begins in F-sharp minor, the relative major frequently intervenes, striving for ascendency. In the final piece, *Fireflies*, the major mode finally takes over, but is overthrown by the parallel minor (A minor) as the work concludes. The harmonic teleology of the work involves both the juxtaposition of seasons and shades (green and black) and an eventual victory against the domination that seems inevitable.

While Beach’s use of nature imagery aligns her with other female composers of her time, nature references in her piano works are just one facet of a larger conceptual goal. Far from a sign of conformity, Beach’s evocations of the natural world are crucial to her assertion of agency, her personal voice, and her defiance of gender convention.

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**Ms Judith Clingan and Jessica Dixon (independent scholars)**

*Harmonia Mundi*, a new music theatre work

I am a composer, conductor, performer, visual artist, writer and creative arts educator; my daughter Jessica Dixon is a performing arts educator and visual artist. We have collaborated many times in Australia and overseas in creating music theatre performances through community organisations and schools.

This year we were invited by a high school in Japan to create a new work of music theatre which could be rehearsed in two weeks in July and then performed in Japan and Korea. The performers were to be 100 mostly secondary students, with some adults, from Australia, Japan, Korea, Taiwan and China.

The theme of the work is the seeking of enlightenment, or self-transformation, in order to create harmony in the world. We have aimed to reach both our performers and audiences through creating a consciousness-raising piece which is relevant to now, but is not chained to a specific place or time. It seems to us that at this crucial point in the earth’s history, it is imperative that all humans learn to work together for the common good. Jess suggested that we take as our starting-point the archetypal hero’s journey. Sophia, the main character, is uncertain of the best way forward, and is depressed, both because of her mother’s illness, and because of the precarious state of the world. The musical thread linking all the scenes is a melody which Sophia and her fellow-travellers become aware of in different fragments, and which she attempts to play on a magic ocarina given to her by a mysterious stranger. On her journey she hears this same melody played by a range of people on a variety of instruments - this guides her. After many trials and tribulations, including the theft and destruction of her ocarina, Sophia ultimately succeeds in singing the complete theme, and rejoins her family determined to make a difference in the world.

After discussing the plot and characters with Jess, I began to write the script, continuing to consult with Jess and others. By the end of April the script was finished; I then wrote the music, sending each finished section to participants, along with sound files, so that they could begin to rehearse. The Australian participants rehearsed with me several times before July. I asked overseas participants to give me their first and second choices of roles, and to send me sound files of themselves singing a segment of music relevant to their
favourite role. Jess and I also decided in May on costume requirements—we drew designs and chose colours and fabrics for each type of character’s costume. It was of course necessary to devise a piece with minimal set requirements. Jess is very experienced in using bodies of actors to create a wide range of effects, so all we needed to prepare besides costumes was large swathes of cloth, sticks and several stage blocks.

We aimed to reach a good performance standard by making sure that everyone was learning the work as well as possible in the months before we all got together. I selected three of the seven main characters from the Australian participants in order to make sure there would be lots of time for me to help them learn to play the theme melody on various folk instruments before July; also because many of the overseas participants preferred to avoid main roles, being anxious about their command of English. In order to give all participants a meaningful role in the work, we created groups of Movers, Harmonisers and Discords, as well as an orchestra and an off-stage choir.

Dr Glenda Cloughley, Johanna McBride (A Chorus of Women, Canberra)

Making Music in a Chorus of Women

Johanna McBride and Glenda Cloughley tell vibrant stories about women re-sounding the ancient voice of the citizens’ chorus in the Australian capital. The history of A Chorus of Women opens inside Parliament House on 18 March 2003. On that day 150 Canberra women who had never sung together entered the building in ones and twos. While the Prime Minister announced Australia was going to war the women sang a lament for the people of Iraq. Written four days earlier by Glenda and Judith Clingan, Lament became a national media event. Its revelation of a distinctive women’s voice in the arts, peacemaking and politics motivated interviews and academic papers on Australian democracy, compassionate wisdom in public life and roles for public composers.

A Chorus of Women was born fully formed, embodying potent features of the Citizens’ Chorus that spoke from the tragic theatre of Athens into the people’s assembly during the first democracy. Australian ears were hungry for our comment on emotional and ethical crises, including the war in Iraq, violence against women and climate change. The repertoire grew quickly, with numerous women writing songs.

Fourteen years later, the Chorus has given hundreds of performances and generated about 100 original songs, six major productions and a Songbook for Citizens.

Johanna will reflect on applying her classical training in Vienna to the direction of Chorus music. She will also describe the discovery of an unimagined songwriter in herself through doors that the Lament opened into painful early experiences as a child refugee. We have observations to make about Glenda’s development into the group’s main composer/librettist from a long private history of songwriting and some very cross-disciplinary applications of her 2005 PhD thesis in Cultural Psychology, The Axiom of Becoming. We will relate these to the central discipline in the life of the Chorus, which is an artistic, culturally focused version of the kind of listening Glenda practises in her daily work as a Jungian analyst.

Other characteristics of the Chorus phenomenon will be demonstrated through performance video excerpts from Glenda’s community oratorio A Passion for Peace, with Johanna directing the cast of 100. Composed for the centenary of the inspiring 1915 International Congress of Women – the only international peace conference of the First World War – this work brought large unauditioned choruses of women and children together with great musicians, including David Pereira, Louise Page, Christina Wilson, Rowan Harvey-Martin, Alan Hicks, Judith Clingan and independent producer-singer-songwriter Danny Pratt. We will show the varied musical complexity within works required by our devotion to singers with wide-ranging skills. We will speak about what seem to be natural ways for us to organise collaboratively and share responsibilities while we make music together. And we will tell our understanding of Chorus’s continued drawing power.
for audiences and singers — believing this springs from artistic commitment to articulating a vast underlying potential for social change that became visible in the 1915 Women’s Congress, and again in the Women’s Marches of January 2017.

Dr Joel Crotty (Monash University)

Timbre as the focus of application to delineate form in Livia Teodorescu-Ciocânea’s Endeavour Bells for solo piano (2008)

Musical spectralism, at its broadest application, has found root in post-WWII France—Gérald Grisey, Tristan Murail, Kaija Saariaho can be counted as its chief exponents. But these ideals have also found a home in Romania, partially due to the country’s historical connection to France, especially in the matters cultural. Horațiu Rădulescu and Livia Teodorescu-Ciocânea have both shown a propensity towards spectralism. While Rădulescu established his home-base in France with intermittent returns to Romania until his death in 2008, Teodorescu-Ciocânea has remained in Bucharest to be one of the leading advocates of the compositional possibilities of spectralism through both her music and academic writing. This paper aims to address her advocacy in general and specifically her focus on timbre as it occurs in her solo piano work, Endeavour Bells (2009) — a score she composed while at Monash University as an ARC-sponsored Fellowship.

Mr Josh Denaro (Monash University)

The Representation of Feminist Identity in Australian Popular Music

As part of my honours year at Monash University, under the guidance of Dr. Jonathan McIntosh, I researched and compiled a thesis entitled ‘The Representation of Feminist Identity in Australian Popular Music’.

This research examines the representation of feminist identity in Australian popular music, with a particular reference to the 1990’s and post-2010 periods. Specifically, it investigates the under-representation of women in Australian popular music and the effect of a feminist ideology on one’s career, with research taking place over a period of approximately nine months. The foundation for this research was an exploration of Australian feminist history, the representation of feminist activity and women in Australian media, and the representation of feminism in popular culture more generally. In an-depth analysis of the role that women assume within the current Australian music industry also took place, which assisted in providing a more thorough understanding of the obstacles facing Australian female musicians.

Two case studies are also utilised within this thesis, that is, the careers of Australian singer/songwriters Deborah Conway and Katie Noonan, with interviews taking place in June and August of 2016, respectively. These interviews focused on the dominance of the male rock canon, gender bias and the over-sexualisation of female artists within the Australian music business, and the disremembering of Australian female artists. This research complements and adds to existing studies by analyzing Australian feminist history, the representation of women and feminism in both popular culture and music, and the current role that is assumed by women within the Australian music industry. Furthermore, it aids in the consecration of Australian female musicians, which has until recently remained elusive, and highlights the importance of doing so.

Investigative methods included qualitative research, examination of quantitative data, and in depth semi-structured interviews with the two aforementioned case studies. Additionally, a structural framework was applied to the two case studies using the work of Melbourne academic Catherine Strong.
This research paper will make a worthwhile contribution to the Australian National Universities’ “Women in Creative Arts” conference, not only due to its focus on women in music, but also the specific emphasis that is placed on Australian female artists. While there is a dearth of academic research that has been applied to women in music when compared to their male counterparts, there is an even greater deficit when the lens is applied to Australian female artists in particular.

As such, it is of paramount concern that the research contained within this paper be given a wider audience in order to provide a better understanding of the challenges faced not only by Australian female artists, but by Australian women in general, particularly when considering the current national and international political climate.

Ms Jacinta Dennett (University of Melbourne, Faculty of VCA and MCM)

Illuminating Significative Utterance in Performance: Helen Gifford’s *Fable* (1967) for Harp

In *Illuminating Significative Utterance in Performance*, Jacinta Dennett's PhD research will advocate the sonic and expressive qualities of the modern concert harp. She will perform and record solo repertoire by Australian women composers for the instrument. Helen Gifford’s *Fable* (1967) for harp solo will provide the lens through which a deeper enquiry into performance is sought. The research process will involve a study of Helen Gifford’s oeuvre, its critical reception authenticated by performance reviews, published and archival documents, radio broadcasts and transcriptions of interviews, and interviews between the performer and the composer herself. Using Rudolf Steiner’s *Philosophy of Freedom* (1894), in particular his theory of ‘moral imagination,’ this path of investigation will lay hold of music performance as the focus for developing an epistemology after the model of a fable, where discovery is self-initiated rather than delivered.

What insights (inner sight or wisdom), does a study of Helen Gifford’s *Fable* (1967) reveal?

Dr Louise Denson and Ms Leah Cotterell (Griffith University)

Singing at the ‘Prim’

This presentation focuses on the careers of three female vocalists who were associated with the jam sessions that took place at a Brisbane café in the late 1950s. The careers of these women have not been well documented, nor has the forward-looking significance of the Primitif café.

In 1957, 21 year-old Peter Hackworth opened her first business, a café in the Piccadilly Arcade in downtown Brisbane. The Primitif was unlike any other eating or drinking establishment in Brisbane at the time. The cuisine was French and the barista Italian, the décor was created by Czechoslovakian artist Richard Werner and the table lamps were homemade out of driftwood. The aesthetic was decidedly bohemian, exotic and thoroughly modern. The ‘Prim’ offered a live entertainment program of floorshows and variety artists on Friday and Saturday nights, and a modern jazz jam session on Sunday afternoons. It immediately became a gathering place for Brisbane’s artists, intellectuals, radicals and students for whom there was very little of interest to do on a Sunday afternoon. Brisbane was undergoing a cultural transformation in the late 1950s, as were cities throughout the Western world. The influence of the church was waning as young people sought greater freedom of expression and different avenues for self-realization. Musical tastes were churning, and the traditional diet of classical concerts, Welsh tenors singing popular songs, community choirs and brass bands was no longer satisfying to those who had been introduced to the alluring sounds of modern popular music.
The jazz jam sessions at the ‘Prim’ attracted musicians from far and wide. Among the participants were a number of female vocalists who were at the beginning of what proved to be very successful careers in the entertainment industry. Paula Langlands and Barbara Foulds, both located on the Gold Coast for extended contracts, would make the trip to Brisbane in the company of their band mates for the chance to sing modern jazz, as an antidote to the crowd-pleasing popular cabaret style favored by the Gold Coast audiences. Indigenous jazz singer Wilma Reading sang at the ‘Prim’ as a 17-year-old, having moved to Brisbane from Cairns to pursue a singing career. While Langlands and Foulds both became well-known Australian entertainment personalities, Reading moved overseas, eventually performing with the Duke Ellington Orchestra.

Because it was against Council regulations in Brisbane at the time for live music to be presented in a public place on a Sunday, the jam sessions at the ‘Prim’ were never advertised. Information about these women’s careers and their association with the Primitif cafe has been gathered largely via interviews, entertainment industry publications, and biographies and autobiographies of Australian entertainment personalities. These stories have been given immediacy through photographic images of live performances by these singers at the Primitif from Peter Hackworth’s personal collection.

Dr Joanna Drimatis (MLC School, Sydney/Sydney Conservatorium of Music)

A workshop on orchestral repertoire by women composers for school and community orchestras

As an orchestral conductor and educator I have often held the position of music director/conductor of orchestras that require significant training. In these positions I worked with ensembles at a variety of different levels in different countries. When selecting repertoire for these ensembles it was important that I considered that each section of the orchestra was given the opportunity to play a part that contributed to both the structure and aesthetic of the composition as well as considering the country where the orchestra resided. An important step towards building both an open culture towards performing and listening to contemporary art music is via education. It doesn’t matter whether your audience is a room full of school children, amateur musicians or professionals, it is through performing new music in these environments that we can inspire future artists and philanthropists to build a thriving and educated musical community.

In my recent position as Head of Strings at MLC School, Sydney I oversee the programming of four orchestras that range in standards from a Junior String Orchestra, Sinfonia to a Symphony orchestra and Senior Chamber orchestra. It is important that I find the best repertoire that can both train and educate each ensemble. In order to achieve this goal, I have set myself a challenge to try and perform at the very least 1-2 works by a female composer each year. These young women go on to their senior high school years being asked to compose as part of their assessments so therefore it is important that they perform repertoire by both male and female composers.

The purpose of this presentation is to introduce a variety of repertoire by female composers that can be performed by orchestras at a variety of levels. For this discussion I would like to not only present a selection of graded repertoire but also invite workshop participants to discuss and promote their repertoire. The standards for each ensemble level are as follows and I have referred to the approximate levels offered by the Australian Music Examinations Board.
**Elementary:** Standards for this level can range from Beginner- through to Preliminary Grade AMEB

**Moderate:** Preliminary – Grade 2, AMEB

**Intermediate:** Grade 3- Grade 5 AMEB  
**Advanced:** Grade 5-Grade 7 AMEB

**Professional:** Grade 8 and above.

It is often the case that repertoire by contemporary ‘art music’ composers is often not performed due to basic issues such as access and availability of the music. This workshop is a step towards rectifying this situation as from this presentation I would like to create an educational database of graded repertoire by female composers that can be accessible for conductors and music educators alike.

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**Dr Joanna Drimatis (MLC School, Sydney/Sydney Conservatorium of Music)**

**Repertoire for Violin and Viola from Australia and New Zealand**

Performers: Cathy Irons (NZ)– Violin and Joanna Drimatis (Aus)Violin/Viola

3. Cat Hope: Shadow for Violin and Viola (2016) Aus

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**Dr Ros Dunlop (University of Newcastle)**

**PLACE: a presentation of multimedia pieces for bass clarinet by Australian Women Composers**

The affirmation of place is of primal importance to most human beings. Whether place be tangible or intangible, such as; a place to live, a place to come from, or, a place to go to, or, a place of the heart. A place may be somewhere go to for refuge or solace, or, a place to call home. This place may be corporeal or incorporeal. For some the place identified with no longer exists, or, only fragments of it remain, consequently the quintessence of that place is kept within the souls of those who identify with it. Place may be something identified with through sound, such as the distinctive sounds of the Australian bush, particularly the dawn chorus of birds or, the more ethereal and intermittent sounds of a bush-scape late at night. This presentation is in the form of a live performance of multimedia bass clarinet pieces, written in the last twelve months by the Australian women composers Margery Smith, Hollis Taylor and Felicity Wilcox and played by Ros Dunlop. These pieces explore the connections between the visual and sound worlds of; landscape, environment, identity and indigenous roots within the world of space and time, of acoustic and artificial sounds both live and pre-recorded. Visceral feelings and thoughts are expressed through both visual and musical lines, shapes and layers.

Hollis Taylor captures the uniqueness of this bush-scape in her recordings of the Australian pied butcherbird. She created the composition *Greens Park Georgetown 2016* named after the place where she recorded the virtuosic bird featured on the electro-acoustic track of this composition. Taylor juxtaposes the melodies of the bass clarinet line against those of the pied butcherbird on the recording. The music conjures up images distinctive of the environs of the Australian native landscape. Music has the ability to express sentiment in a unique way which appeals to the inner being of its listeners. Margery Smith’s evocative composition *Humanity Washed Ashore* written in late 2016 embodies the spirit of compassion. The subject of the title was three-year-old Aylan Kurdi washed up on a beach in Turkey, the global response was one of compassion. A safe place eluded this child as it has done for many others forced to migrate. The visuals for this work were images taken from the sculpture *Paradise* created by the artists Nathalie Hartog-Gautier & Penelope Lee and is a memorial to those who lost their lives fleeing war and oppression for a safe haven. Tangible place for ancestral indigenous Australians was transient, for their descendants these places are now often very different. The contemporary inhabitants of these places
are strangers to the spirits of those ancestors of long ago. Felicity Wilcox's powerful composition *Yurabirong* – [people of this place] pays homage to the original owners of the land inhabited by the Gadigal people. Visual Images were taken from one of the few areas of this land still in its natural state.

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**Paradise**

Nathalie Hartog-Gautier & Penelope Lee

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**Greens Park Georgetown 2016**

Hollis Taylor

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**Yurabirong Felicity Wilcox**

Image; Ros Dunlop

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Margery Smith  
*Humanity Washed Ashore*, for Bass clarinet & visuals

Hollis Taylor  
*Greens Park Georgetown* (2016), for Bass clarinet & computer audio

Felicity Wilcox  
*Yurabirong*, for Bass clarinet & visuals

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**Professor Walter Everett (University of Michigan)**

**Command and Surrender in Patti Smith’s ‘Land’**

Patti Smith's song-tableau, "Land (from the album, *Horses*), reflects many perspectives on sex. This study begins with transcriptions of a number of improvised poetic texts from live performances of 1975-76, because Smith introduces a whole new set of thematic images every night, all enmeshed with the song's fixed underlying story. The basic idea is a rape/murder involving ambiguous gender, triggered by a talisman, which leads to a frenzied cover of “Land of 1000 Dances,” followed by a resurrection. The story (repurposed in 1977-78 with the album title, *Easter*, representing the artist's return from a concert-stage
fall breaking her neck) plays out with the rape orgasm representing a transgressive transcendence that unleashes both the horses of Revelation and Smith's regular preoccupation with the Babel story. The horses are linked to the “pony” dance that heads up “1000 Dances” and to the galloping of an unstoppable orgasm; Babel is cited as human transgression punished through an inability to continue communicating. For Smith, sex is a primal form of both transcendence and communication.

Complications:
The rape orgasm is tied closely to the notion of a "little death," with the violation ambiguous as to whether it is the injection of phallus, narcotics, or simply a mortal blade. Improvisation plays a central role in playing out the orgasm-related "control" vs. "loss of control" of which Smith sings.

Gender differences are transcended in numerous ways both in the song and in its models that come from Burroughs, Jagger and others. The rape seems to involve two male characters, but Smith has often written about her own desire to flaunt apparent gender characterizations (as when she sings of being sexually attracted to “Gloria” in a non-lesbian way), requiring us to step back from such literal readings. "Land" features multiple climaxes; this and differentiations between rigid land and undulating sea suggest a feminist attention to gender representations.

In the Babel story, transgression essentially leads to a censorship abhorrent to Smith—she often spoke of the artist needing to be unfiltered, that the dirty must remain alongside the clean. She also likens herself elsewhere to Scheherazade (who staved off her rape and murder by improvising stories) and speaks in numerous ways of her romance with words, and her experiences with orgasm prompted by verbal cues (for which she coined the term "Brainiac amour," in her fantasized affair with Rimbaud).

The song and Smith more generally point to Lou Reed, Jim Morrison and Jimi Hendrix (with references to the sexual symbolism of the guitar) as musical models, the latter part of "Land" in particular being a veiled but readable treatment of Hendrix's death by suffocation. Also, Smith's enthusiastic covers of brash 1960s garage-rock songs such as "Gloria," "Land of 1,000 Dances," and "Louie, Louie" are each meshed with a different contemporary song, usually a composition of her own, all to express the power of rock ‘n’ roll in revolutionizing humanity to achieve a new communal oneness possibly comparable to sexual union.

Ms Susan Frykberg (Independent Researcher) and Judith Dodsworth

Drone Opera Recast

In 2015 Judith Dodsworth and I were part of a large-scale, critically acclaimed intermedia project called A Drone Opera. Conceived by visual artist Matthew Sleeth, it included real flying drones, lasers, elaborate lighting, electronic soundscapes, audiences enclosed in cages and many other theatrical techniques. This resulted in a powerful, fully immersive experience which explored three issues around the human/technology relationship—seduction, surveillance and menace. Parallels with the myth of Icarus were also woven into the fabric of the work.

I was hired on the last seven months of the project to compose the operatic musical element, and, it turned out, write most of the libretto. All I can say is that I would never have completed this task without the extraordinary skills of singer, director, artist and thinker Judith Dodsworth.

Recently Judith and I went to Matthew with the proposal that we recast A Drone Opera as a small-scale tourable performance. The three original singers (soprano, counter tenor and baritone) will be involved, but instead of the soundscape, drones, lighting, enclosed audience and other techniques, we will use more text, both spoken and sung, projected 'found images' and an orchestra of electronics, flute, percussion and cello.

The 'recasting' however is not simply musical/performative but conceptual. The key elements of deduction, surveillance and menace will be explored in this presentation through specially designed audience interaction. Two audience responses will be chosen to be re-presented via specially constructed audience participation scores. Some of the
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questions we will ask of the audience are: Do we think that Matthew's interpretation of the three elements is gendered, and if so can we identify some of those characteristics? Should we orient our re-cast exploration if the key elements from a feminist perspective? If so, how should we do this? Some of the re-worked material will be created using graphic scores relating to the 'found images', and will have a visual role in the performance. What is at stake here?
This 30 minute presentation will be coordinated by myself, Susan Frykberg (electronics) with soprano Judith Dodsworth. It will include a short video of highlights of the original work, interaction with the audience and short musical/visual explorations of the recast version with audience feedback.

Ms Brenda Gifford (Australian National University)

Gambambaraa South Coast Songline Project

Composer Dr Chris Sainsbury and saxophonist/jazz pianist Brenda Gifford have been running into each other every ten years. The first time was in the early 1980s. Their second encounter came in the early 1990s, when both were teaching music at Eora College in Redfern. “We taught together for a while and then her rock band Mixed Relations sort of took off, so she left and went with that.” Now, in 2017, they’ve been re-acquainted – through the Indigenous Composers Initiative.

Dr Sainsbury established the initiative having learned during his Eora College days that there was a need for a mentoring program to support emerging Indigenous composers. He himself is descended from the Dharug/Eora people of Sydney. In 2016, Dr Sainsbury’s ambitions were turned into a reality with the help of an Australasian Performing Right Association (APRA) grant. Today, the initiative is well underway with five participants on board – including Brenda Gifford, a Yuin woman from the NSW South Coast.

As a classically trained saxophonist and self-taught jazz pianist from Bart Willoughby’s band Mixed Relations, Brenda fit the bill. She joined the reggae/pop/rock/jazz band in the mid-1980s and stayed, she jokes, for “too long”. Mixed Relations honoured its Indigenous roots, performing in Indigenous communities, for Koori Radio, and playing in prisons as part of NAIDOC Week. They also achieved mainstream success, reaching #89 on Triple J’s Hottest 100 in 1993 with their single “Aboriginal Woman.” But for all of Brenda’s experience as a professional musician and music teacher, composing required a whole other set of skills she’d yet to hone. Brenda saw the Indigenous Composers Initiative as an opportunity to develop those skills.

Brenda’s experience aligns with the desire she and the other participants voiced at their first program session. Which was: “We want to drive the cultural content. But even deeper than that, the meaning they want to convey within their work.” What Brenda has been working on through the initiative is a series of pieces akin to an Indigenous version of Vivaldi’s Four Seasons. She’s calling it a South Coast Songline and it’s about the interplay between the seasons and the elements. All the compositions will be in the South Coast Dhurga language.

Brenda has so far been working on this with Kevin Hunt, a composer and jazz musician from the Sydney Conservatorium who is co-facilitating the initiative with Dr Sainsbury. “And that’s why it’s really important for programs like this where Aboriginal musicians are given an opportunity and access to develop these ideas.” In March, the participants will have their first workshop with Ensemble Offspring. Come July, the wider world will get to hear the works that have been so rigorously developed through the initiative. Ensemble Offspring will debut the works.
Dr. Liz Giuffre (University of Technology Sydney)

Developing the next generation of Women in Creative Arts – Panel
Dr. Sarah Attfield (UTS), Dr. Liz Giuffre (UTS), Dr. Becky Bennison (Macarthur Anglican School)

Education is fundamental to developing the next generation of Women in Creative Arts. This panel is presented by tertiary and secondary educators who are also creative practitioners. We are each dedicated to engaging female students in the study of Creative and Performing Arts (CAPA), as well as helping to foster paths of increased participation in the existing and newly emerging fields CAPA encompasses. Our experience covers creative writing, traditional musicology and the popular culture industries; and our educational approach has been to show young women their potential by refocusing existing creative canons to include more female leaders.

Sarah Attfield – Teaching Creative Writing
How can women creative writing teachers in the tertiary sector act as mentors to young female student writers, and how can teachers facilitate excellence in creative practice and guide students towards ethical art-making? Which writers are used as exemplars in the teaching of creative writing, and should female teachers be proactive in presenting works by women (rather than the ‘dead white males’ of the canon)? If the established canon can’t be ignored, can time also be taken in classes to explore female contemporaries of notable writers who might have been neglected? Can presenting the works of women assist in empowering female students and building their confidence as writers? This paper will consider some of the challenges and opportunities faced by female creative writing teachers in inspiring and motivating female students and is based on my experience as a creative writing teacher and practitioner.

Liz Giuffre – Women cultural critics and commentators
We know that the mainstream creative arts has a dramatic impact on the way young women understand their identities and worth—but how can we empower them to best respond/change/redirect this? This paper explores the role female commentators have played so far in influencing the creative arts, and what the challenges for the next group of women might be. This includes consideration of trolling and other unsolicited responses to published work, as well as assumptions that female critics and commentators may necessarily ‘only commentate on ‘women’s arts or women artists’. The importance of a critical and cultural perspective that engages with the mainstream from a variety of perspectives (not just as part of a ‘male gaze’) will also be considered—arguing that a diversity of curator perspectives can help to engage and guide a broad engagement in the creative arts by the next generation of practitioners as well as the next generation of audiences.

Becky Bennison – Secondary Music Education in NSW
As part of the NSW Stage 5 and 6 Music High School Syllabuses, students are asked to engage with technology’s role in music. However, what can be called a “technomusicality” requirement of these syllabuses tends to favour young men who are more often encouraged to engage with technology and the production of music, while young women are typically focused more on acoustic or pre-production music making. Given that the syllabus acknowledges that meaningful engagement with music resides in the nuances of recorded sound, and “using technology” is listed as a key competency in Stage 5 and 6, this paper explores the gap between young male and female students in relation to music and technology. Based on my PhD research and tertiary teaching experience, which has subsequently been confirmed by research on secondary teaching, I am concerned by the lack of confidence young female music students display when asked to engage with the mechanics of recorded sound (technology, effects, tracking and mixing). This places these students at a distinct disadvantage when compared with their young male contemporaries in terms of their learning, but also once they graduate into industry or onto further study.
Ms Louise Godwin (RMIT University)

Wander lines as conceptual framework for journeys in music

This presentation arises from my PhD study, currently titled ‘Making music in the third space: Contemporary classical musicians in other-than-classical music-making’. The purpose of this phenomenological study is to describe the experiences of classical musicians in other-than-classical music-making. Homi K. Bhabha’s notion of ‘the third space’ will be used as a frame to assist study participants to self-identify cross-boundary music-making experiences in which they engage in a process of collaboration, contestation and border discourse in the co-creation of cultural meaning.

This study aims to understand how experiences in other-than-classical music-making help musicians to develop their creative practice and sustain professional careers. It is premised on the belief that a versatile musician, equipped with diverse skills and a broadminded attitude, will have the capacity to continually evolve their creative practices in response to a changing cultural landscape, thereby increasing their potential as cultural actors within community and cultural advocates for community, particular communities experiencing some form of disadvantage.

Informed by personal experience, I adopt Fernand Deligny’s concept of ‘wander lines’ (lignes d’erre) as a metaphor to imply the non-linear, self-determined, flexible lived biographies of contemporary professional classical musicians. The study uses critical bricolage as a methodology, and intentionally place myself as both researcher and participant. This requires a research praxis of self-reflection, involving the use of my own experience to both situate the study and reflect on my own biases and assumptions, including the ways in which I contribute to the structures which support the dominant dialogues and agendas within classical music.

Through presenting a brief autoethnographic snapshot of my own journey in music—a cartography of my own wander lines—I will spotlight decisions taken at liminal moments which have contributed to my life narrative. From a feminist standpoint, I hope to reveal the forces (e.g., social, political, personal) which influenced these decisions in the hope that this process will help me to strengthen the authenticity and clarity of my researcher voice, and provide insights into the use of the concept of wander lines as a reflexive prompt for my research participants.

Ms Talisha Goh (Edith Cowan University)

A Woman's Job: Feminism and Gender in Kate Moore's ‘Violins and Skeletons’ (2010)

This paper will examine some of the possibilities of feminist musical analysis through an examination of Australian composer Kate Moore’s work, ‘Violins and Skeletons’ (2010) for four string quartets or string quartet with recordings. Born in 1979, Moore is one of a number of contemporary Australian women composers who is engaged with the current feminist movement. After pursuing postgraduate studies in The Netherlands from 2001-2004, she received her first major commission from Bang on a Can All Stars in 2009, closely followed by a commission by the Schönberg Ensemble. ‘Violins and Skeletons’ (2010) was commissioned by the Carlsbad Festival of Music, after Moore won the composer competition in 2010. The hour-long work was dedicated to the composer’s sister, who is a physician and a musician, and so reflects the processes and patterns that exist within the human body. The work itself reflects Moore’s struggle with acceptance of the feminist movement, with which she had little engagement with until 2014.

Feminist scholar Joan Scott (1986) argued that gendered metaphors are pervasive and their analysis could reveal subliminal influences of patriarchal society upon people’s everyday lives and the way they think. Indeed, the use of a traditional musical form such as the string quartet shows Moore’s adherence to traditional Western (male) mediums,
demonstrating a strategy many women composers have utilised to succeed within the musical establishment. However, ‘Violins and Skeletons’ was scored for four string quartets, showing a divergence from tradition and an attempt by Moore to incorporate larger ensembles into her repertoire. The use of four movements, totalling one hour of performance, amongst the longest pieces Moore had written to date, indicating the composer’s increasing confidence since her first major commissions a year before the piece was written. Coupled with the rise of the composer’s career, this confidence led to Moore’s eventual engagement with the feminist movement, and in increasingly creating works that reflect upon the current political and social climate such as ‘Oil Drums’ (2014).

This paper demonstrates how feminist frameworks can be insightful into the systems governing the composer and her works. Contemporary composer Kate Moore’s ‘Violins and Skeletons’ (2010) is used as an example of such analysis, and is discussed in terms of the composer’s career choices and evolving views on feminism, leading to her eventual embrace of the movement.

Ms Christina Green (Western Sydney University)

The Lesbian Composer through a Deleuzian Lens – Paper/Presentation and Performance

This paper will explore some strands of the research being undertaken by composer and musicology/composition PhD researcher Christina Green, focusing on the work and compositional processes of three lesbian composer/performers, Pauline Oliveros (1932 – 2016), Eve Beglarian (1958 – ) and Christina Green (1963 – ). Deleuzian philosophy (from Gilles Deleuze, 1925 – 1995, Fr.) has underpinned the project since its beginnings in 2012, alongside theory drawn from other frameworks including queer theory/musicology. Working with Deleuzian thought as a ‘philosophy of difference’, and in particular, the Deleuzian idea that difference is positive and productive – that which produces life – has been particularly useful as an approach in this area, allowing a view of the lesbian composer as ‘multiple’ – both severally as traversing a gamut of lesbian subjectivities, and individually as manifesting or ‘performing’ her sexuality differently at different times and in different contexts. It offers a way to think identity that is fluid rather than fixed and static. Each of the three composer subjects has/had her own stance in relation to the political and its intersection with the aesthetic, and this will be addressed, drawing from interview, musical and other material. All three composers also demonstrate the potential of the lesbian composer, from her position of being doubly ‘minoritarian’ (as a woman and as a lesbian) in Deleuzian terms to destabilise the norms of the dominant music – in particular, music being created in the contemporary classical sphere, if mostly on its experimental margins. This will be explored with reference to musical examples, including Beglarian’s Boy Toy/Toy Boy, which critiques the male dominance of the New York experimental scene, Oliveros’s The Gender of Now: There But Not There, which works with multiple/shifting ‘identities’ for the two instrumentalists (trombonist and pianist), and Green’s The Fallen Angel, the first in her Nomadic Journeys song cycle (2015-2016) for alto voice and baritone ukelele, bringing together inspiration from both queer life and the Deleuzian idea of the nomad/nomadism, a concept underpinning the research. The artist/researcher will perform this song and some others from the cycle live, as well as another work for ukulele, Line of Flight (2012), sharing research-related background and context around the concept of the nomad and nomadism, and on her perception of the ukulele as a minoritarian instrument in Deleuzian terms – an instrument that offers a ‘minor’ and perhaps queer voice which she is attempting to bring into the contemporary art music sphere, where it too could stand to destabilise the norms of the dominant music.

The paper will also briefly focus on strands of the compositional practices of the three subjects related to another area of common ground, a commitment to receptivity to the environment and to listening differently, grounded to some extent in interests in the area of spirituality. Works emerging in this context often have collaborative underpinnings, and offer listeners and performers opportunities to be affected and expanded – opportunities for transformation or ‘becoming-other’ in Deleuzian terms.
Ms Phoebe Green (Griffith University)

The Kōan: a recital

The Kōan is a recital of works that have formed in my recent activities as performer as researcher. Through my growing practice as a commissioner of new works, I see close engagement with the composer an important contribution to my developing a meaningful interpretation. It is through my experience of working with composers that I have also found deeper satisfaction in applying a similar approach to my practice in the performance of already written works. But it is the commissioning new works is like a vocation for me, I commission because I have connected with the composer, whether it is their sound or their narrative. But in my continuing journey with these pieces, it is often I find that the composer is teaching me something, whether it is extending me technically as a violist, or about the qualities of sound related to the senses, or about how in life and in the arts we just continue to get up and create.

“Invisibility can occasionally produce a powerful, rather unnerving vantage point” - Drusilla Modjeska, Stravinsky’s Lunch.

Helen Gifford            Desperation (2014)

Ms Lisa Illean (Royal College of Music, London), Phoebe Green (viola)

On Cranes: a joint presentation-recital, a new exploratory work for solo viola

The ‘fragment’ has evocative poetic force: from the historical remnants accruing in archives to the fragments of experience—moment to moment—that we fuse into our perception of objects and time. With this in mind, Phoebe Green and Lisa Illean will present Cranes, a new exploratory work for solo viola. Cranes is a proliferation of closely related musical fragments, diffracted through distinctive microtonal harmony. Commissioned by Phoebe in 2016, Cranes places close listening— and attention to subtle change—at the heart of creating, performing and experiencing the work. In a collaborative presentation-recital, Lisa and Phoebe will jointly explore their relationship to the piece, its context within contemporary intonation practices and the formative issues in bringing this work into its first sounding history. Their presentation will underscore the delicate balance between creating a precise harmonic and musical language while allowing the performer freedom to do something personally meaningful.

Ms Jane Ingall (Somebody’s Aunt Dance Troupe)

Somebody’s Aunt – dancing the personal and the political

This presentation is about the dance company Somebody’s Aunt and their desire to communicate meaning through movement. It examines the company’s work and where it comes from. Somebody’s Aunt are Canberra women currently in their 50s and 60s.

When they formed in 2005, under the direction of Jane Ingall, they were very consciously making a radical statement in the context of the times, placing their older women’s bodies dancing and performing in public spaces. They felt it a political act to be seen moving and dancing in this way, as at that time this was not the sphere usually inhabited by older women in our society. Since that time there has been a flourishing of dance by older dancers.

Their movement language is not an easily identifiable dance form. They hoped their performances would challenge further the idea of who is a dancer and what can dance look like and say.
Over their 12 years Somebody's Aunt has created political work arising from the material of their lives, their feminism, their passion for justice and equity in our society, their environmental concerns, and outrage at the treatment of traumatised people seeking asylum.

Ms Emma Jayakumar (Edith Cowan University)

Creating the antagonist: From the Queen of the Night to the Birdwoman

Relatable and engaging opera for children in Australia is scarce. Many misconceptions about classical vocal music prevail amongst children, with education programs lacking breadth and scope to dispel them. To compound these issues, current house repertoire offered for a young audience in Australia overwhelmingly involves the adaptation of an existing adult opera that may contain elements of appeal to children, however few have been specifically devised for them. Children's opera as a distinct genre seems critically underdeveloped and undervalued, leaving little scope for engaging in meaningful ways with young audiences.

A key area of interest for myself as composer, performer and practice-led researcher, is how the creative, theoretical and conceptual approach to children's opera could be reconsidered, increasing its relevance, appeal and comprehension. One aspect of this research involves the development on an effective libretto (or text of the opera), led by characters and concepts that have the potential to challenge and delight, whilst also possessing relevance for young people and families. As this paper argues, opera certainly has the potential and capacity to provide a wide ranging and powerful dramatic and musical impact on young people, once it takes into account children’s specific needs and interests.

This paper discusses the creative evolution of the Birdwoman, one of five main operatic characters from Beyond the Wall, an original opera for children. This character represents a smaller and more focused aspect of a complex practice-led PhD research project, focussing on the creation of an original and engaging operatic libretto and score.

A complex conceptual and theoretical framework, designed specifically around the three key areas of relevance, appeal and comprehension, has informed the Birdwoman’s creation and development as it has informed the broader work. Relevance, appeal and comprehension, along with the literature and theory they represent, will be discussed in detail, as well as their combined role in bringing about the development of a child centred approach to the creative process and resulting piece. Drawing upon these sources, this paper will also discuss the development of innovative methodological tools and research strategies to assist in the process of developing more engaging works for children in the children’s opera genre and beyond.

Ms Kathryn Jeanes (University of Newcastle)

Reparation: Biloela 1871-1887

This research explores Biloela, an education facility on Cockatoo Island in Sydney Harbour, where young orphaned, destitute and neglected girls were incarcerated. These girls from Sydney and country New South Wales were displaced from society during the late 19th century, and at times suffered under gross mismanagement.

To date, no visual records of the girls incarcerated at Biloela from 1871-1887 are apparent, no photographs are archived from this period as witness to their lives and events. By researching the site and associated archives I present an equitable and realistic representation of the girls and the challenges they faced. The inclusion of this history allows the girls’ lives to enrich the records of the past, to be viewed as an integral part of Cockatoo Island’s history, and not to be simply portrayed in sex-stereotypical roles.
At the start of this research my aim was to preserve this intangible heritage and present the findings. My response to the convict built site where all traces of habitation have been removed, and a quadrangle of empty shells remain, was the impetus for my contextualisation of Biloela.

As a result of this ambivalence to a shameful period in child welfare history, my acknowledgement as an artist has been to hand make books, a themed series of contemporary archives. They are shown at a site-specific exhibition in the Mess Hall of the former School. The 16 books explore the girls’ lives in the Reformatory and Industrial School on Cockatoo Island where young girls were often unjustly committed, allowing a transition of information from passive to public.

The reading and turning the pages of this reparative interpretation of a complex history, creates an emphasis on the performative and tactile aspects of books. By acknowledging the circumstances of the girls and the regulations of the ‘Child Welfare’ system during this period, the harsh cruelty some endured at this site becomes apparent. Research also indicates that there were gentle souls among the incarcerated, selected girls cared for young infants and there were nominal caring teachers/matrons who supervised them. The research paper and exhibition acknowledges the girls and exposes them. This representation assists in making amends for a wrong; by allowing an emergence of the girls from this colonial period of child welfare where they were perceived as tainted, in a site-specific interpretation.

Significantly, today islands also provide safe haven for the vulnerable, victims of change in circumstance, children and those with less resilience to cope with life. However the notion of ‘Child Welfare’ is still questioned. This paper aims to create an empathetic framework responding to the 19th century colonial period and highlight gaps in Australian history which has been previously neglected. The creative component of my Fine Art PhD will be presented as a site specific exhibition in the Mess Hall on Cockatoo Island in April 2017, titled, Reparation: Biloela 1871-1887

Ms Naomi Johnson (ABC Classic FM)

Women on Air: Creating Opportunities to Broadcast Works by Women Composers

A round-table discussion on the question of how to support an increase in the quantum of works by women composers broadcast on radio. Facilitated by Classic FM programmer and flautist Naomi Johnson, the panel would consist a range of industry stakeholders including composers, musicians, educators and directors of artistic planning for major Australian arts organisations.

Context for Discussion:

- The benefits to artists of having their work broadcast on radio are obvious.
- Works by women composers currently make up 5.1% of air time on ABC Classic FM.
- There are a lot of female composers, but their works are not commissioned nor recorded in large numbers.
- Recordings particularly of older works, are sometimes substandard, which affects broadcast.
- There are very few examples of leadership supporting and encouraging work by women composers.

In 2015, for the first time, national broadcaster ABC Classic FM committed to a minimum target for the representation of works by women composers on air. The currently target of 5% is now being met and the number is gradually increasing which is helping to build towards our aim of 10% women composers by 2020. Our ultimate aim is to achieve gender equality on air, but in order to do that we need to continue the conversation and start to build stronger connections with industry partners. In the past year, the network has instigated a number of special broadcast projects, including 24 hours of women composers on air for International Women's Day 2017 and a 50% women composer target as part of
the 2016 all-Australian Classical NOW digital stream. We've acknowledged inequality and have started the long and gradual process of change. As a result of these initiatives, Classic FM has identified significant gaps in the current recorded body of works beyond the lack of recordings available. For example, women composers have often contributed greatly to the solo piano, chamber and choral repertoire, but seldom in the genres of large orchestral works, concertos or opera.

With the goal of meeting our broadcast targets while maintaining the network's commitment to high-quality performances and recordings, Classic FM are keen to open the discussion to major figures on the Australian classical music scene with the hope of stimulating broader conversations. This round-table discussion would bring industry stakeholders including composers, musicians, educators and directors of artistic planning for major Australian arts organisations together with Classic FM content makers to discuss the challenges of broadcasting women composers and brainstorm creative solutions for the future.

In facilitating this round-table, Classic FM seeks to position itself at the forefront of networks supporting broadcast of women composers, and the conference discussion will help to inform programming policy in the coming years. We hope that this would also help to inform the artistic planning policy of major arts organisations, and that the conference can further strengthen the industry's commitment to producing exciting music both for the concert hall and for broadcast.

The panel seeks to address the following questions:

- How does the notion of gender equality affect the sound of classical music? What can be done to help encourage and promote the work of women composers?
- What can be done by orchestras and ensembles to further promote works by women in their mainstage, recorded concert programs?
- How do we ensure that women composers in concert programming translates into excellent, broadcastable recordings?
- How do we as an industry facilitate the recording of older high-quality works by women which are currently not available for broadcast?
- Are there additional resources that could be designed to aid listeners and broader audiences in the discovery of these composers?

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**Ms Katherine Kemp (Musica Viva Australia)**

**The Hildegard Project: Designing, Implementing and sustaining a program in support of women in composition**

The Hildegard Project in support of Australian female composers was launched by Musica Viva Australia in 2015: an industry-leading initiative by a major performing arts company. Katherine Kemp, Director of Artistic Planning for MVA, will present an overview of the creation and implementation of the Project, and some findings drawn from the last two years on its perceived impact and current status. The session will also cover aspects of commissioning from the non-creative side. The presentation is likely to be of interest to composers, performing arts presenters, and those whose research focus lies in gender and creativity.

The presentation will discuss the following:

- Background: Musica Viva’s commissioning history
- What drove Musica Viva’s Artistic Director Carl Vine to create the Hildegard Project?
- How was it designed?
- How was it initiated? Launched in 2015, what has it achieved?
- What responses have been observed, from composers, the wider industry, critics and audience, and other stakeholders?
- What is the likely future of the Hildegard Project?
Ms Hilary Kleinig (Zephyr String Quartet)

**U N i T E - a Creative Workshop, presentation and trial of a smartphone choir app in development**

**unite**
*verb* - To come or bring together for a common purpose of action

**smartphone choir**
*noun* - A group of people playing a specified audio track(s) on their smartphone to sonically enhance an artistic experience

**U N i T E – smartphone choir app**
*verb/noun* - A new app bringing together artists and audiences by inviting audiences to meaningfully contribute via their smartphone to the sonic whole in performance and installations

This creative workshop will involve the presentation and trial of a new app – **U N i T E** - that I am developing. I have found a need for this app my work as a musician, composer, creator and collaborator and it is my hope that the app will be embraced by artists from various artforms and will be used in a wide variety of performance experiences to expand on the ways that performers and audiences can communicate.

**U N i T E** is an app that allows artists to upload sound files to an online platform, which can then be accessed by an audience at a later stage. Artists can make various choices about how their tracks are played back (a synchronized or an audience-initiated/random start) or about what will be displayed on the audience’s smartphone screen (text/colours etc.) during the playback of the track.

Once downloaded onto the audience’s phone, the app can then be used by the audience to play the audio tracks associated to that particular project, thus forming a ‘choir’ to accompany the live performance or installation. This workshop will consist of some background information about the app, why it has come into being and what I see are its creative uses. The participants will be invited to download the app and choose a track to form a smartphone choir to accompany a live performance of my piece “for those who’ve come across the seas’ (This is the first piece that I wrote for smartphone choir and it can be performed by myself on cello with electronics or by my string quartet, Zephyr.)

As the app will still be in development (it is due for launch in October 2017) I hope to seek feedback from the participants following the performance as to their experience in the usability of the app to aid its further development. I am also interested in getting feedback about the experience of being in a smartphone choir on a more personal level by asking questions such as:

What did it feel like to play a vital part in the performance?
How did this differ from other more passive listening experiences?
How did you feel about playing an active part in the performance?
What was it like sonically to have a ‘voice’ come from your own phone and be surrounded by other ‘voices’?
Women's Work in Contemporary Australian Composition: A Musicologist/Lecturer/Composer's Twenty-Five-Year-Plus Project

In the years 1991–92, fresh from a traditional Masters Degree in Piano at the University of Melbourne, I happened upon two catalysing musical events that have shaped my career trajectory over the ensuing twenty-five years. The first: Carolyn Conors' performance art presentation at the Melbourne New Music Conference in 1992 where she delivered her Birthday work – ‘performing’ a birthday card to her one-year-old twins and making post-Lettrist-neo-feminist, musicalized near-nonsense out of the text. The second: a talk by Andrée Greenwell, at a Linden Gallery series of composers introducing audiences to their works, on her in-progress chamber opera (with Chamber Made Opera at the Melbourne International Festival of the Arts) Sweet Death in 1991, a realization of the eponymous novel by Claude Tardat about a young woman who determinedly and purposefully eats herself to death on sweets, rejoicing all the way in her bloating body and, correspondingly, ‘expanding’ her voice and its capabilities, all the while augmenting her sense of agency. That two contemporary works by then-Melbourne-based artists could embody expressions of femaleness and feminism through sound was captivating to me and provided the immediate fodder for my PhD, examining ideas of ‘the feminine grotesque’ in culture, society and its application in the Greenwell work. One of the revelations brought to me in my studies in then-burgeoning feminist musicology, on which I embarked for my PhD, was the fact that (of course), music itself is culturally gendered, and has been thus since Plato.

My interest in feminist concerns since then has been abiding, and has informed much of my musicological focus and teaching, as well as my composing – sometimes overtly, sometimes obliquely.

I want in this paper to give a snapshot of engagements with gender issues on the part of Australian women composers, looking at the cultural work that I see these compositions as having carried out. At the same time, I will be reflecting on my own position within the work that I, as musicologist, composer and educator, have undertaken and continue to execute.

My discussion will culminate in ruminations on writing my latest commission, from Melbourne chamber ensemble Plexus for their Melbourne Recital Centre concert this September, which they have titled, Provenance. In my piece, From Plato to the Picnic, I’ll explore the notion of my own composerly provenance, starting from a looking-backwards-perspective with the Picnic part of my title, which refers to my settings for voice and piano of the nursery song, Teddy Bears Picnic: Plexus pianist Stefan Cassomenos performed it in 2015 and this prompted the commission. I’ll then go on to trace compositional devices through the ages that have feminine markers accorded to them, and will deploy those markers in my work, to examine how culture has informed my conception of myself as a female academic/artist.

Lastly, I will situate my discussion within the tension between (post-) postmodernism and feminism that seems to have re-established itself in the latest iterations of ‘ideal feminism.’

Ms Ellan Lincoln-Hyde (University of Melbourne)

Marjorie Lawrence in Paris: A Case Study of Migration and Music in the Early Twentieth Century

In 1928 Marjorie Lawrence (1907-1979) left her birthplace in Winchelsea, Victoria and set sail for Paris. Here she studied and maintained a residence until the occupation of France in 1941 made it impossible for her to return. For the rest of her life, Lawrence claimed that the idea of going to Paris to study opera had been put in her head by a travelling piano salesman aged sixteen and she simply followed this desire to its end. Lawrence’s motivation and the logistics of her migration to Paris has largely been left at this by previous
(male) biographers. In reality, the factors that saw the small-town girl from the bush leave home aged twenty-one were far more complicated. This paper aims to analyse these previously understudied elements which compelled and assisted Lawrence in migrating to Paris, as well as the various challenges which a female artist starting out in one of the world’s cultural capitals would have faced at this time.

This work draws on observations made by Carolyn Heilbrun (1992) in its approach to writing the female biography, while also considering an issue that has become of paramount importance in recent years: the life and survival of skilled migrants seeking further training, employment and security. Indeed, upon arriving in Paris in late 1928, Lawrence quickly discovered that her language, vocal training and dress sense were wholly inappropriate for an opera student, let alone the career she wished to pursue. Her teacher, Cécile Gilly, was quick to remedy the situation and immediately installed Lawrence as a billet in the household of an aristocratic French family. Lawrence also spent most of her student years accompanied by a chaperone hand-picked for the task by her family and also a native of her hometown. After barely four years of training in Paris, Lawrence debuted with the Monte Carlo Opera as Elizabeth in Tannhäuser. By 1933, Paris’s top two opera houses were vying for her season contract. Lawrence’s journey to and life in Paris as a female performing artist from the Antipodes in the early twentieth century explores common themes in the narrative of the travelling musician. Lawrence’s life at this time is a window into the use of music in migration and the use of migration for music for female artists in the early twentieth century. Lawrence’s experiences are in some ways both universal to the immigrant story and also unique to the time, place, gender and nationality of the artist herself.

Associate Professor Sally Macarthur (Western Sydney University)  
Paper read by Talisha Goh

An international perspective on managing career as a woman composer

Dawn Bennett, Sophie Hennekam, Sally Macarthur, Talisha Goh and Cat Hope

Since the 1970s, women composers have been the subject of intense inquiry due to their virtual invisibility in histories written before that time. The explosion of information since then and, in particular, during the 1990s, points to the implicit and explicit gendering of the music world and suggests that western art music is a ‘heroic’ masculine tradition that bestows power and prestige on male composers. This gives rise to what Connell calls “hegemonic masculinity”: an ideological construct that justifies “the order of things in the gender system” and which “serves an ideological justification for elite men’s privilege”. This masculinist framework is thoroughly embedded in the social practices of music and its institutions, producing a structure of gender that is hierarchical and “rife with gender significance” and which fosters unequal relations between men and women.

Despite a growing body of literature, surrounding the creative industries in general, including feminist literature, composers and especially women composers remain a significantly under-researched population. Indeed, we know little about how they become established, how they build reputation and how they support and sustain their careers. The goal of this paper is to develop and discuss a better understanding of the woman composer and her work. Instead of focusing on identity, we will adopt a novel focus on careers and career trajectories from which issues of identity might emerge naturally. To date, this emphasis has received limited attention from researchers.

Our overview of the field illustrates that issues of gender are very much in need of attention. In this paper we will outline the method we adopted in our study and then present and discuss the findings before coming back to these issues in the closing section.
Dr Lisa MacKinney (University of Melbourne)

*The Book of Daughters* project: inclusivity as guiding principle

Over three consecutive nights in November, 2016, Melbourne-based organisation Jolt Arts staged a concert series called *The Book of Daughters*. It featured around forty predominantly female musicians whose work is experimental in nature, including Carolyn Connors (AUS), Noriko Todano (JAP) and Louise Devenish (AUS). The format of the series was also experimental, structured along similar lines to mini festivals held at sound houses in Japan, and the programming was also reflective of this strong cross-cultural relationship. This is in keeping with Jolt Arts’ declared manifesto, which seeks to forthrightly contribute to the flowering of local cultures while maintaining an international vision through our total devotion to deepening the sonic experience of our audiences and artists alike. *We actively seek to remove the many restrictive sound barriers that artists and audiences often face.* Our open-minded and actively positive attitude is supported by our own definition of sound art: “any creative act that prioritises sound.” (italics added) For Jolt Arts director, Melbourne-based pianist and composer James Hullick, *The Book of Daughters* project is about challenging the world of sound art to be as inclusive as it can possibly be. It asks everyone participating in the contract entered into between audience and performer during a performance to embrace inclusivity, and to allow themselves to be sonically readjusted by this.

Gender is a significant component of inclusivity; so too is race, and *The Book of Daughters* emphatically argues for Australians to accept and embrace our position as part of Asia by actively fostering collaborative performance opportunities for sound artists from Melbourne, Japan and China particularly. In April, 2017, a group of musicians who performed as part of *The Book of Daughters* will travel to China, Japan and Taiwan to perform, record and discuss the project, further enriching understandings of inclusivity in different environments and contexts, and this paper will incorporate insights gleaned during the course of this travel.

Inclusivity takes on another layer of meaning with the involvement of The Click Clack Project, a sound art organisation that develops high calibre sonic performances, workshops and recordings through the combination of sound artists and musicians of varying abilities. Highly trained and technically gifted musicians work alongside and on equal footing with still-developing sound makers, including those with an intellectual disability. The Amplified Elephants is an ensemble for sound artists with intellectual disabilities, and for *The Book of Daughters*, in conjunction with multi-instrumentalist, sound artist, composer and teacher Nat Grant, they performed *Shhhh*, which incorporated percussion, electronic processing and spoken word, delivered movingly by poet and sound artist Esther Tuddenham.

*The Book of Daughters* presented an extraordinary variety of works and performers that elevated and expanded accepted notions of what constitutes music, art and sonic expression, and challenged conventional ideas of who is allowed to perform them. This paper will employ performer and audience testimony in conjunction with musical and theoretical analysis to explore the manner in which *The Book of Daughters* project offers different ways of thinking about performance curation and programming, and the ways in which inclusivity as an underlying guiding principle might be reflected and understood.

Dr Janet McKay (University of Queensland)

*Dreams, Layers, Obsessions: A flutist's role in collaboration with four female composers*

This paper is based on a practice-led research project investigating the role of the flutist in developing new sounds, techniques, fingerings and non-sonic performance elements, and the ways in which these can be integrated into a composer’s vocabulary, thus augmenting and enhancing the flute’s musical language. The discussion will reflect on the author’s
collaborations with American composers Nomi Epstein, Jen Wang and Jenny Olivia Johnson, and Australian composer Amanda Cole. Video excerpts of each piece will be played in order to demonstrate the consolidation of techniques, sounds, notations and technologies.

Nomi Epstein’s music appealed to me with its attention to delicate nuance. Most of her works involve very soft and fragile sounds, and this area of flute playing has long been an interest of mine. Epstein’s work for this project is composed for solo flute with looping pedal, and involves the layering of nine discrete textural elements: two types of air sounds, microtonal trills, two types of multiphonics, tongue rams, and three melodic fragments.

Jenny Olivia Johnson’s research into the correlation between music, sound, trauma, and memory is fundamental to her compositional style, which also reflects her synaesthesia – the phenomenon of linking senses. In Johnson’s case this means that she sees colour in response to sound or music. Her work magnificent//breaking point for solo flute/voice, electronics, video and piezoelectric sensor is a companion piece to an earlier work she composed for me – beautiful//fragment (2007) for flute, voice, reverse delay and DVD. Johnson’s work is a multi-sensory glimpse into the confronting world of a character that is approaching an emotional breaking point.

Jen Wang’s new work is scored for eight performers (seven doubling on alto/bass flute, and one soloist on piccolo/alto/bass), or solo performer with pre-recorded ensemble. The composer has used as her inspiration a novel entitled “Einstein’s Dreams” in which a young Albert Einstein explores various concepts of relativity that have been inspired by his dreams. Wang constructed a musical representation of the phenomenon of getting stuck in time, as portrayed in one chapter of Lightman’s book. To achieve this she composed a work wherein each player performs similar or identical material. At various points the players get “stuck” repeating a phrase or musical idea – not dissimilar to a “vamp” in a musical theatre score – before the soloist cues the ensemble to move on to the next phrase.

Amanda Cole expressed a preference for using a standard flute tone (i.e. no extended techniques that overtly altered the timbre of the instrument), but within a completely microtonal language. We discussed at length, with me playing several examples, the timbral effect that microtonal fingerings can have on the sound of the flute, and this interested Cole a great deal. This heterogeneity of timbre is rarely explicitly called for in works that employ alternate fingerings and microtones, other than in the case of timbral trills or other specific changes of tone colour.

Ms Carolyn McKenzie-Craig (National Art School)

Performative modes of research and practice in the work of feminist collective Bruce and Barry

This paper will examine the work of feminist collective Bruce and Barry (artists Carolyn Craig and Heidi Stevens) which was formed to support practice and research within a performative mode that uses the artist’s own bodies as research material to consider how articulations (of body, of word and of visuality) can manifest a knowledge that embraces dialectical uncertainty. Cultural constructs of feminine symbolic attire are appropriated by the collective and integrated within a critique of Freudian psychology that attempts to negate the overarching legacies of mythology by paraphrasing its tropes and symbols until their dissemination is diluted, distorted and nullified through feminist agency.

Through hyper fetishisation and the inversion of protocols of desire the artists dissect the meta narratives of the grotesque and the deviant woman within a discussion of Julie Kristeva’s theories of abjection and the use of the poetic as a strategy to disrupt the parameters of codified normalcy.
These discussions will be positioned within the broader resurgence of performative modes of feminist practice in Australian Contemporary Art.

Figure 1: Bruce and Barry 2016 *Symbolism and Sarcasm* photograph, photo-etching, dimensions variable

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Ms Anna McMichael (Sydney Conservatorium)

**Celebrating the improvising woman - musical improvisational development in the semi-private sphere by women as part of the 18th and early 19th classical music learning tradition**

There has been a revival, especially amongst historically informed performers, in the art of improvising as traditionally practised by classical musicians pre-mid-19th century. Becoming fluent with musical improvisation and incorporating this skill back into performance requires some practice and ease. Was this a skill developed on the home front by many “young ladies” undertaking musical studies as part of a well-rounded “ladies education”, taking place in the semi-private sphere?

Well-known sources describing the art of improvising are letters to young women being taught this skill: Tartini’s *A letter from the late signor tartini to signora maddalena lombardini* (1770), and Czerny’s *Letters to young ladies on the art of playing the piano forte* (1848):

“It is also known to you that we are able to play on any musical instrument, and more particularly on the pianoforte, much which has neither been written down before, nor previously prepared or studied, but which is merely the fruit of a momentary and accidental inspiration. This is called extemporizing.”

Accounts of the ornamenting skills of many female singers on the public stage during this period along with numerous accounts of young women studying keyboard as a “necessary accomplishment” amongst certain classes, all suggest that women were creatively busy and skilled in this art. Young women comprised 34% of student numbers at the Paris Conservatoire in 1807. The dedicatees of all of Haydn’s keyboard works except one were women.
Ornamenting and extemporising publically, such as trained singers, but more often contained on the home front (in closed parlours and salons and largely undocumented) leads us to understand that significant numbers of women were privately developing, enjoying and sharing this creative skill.

Ms Kate Middleton (University of Wollongong)

My Emily, My Emily: Anne Carson, Lucie Brock-Brodie and Poetic Apprenticeship

In her essay “My Emily Dickinson”, the poet Mary Ruefle draws attention to accident of the many similarities between the nineteenth century poets Emily Dickinson and Emily Brontë: following the declaration of the title that Dickinson is her primary subject, Ruefle describes the life of an unnamed “she”, that, is becomes clear, is not Dickinson but Brontë. The accident of their shared first name brings into focus the fact that for female poets particularly seeking out female forebears, the poetic tradition is often disjointed, or an act of recovery. Ruefle’s interwoven narrative of the two Emilys includes consideration of Ruefle’s own poetic impulses, allowing the work to also function as autobiography and as ars poetica. Taking Ruefle’s essay as a starting point, I will consider the way that both Emily Dickinson and Emily Brontë have emerged as touchstones for a number of contemporary female poets, focussing particularly on the work of Lucie Brock-Broido throughout The Master Letters and Anne Carson in “The Glass Essay”. Brock-Broido’s placement of Dickinson’s so-called “master letters” at the centre of her work allows her to investigate the enigmatic presence that Brock-Broido characterises as “vortex of tempests”, leading to a poetic speaker that is a choral “brood of voice” at the centre of which lies Dickinson. Anne Carson’s references to Brontë form a touchstone within the “The Glass Essay” in which Brontë’s habitual spelling of “watcher” as “whacher” becomes the occasion for meditation on the nature of writerly—and female—watchfulness. As Carson reads Brontë, she likewise reads the aftermath of her speaker’s love affair under the sign of Brontë.

Informing this work will be the multiple essays that take the title “My Emily Dickinson” by Ruefle, Susan Howe and Maureen McLane, as I examine the poetic impulse to claim a personal version of a poetic forebear as muse. As such, this paper will speak to the way these forebears inhabit the works in which they appear, and the ways in which apprenticeship to these forebears allows these poets the freedom to consider their own positions as female writers. In this way, I turn away from Harold Bloom’s notion of “the anxiety of influence”, which relies for its Oedipal model on a narrative of a continuous tradition. For female poets, tradition is disjointed, and as such the distant past can remain permanently present. I turn to Emily Dickinson’s characterisation of art as “a House that tries to be haunted” to propose that these female poets turn overtly to their forebears seek inspiration through in-spiritng. Yet even as Brock-Broido and Carson turn toward these nineteenth century poets, their work takes place in conversation with more recent poetry and particularly with female poets and female experience, creating choral tapestries.

Ms Becky Nunes (Whitcliffe College of Arts & Design, Photography & Media Arts) and Ann Shelton (Whiti o Rehua School of Art, Massey University)

Collaborative processes and key thematics in the film “This Air is a Material – the work of Ann Shelton”

“The great innovation of Becky’s documentary is that it provides a new model for thinking about how we might understand the intersections between an artist’s life and practice. Rather than relying on a heavy-handed narration or an art critic speaking to camera, she has developed a mode of storytelling that relies as much on images as it does on narrative – which is entirely appropriate to her subject matter. It has also become a artwork in its own right, in that it brings Becky’s own formal sensitivities and sensibilities as a photographer to the fore.” Anthony Byrt, art writer and author.
I propose to foreground alternative histories of representation, feminist art histories and collaborative creative practice as the key territories for this screening and discussion. In 2016 I completed filming and post-production on an art documentary: *This Air is a Material*. This film is an independently produced feature-length documentary that illuminates and contextualises the art of Ann Shelton. Shelton is an important lens-based artist currently living and working in Wellington, Aotearoa- New Zealand. In late 2016 Auckland Art Gallery (AAG) mounted a significant survey show of Ann’s work, titled *Dark Matter*. This exhibition was the catalyst for me to make a film that re-examined her practice, spanning as it does around 25 years and multiple significant bodies of work. The film operates as a tool to re-contextualize and more widely disseminate an understanding of Shelton as an important artist in Aotearoa to both national and international audiences. Screenings have already been included as part of the program of events at the AAG exhibition and the upcoming DocEdge Festival in Auckland and Wellington. As an archival document it has considerable value as a contribution to the photographic landscape and territory of contemporary art in Aotearoa/New Zealand.

The making of this film also represents a significant and coherent shift in the development of my photographic practice. The territory of my own art practice is the complex arena of site, subject and the co-authoring of representation via the photographic document. These themes and ideas have resonance both in Shelton's oeuvre and in the landscapes and histories that form their basis. My own visual responses and concerns are reflected in the cinematography and narrative structure of the film. As a peer of Shelton, and as a female photographer and filmmaker, I have been uniquely positioned to collaborate with her on this project, and the dual photographic visions presented in *This Air is a Material* create an outcome that moves beyond a traditional definition of documentary filmmaking. It is these aspects of collaborative processes of representation that I think offer rich ground for discussion within the framework of the “Women in the Creative Arts” conference. I would like to offer a screening of the film at the conference event, followed by a discussion between filmmaker and artist, unpacking key aspects of this collaboration in relation to normative paradigms of representation in documentary practice. The formula for documentary discourse around art history can often hinge on an omniscient, male voice, and frequently the subject of the exposition is also male, usually deceased. *This Air is a Material* challenges this paradigm by asserting a claim for the insertion of Shelton, a very much still-living female artist, into that canon. Shelton and myself created terms of engagement for the making of the film that were mutually respectful, while allowing for a push and pull of artistic exchange. I propose that collaboration and co-authorship are tools with which to revitalize narrative and to empower subject within the framework of the documentary genre. The discussion would also frame key issues around the problematic nature of the photographic medium. Shelton has a background as a photojournalist, and my own photographic grounding is in the world of commercial photography. The lens is associated with commerce & reporting, as well as surveillance, forensics and multiple other aspects of indexical documentation. These are key thematics in Shelton’s oeuvre. The slippery nature of photography and its unwillingness to be completely categorized sets the conditions for an uneasy relationship with the medium to be played out in art institutions and art histories. These complexities and relationships are illuminated both by the film itself and by Shelton’s various bodies of work. I propose to open up this rich territory within the overarching theme of the conference.

Ms Jaslyn Robertson (Monash University)

**Gag on this: feminist satire in Jennifer Walshe's *XXX_LIVE_NUDE_GIRLS***

In this paper I analyse Irish composer Jennifer Walshe’s 2003 ‘Barbie doll opera’ *XXX_LIVE_NUDE_GIRLS*** as a significant example of feminist satire. The work presents to the audience a world of violence, vanity and oppression, culminating in an extended doll rape scene. Through the dramatised representation of a young girl’s game, Walshe satirises the societal conventions forced upon children from a young age. Reviews of the work appear to miss the social commentary, viewing the opera as exploitative, and focused on style and vanity more than music or narrative. However, like the story of Lysistrata that
pervades the text, the meaning in it lies deeper, requiring some understanding of gender performativity as well as parody and satire. Walshe draws upon humour to question social norms, exaggerating types of speech, sounds and visual representations to present the audience with a parody of their own culture. She combines hyper-femininity with elements of drag culture, demonstrating how both can be powerful tools to break down gender roles. By directly pointing at rape and domestic violence rather than simply alluding to them as vague inspirations in an instrumental work, XXX_LIVE_NUDE_GIRLS!!! stands out from counterparts in the new music world. While audiences for cult films enter with an expectation of satire, Walshe’s opera is often presented to people who are used to listening to music with meaning hidden behind melody. The work is intended not to educate us that ‘rape is bad’, but as a representation of the overwhelming social conventions and restrictions placed on children.

Using critical theory and feminist texts, I pinpoint where satire is evident in the music and visual elements of the opera, and analyse the effect of humour and irony as a feminist statement. Because of the way women are conditioned to laugh differently to men, taking back laughter as a feminist action is significant. Walshe uses satire as a feminist mechanism, placing humour at strategic points to encourage audiences to question their own laughter. XXX_LIVE_NUDE_GIRLS!!! contains many satirical statements on gender performativity. With Judith Butler’s Gender Trouble (1990) as a template, I recognise the moments of satire specifically referencing gender performativity, both musically and in the costumes and puppetry. A comparison is made between the aesthetic of Walshe’s opera and queer cult films. After establishing points of similarity with films, Alexandra Heller-Nicholas’ book Rape-Revenge Films: A Critical Study (2011) is drawn upon to establish how rape can be depicted in a non-exploitative way. To present a satire on rape is so difficult because Walshe attempts, in Giorgio Agamben’s words, “the profanation of the unprofanable” (Agamben, 2007, p92). This paper details how the satire in Walshe’s work not only transcends exploitation, but adds meaning and strength to her message. By presenting themes of rape, domestic violence and gender performativity in an uncensored and unsensationalised manner, she allows the understanding subject to read the work’s social commentary without the need to overtly state it.

Dr Helen Rusak (Edith Cowan University, WAAPA)

Breaking the glass harmonica: women in musical leadership

Recent research into women’s success as composers indicates that their position in the early 21st century is not improving significantly (Rusak 2010; Macarthur, 2012; 2013; Macarthur, et al. 2016). Similarly research into women in music leadership roles in orchestras, music boards and academia shows that women are underrepresented in all of these areas (Bartleet, 2005; Whitney, 2012; Ravet, 2016; Lazarou 2017). Despite affirmative, action, sex discrimination and awareness campaigns women in music lag behind men in most musical arenas. Breaking the so-called “glass ceiling” has been as elusive to women in music as it has in other fields of endeavor (Adler & Osland 2016). Research on the difference between male and female leaders is mixed while some argue that current leadership theories are gender blind. However, recent findings that female executives tended to record significantly higher on the all aspects of transformational leadership, as well as on effectiveness and satisfaction in their leadership approach. Leadership theorists argue that the transformational approach (Bass 2006), characterized as charisma, inspiration, intellectual stimulation and individual consideration, can be identified with women in leadership. Emerging theories on innovation leadership emphasize the role of leaders in creativity and nurturing creative efforts. According to Klenke "women leaders are often consensus builders, conciliators and collaborators; they are transformational leaders who are motivational and flexible in their leadership style who transcend their self-interests for the good of the group or organization" (2010, p17) She also emphasizes the importance of context in which the leadership role is being performed. According to Ambler (2005) leaders master their context by seizing opportunities for action and have the ability to read the forces that shape the times in which they live and seize resulting opportunities. For this paper I will undertake an empirical analysis the leadership
styles and challenges faced by women within the context of musical leadership in Australia based upon selected qualitative case studies.

Mr Mark Shepheard (University of Melbourne)

Portraying women as professional musicians in early modern Italy: the case of Barbara Strozzi

The portrait of the musician in early modern Italy was intimately linked to the status of music-making as a profession. The confined role of women in public life denied many of them the opportunity to pursue music as a professional practise. Ecclesiastical and court institutions, the principal avenue of employment for musicians, were firmly closed to women. Instead, women musicians were usually engaged privately at court as musically gifted ladies-in-waiting rather than as professional musicians in their own right. Even after the establishment of commercial opera houses in the mid-seventeenth century—a principal source of employment for female singers—women continued to experience an ambiguous relationship with professional music-making; the female singer was often seen as a woman of low moral standing, often conflated with the courtesan. It is perhaps no surprise, then, that identifiable portraits of early modern women musicians are extremely rare, given this ambiguous social status. This paper will discuss the portrait of Barbara Strozzi, one of the most successful women composers of the early modern period, who—like her contemporary Artemisia Gentileschi in the visual arts—was able to pursue an independent career as a creative artist in a rigidly patriarchal society. In 1644, the twenty-five-year-old Barbara Strozzi—hitherto known predominantly as a singer—published her first collection of music, a series of madrigals for multiple voices and continuo.

It was dedicated to Vittoria della Rovere, Duchess of Tuscany (consort of Grand Duke Ferdinando II de’Medici), and Strozzi, as a woman composer, explicitly sought her aid as a woman ruler and patron. ‘Favoured by the protection of Your Highness’, she wrote, ‘I flatter myself to believe that you will harbour none who vilify these—my works—if they come to be seen in your royal hands’. Strozzi claimed that her first opus was threatened by ‘the lightning-bolts of slander’ and that she ‘as a woman’ had ‘too rashly brought them to light.’ Ultimately, the madrigals were an artistic and commercial success, the first of eight collections of vocal music published over a twenty-year period by Strozzi as an independent professional composer. However, Strozzi’s fear of slander and vilification was not unjustified; as a beautiful singer at her father’s literary academy in Venice she had been both praised as Music personified and denigrated as a promiscuous prostitute. Her portrait by Bernardo Strozzi (no relation) was painted five years before the publication of her Opus. 1 and encapsulates her ambiguous status as a young independent creative artist but one who is still presented as the object of male desire, her very creativity an additional inspiration for her largely male audience. This paper will explore this extraordinary portrait against the background of earlier and contemporary images of female musicians and explores the extent to which they negotiate or enshrine the equivocal status of early modern women as professional musicians.

Dr Catherine Strong (RMIT)

Barriers and pathways for women film and television composers in Australia

Women film and television composers sit at the intersection of two industries – music and film - that are well recognised as being extremely imbalanced in terms of gender, with men being far more likely to participate and succeed in these areas. In Australia, only 13% of film and television composers who are members of the Australian Performing Rights Association (APRA) are women, compared with 21% of APRA members more broadly. This paper uses the results of research commissioned by APRA, using their members, to explore career pathways in film and television composition, with a view to gaining greater understanding of what barriers women might encounter that men do not, and what facilitates women’s entry into the field. The research used a survey and in-depth interviews
to capture men and women’s perceptions of the industry, and to map their career trajectories.

It will be shown that men and women have very different perspectives on the significance of gender in this field, with women being acutely aware of the disadvantages their gender produces, while men are far more likely to see the industry as a meritocracy, or to see gender discrimination as minimal. Women film and television composers are affected by many of the well-known issues that cause problems for women in other careers, such as difficulties combining work and motherhood, and a relative lack of confidence compared to their male counterparts, which can lead to slower career development. Other factors uncovered, however, were more specific to film and television composition. For example, the idea that women compose a different type of music to men (and that this is suited to film and television made by women) was expressed often, and reveals an essentialist approach to gender by those in this industry. Making men more aware of the hurdles faced by women in establishing their careers, and challenging the preconceived notions of the type of music women are capable of creating will be discussed as some of the possible ways forward suggested by this research.

**Associate Professor Vanessa Tomlinson (Griffith University)**

**Embracing the Voice of Female Composers: From quantitative studies to action**

This paper/presentation draws on an as yet unpublished study (Tomlinson, Cheney 2012) concerning the frequency of performances of works by female composers within the student cohort of an Australian conservatoire. These findings, taken from final year recital programs, demonstrate a state of play at this time – reflecting on issues to do with access to musical scores, awareness of the gender of the composer, responsibility for musical choices, and fitting in with the tradition. This presentation will include the sharing of statistical data from the study, alongside common traits found in the data – which female composers were being performed, which Australian female composers were being performed, and the decade of birth of composers performed. This data will also examine the genre of music being discussed, which in this case focuses on classical music, contemporary classical music and jazz. There are also occasional examples of experimental music.

Taking this study as a starting point for action, the author will then share two case-studies that have been setup to specifically embrace the voice of female composers: 8 Hits (2014), and Amazing Women (2015/16). 8 Hits was the result of an Australia Council Fellowship (Tomlinson 2013), to commission 8 composers to write for solo percussion. 5 of these composers are female, and all of the works have received repeat performances around the world. This project was a collaborative project looking at friendships, longterm artistic relationships, and collaborative possibilities. The five composers relevant to this presentation are Cat Hope, Rosemary Joy, Natasha Anderson, Kate Neal, and the commissionee Vanessa Tomlinson. This presentation will look at the collaborative working process embedded in each of these works, the uptake of the works by other performers, and the unique experimental nature of each piece.

Amazing Women is a curated concert series that looks at the latest new music from around the world. Using the limiter of female composers as a curatorial tool, new voices and ideas have been aired by performers from undergraduate conservatorium performers, to HDR students through to faculty and community members.

As part of the program notes to the second Amazing Women concert, Tomlinson writes: “Many audience members and performers simply do not notice the absence of women’s voice in composition. They are so used to the male names that fill up classical music – right through the 20th century – that they do not give this issue a second thought. But when presented with statistics (real or observational), many become aware, active, shocked, surprised, and even excited by the possibilities that lay ahead.”
This presentation takes as a starting point a quantitative study of undergraduate students and their recital programs to examine the state of play. It then uses an autoethnographic approach through 2 author-centred case studies to propose ways of changing, ways of taking action. The presentation will include video, audio, visual scores, and statistical data to convey the content.

Ms Emma Townsend (University of Melbourne)

Confirming, contesting and unsettling compositional gender stereotypes in the ballet Sea Legend by Esther Rofe

Australian composer Esther Rofe (1904-2000) composed a number of successful ballets mid-last century. Her ballets Sea Legend (1935-1943) and Terra Australis (1946) were both part of the repertoire of the current Australian Ballet precursor, the Borovansky Ballet, with Sea Legend entering the repertory of the then-largest British ballet company, the Mona Inglesby International Ballet. This paper considers the way that Sea Legend manifests compositional gender stereotypes. Drawing on scholarship in gender and musicology, this paper shows that iterations of gender within Sea Legend not only confirm gender stereotypes, but also contest, blur and unsettle these stereotypes, highlighting the narrowness of gender norms.

Dr Pegah Varamini (Queensland Conservatorium)

Iranian Female Musicians and Music Pedagogues in History

Persian classical music boasts a rich and unique history. It is a modal music that is, based on cyclic multi-modal scales and tunes preserved through an oral tradition. The classical music of Iran is a message, a call from the artist's innermost consciousness. Deeply intertwined with Iran's ancient history and culture. It is believed that the basis of Iranian classical music is remained intact despite numerous, foreign invasions and the role of female musicians cannot be undermined in its preservation.

In this study, four eras are investigated including:
- The pre-Islamic period (800 BCE - 651 BC)
- The Islamic period until the rise of the Qajar dynasty (651 - 1796)
- Between Qajar period and 1979 Iran’s Islamic Revolution
- Since 1979 Islamic Revolution to the Present

This article focuses on the role and mode of activities of Iranian women at different periods selected by the author according to various influential historical events. Furthermore, there will be an emphasis on the role of female musicians as pedagogues. For instance, from pre-Islamic period (e.g. Sassanian dynasty) rock carvings in Taq-e Bostān show women playing harp while the king is hunting. Similarly, there is a clay statue of a female tanbour player found from same period. There are not many examples of women's role as teachers during pre-Islamic period and these are more evident in the records left since the advent of Islam and even more in later periods. As an example, there are plates which show a woman teaching a man playing the harp.

This article discusses the current situation of female musicians considering all segregation and gender discriminations in the music scene imposed after the 1979 Islamic Revolution in different sectors including Creation (composition, live performances, recordings and media) and Support (teaching and education, venues and infrastructure support, information and research). Nowadays, women make up a considerable proportion of scholars in Iran in a variety of arenas, for example in art schools, universities and private institutions. Women also study in a variety of fields, including performance, musicology, pedagogy and composition. The present research will deliberate how far this gender inclusivity and strong presence of women continues into the professional scene. Interviews with female artists and pedagogues inside and outside the country will be presented, as
well as the author’s autobiographical experiences as a female musician and music pedagogue having lived in Iran for 28 years.

The paper will conclude by discussing in what way different sociocultural factors influenced the mode of activities of Iranian female musicians throughout history, in addition to the author’s opinions on how Iranian women have overcome cultural and social restrictions to emerge as high-caliber professionals in different sectors of the society.

Ms Rachel C. Walker (Tsinghua University, Beijing)

An American in Beijing: Creative Practice as a Composer in Contemporary China

My paper focuses on navigating the cultural challenges of pursuing creative work as a composer in Beijing, where I have been living on and off over the course of the past three years, including as a Visiting Scholar at the China Conservatory of Music. Throughout this time, I have directed my energy towards Chinese traditional music and composing new works for Chinese instruments.

I will speak to the current aesthetic environments in the Chinese new music and traditional music worlds respectively in order to clarify the particular logistical shifts required to work at their intersection as an American composer. To this end, it is equally important to understand how the non-monolithic cultural environment within China and the evolving role of tradition dictate contemporary music-making. Rather than concentrating on theoretical questions of composition, ethnomusicology, and even anthropology, my paper is concerned with performance practice matters and how my I have approached them in order to establish a way forward for composing new works for Chinese instruments.

I will end by referencing a case study from my own compositional output, the 2015 extended work for solo pipa *For Summer Rain*. In this piece, issues in performance practice are addressed via notational and temporal means and the collaborative process itself.

Ms Jessica Wells (University of Sydney)

Working as an orchestrator in the male-dominated world of screen composition

It is well known that women are under-represented in the Australian film industry, and drastically so in the world of screen composition. There is research being undertaken in unpacking the reasons why this is so, and the purpose of this paper is to present an “insider’s view” into the world of screen composing to better understand why this may be the case.

Failing to make decent headway into the world of screen composing after obtaining a Bachelor of Music in Composition, a Master of Music in Composition and a Master of Arts in Screen Composition, Jessica directed her efforts into her business, Jigsaw Music, where she was able to apply her skills in assisting other composers in producing their scores at the highest quality, and hopefully gain more opportunities for her own composition efforts.

This paper will present a personal view into working for both male and female composers at all levels of screen composing, from Australian indie productions recording a string quartet for barely any budget, to large-scale expensive Hollywood movies which record 100-piece orchestras for an entire week.

It is hoped that this view into the world of screen composing with its pitfalls and pleasures, will help to reveal some of the reasons why there are so few women succeeding in the industry.
Obstacles and goals toward gender equity in the Australian screen music industry

In May of 2015, *Lumina*, the magazine of the Australian Film Television and Radio School (AFTRS) published an issue titled “Women in Film”, which revealed startling and intransigent gender inequity within the Australian film industry. It revealed that at the time, women producers made up 33% of the overall cohort, women writers 23%, and women directors a mere 16% of those directing films in our country. In response to these damning statistics, several government arts bodies have since launched initiatives such as *Gender Matters* (Screen Australia, 2015), a long-term project to create sustainable and self-generating careers for women to build a range of skills by attaching funding to mandated quotas of women in key creative roles. Screen NSW also entered the conversation and stated a target of 50/50 gender balance by 2020 (for writers, producers and directors). Strategies for this include matching funding from production companies where there is a quota of female attachments on board, and funding strategic development grants.

When it comes to the music industry, the figures are even more dismal. Recent research conducted by the Australasian Performing Rights Association (APRA) confirmed that while 21.7% of writer members identify as female, this figure drops to a paltry 13% when it comes to screen composers. APRA CEO Brett Cottle recently stated that the biggest issue facing the music industry is gender inequity, and appointed Elizabeth Broderick, former Australian Sex Discrimination Commissioner to advise on the issue. Having identified a lack of female role models as a barrier to career progression, APRA has initiated programs such as the “Waltzing Matildas” to showcase women in music, and the “Speak Easy” program to encourage women to talk publicly about their work. Despite this, its twelve-member Board comprises only three women, a percentage that reflects the generally problematic figures across the overall sector.

APRA has also commissioned a survey, currently in progress, into the screen composition sector, to investigate why women are so poorly represented, and why retention of women within the industry beyond early career is so low. This paper will primarily address gender disparity in the screen composition industry, into which the author, a Director of the Australian Guild of Screen Composers (AGSC), and a practicing composer and academic, has a valuable perspective. It will detail and discuss the role of the AGSC Gender Equity Sub-Committee, which the author co-founded, in addressing and improving inequity in this area. Some of the urgent questions facing women in this field will be examined: why, despite the prevalence of opportunities at entry level for female composers is it so difficult for women to break into work and to maintain activity, what barriers women face to career progression once established, areas of unconscious bias within the workplace, and why female engagement in our film industry, and hearing the music of women within Australia screen productions is so important.

Dr Jenny Wilson (Deans and Directors of Creative Arts)

The Australian Council of Deans and Directors of Creative Arts was established to advance the culture of scholarship in creative arts higher education and support strong leadership and advocacy for strategic development that enhances the role of the creative arts in society. In 2015 it launched NiTRO, an online ‘publication’ to connect tertiary creative arts academics from all creative arts disciplines with each other, with the issues that affect this particular sector of academia and to share experiences and expertise. Female artists and academics have played an active role in NiTRO’s development. NiTRO editor, Jenny Wilson, shares some of their contributions and the future hopes and plans for NiTRO.

The Australian Council of Deans and Directors of Creative Arts (DDCA) is Australia’s peak body for tertiary creative arts practitioners. With a membership that includes arts disciplinary organisations and the majority of universities that offer programs in creative arts, DDCA advocates for greater recognition of creative arts in tertiary education and research and society more generally.
NiTRO is DDCA’s online six weekly publication that connects ‘grassroots’ tertiary creative artists and academics in Australia and overseas. In each focused edition, tertiary artists and educators from across all creative disciplines discuss the key issues affecting teaching, research, engagement and life in academia. NiTRO's readership include all creative arts disciplines at all levels of academic staff in tertiary education students, media and tertiary management.

Find out how you can add your voice to the discussion and register to receive each edition by email as soon as it goes live at: https://nitro.edu.au/ Check out what is happening at DDCA including the annual conference in Melbourne in September at: https://www.ddca.edu.au/
Conference Recital

Muses Trio
7.00pm, Friday 11 August, 2017

Larry Sitsky Recital Room
School of Music, Australian National University

Seating by general admission
Tickets: $20 available at the door

A concert of new music featuring works by women composers chosen from a global call for scores.

Program

Nicole Murphy  Spinning Top (2016)
Jean Ahn  A Flash of Ravel (2011)
Emma Wilde  Aphrodite Urania / Aphrodite Pandemos (2016)
Gillian Carcas  Beside the Lake at Taize (2004)
Christine McCombe  Anregung (1999)
Joyce Wai-chung Tang  Snowy Landscape (2016)
Hilary Kleinig  Cockatoos (2017)

Program Notes

Nicole Murphy (Australia)

Spinning Top, 2016

Spinning Top is inspired by Jarrad Kennedy’s sculpture of the same name, located in Brisbane. Kennedy’s artwork marks the site of the unrealised Holy Name Cathedral, designed by Archbishop Duhig in the 1920s. The artwork is a scale-model of the dome of the unfinished cathedral that rests on its tip in the midst of the city high rises, like a spinning top that has come to rest. The artwork is reflected in the music through perpetual rhythmic motion and the cyclic nature of repetition.

Spinning Top was commissioned for Musica Viva by Andrea and Malcolm Hall-Brown to encourage greater support of the arts.
Jean Ahn (United States)

*A Flash of Ravel, 2011*

Suppose that a composer had a glimpse of the first movement of Ravel's trio in a fast forward flash. Then she is left with images and trying to organize her impressions. This piece uses a loose Sonata form. The first theme and the second theme somewhat related to Ravel's although it is not a direct quotation. The Development is focusing on not only the two themes, but the ornaments from the exposition. The Recapitulation starts in a conventional matter but quickly move onto the improvisatory coda which is a dream-like summarization of all the impressions. The fade out ending suggests that the writer's thought is ongoing.

Emma Wilde (United Kingdom)

*Aphrodite Urania / Aphrodite Pandemos, 2016*

The work was originally composed for Britten Sinfonia’s OPUS2016 composition competition and takes its inspiration from the two polarized views of the Goddess Aphrodite. On the one hand, Aphrodite was considered to be a heavenly, spiritual Goddess, which is exemplified in the name ‘Urania’, and this is represented through the recurring hymn-like theme, which is heard in a variety of variations throughout the piece. Contrastingly, Aphrodite was also known as Pandemos which signifies purely physical lust. This aspect of the Goddess is represented in the rhythmic, pizzicato material which gradually becomes more prominent as the piece progresses. First performance: Britten Sinfonia, Barbican Centre, London 2016.

Gila (Gillian) Carcas (Israel)

*Beside the Lake at Taize, 2004*

"Beside the Lake at Taize” is a very personal and special piece for me, composed for the Sussex Piano Trio after my father passed away and also performed some years later at the funeral of my mother. Taize is a spiritual retreat in France where, in particular, many thousands of young people flock from all over the world every year, and there is a lake there from which can be heard the chimes of church bells. This is what the music is created to evoke at the beginning of the piece. A more active section follows, celebrating life, before the earlier material returns and the music reaches higher and higher before disappearing into the ether, as the soul leaves the body and ascends to heaven.”

Christine McCombe (Australia)

*Anregung, 1999*

Anregung was commissioned by Musica Viva in 1999 as a ‘concert opener’. In this short piece my intention was to whet the musical appetite; to focus the listener’s attention, to heighten their aural awareness. This intention is reflected in the title ‘Anregung’ - a German word meaning to stimulate or excite. From the understated beginning, the piece emerges, gradually unfolding and transforming. In the compositional process I chose to focus on the transformation of three elements of the music - dynamics, pitch range and the rate of articulation. Each of these elements follows its own trajectory throughout the piece and it is this approach which gives the overall structure and shape to Anregung.
Joyce Wai-chung Tang (Hong Kong)

Snowy Landscape, 2016

Snowy Landscape was written for Trio Morisot, a piano trio named after the impressionist painter Berthe Morisot. The piece was inspired by Berthe Morisot’s 1880 watercolor “Paysage de neige”. The music depicts the icy and bleak scenery with harmonics on the strings and bare open fifths on the piano at the beginning. The violin and cello enter with expressive lyrical melodic lines on top of a chain of broken figurations of the piano, which turns into a more rhythmic, chordal, tense and passionate middle section, which is later followed by a melancholic passage bringing back the opening icy and bleak mood.

Berthe Morisot, Paysage de neige (1880)

Hilary Kleinig (Australia)

Cockatoos, 2017

Whilst traveling around Australia recently I was often struck by the immense numbers and cacophonous, relentless sounds of cockatoos – swarming, darting, perching, gorging – waking me up at the crack of dawn or squawking the sun to bed at dusk. Such a uniquely Australian sight and sound!

In writing Cockatoos I was inspired by this images in this poem by Syd Harrex to create structures and sounds in the music that echoed the sentiments within such as ‘flock in blade formation’, ‘scissor sun lagoons’, ‘scattered like mange in the fur of grass’, ‘shattered by a sea of brilliant flaws’, ‘eat with and ecstasy’, and ‘the moral writes the score’. I also wanted to celebrate their raucous jubilation and their ancient and ongoing presence in Australia.
Cockatoos in the Pine Plantation
From Dedications by Syd Harrex

For C.D. Narasimhaiah

The flock in blade formation, black—or white
sulphur crested—scissor sun lagoons
between the turf-dense shades of conifers,
and there’s pine-fruit panic when this occurs,
when russet pips and rinds of chewed-out cones
lie scattered like mange in the fur of grass
as if some barrier-reef architecture
were shattered by a sea of brilliant flaws.
Each year they gorge the jubes of Spring, so I
feast at their table in their tilted sky.
They eat with an ecstasy I admire,
as if it’s all language their beaks ingest.
They are the grit and dust of story before
the fable retreats, the moral writes the score.

Jennifer Higdon (United States)

Pale Yellow, 2003

Of her Piano Trio (2003) Higdon wrote: Can music reflect colors and can colors be reflected in music? I have always been fascinated with the connection between painting and music. In my composing, I often picture colors as if I were spreading them on a canvas, except that I do so with melodies, harmonics and through the peculiar sounds of the instruments themselves. Can colors in music, word and painting actually convey a mood?

Jennifer Higdon (b. Brooklyn, N.Y. on December 3, 1962) is one of the leading American composers. She has been prolific and versatile, producing music in most instrumental and vocal genres. Higdon began her initial applied music training at age 14 as a percussionist in a marching band; shortly after became self-taught on the flute. Her advanced studies in music were at Bowling Green State University (B.M. in flute performance), the University of Pennsylvania (M.A. and Ph.D. in composition), and the Curtis Institute of Music (Artist Diploma). Higdon did not begin composing until she was 21. Her music has received many awards including the 2010 Pulitzer Prize for Music for her Violin Concerto (2009) and a Grammy for Best Contemporary Classical Composition for her Percussion Concerto (2008).
Composers

Jean Ahn

Jean Ahn holds a Ph.D. from the University of California, Berkeley and a M.A. and B.A. from Seoul National University. Her compositions have been featured at Aspen Music Festival, American Composers Orchestra’s Ear Shot (by Memphis Symphony), International Alliance of Women in Music Festival and Women Composers Festival, among others. Commissions include works for the Leftcoast Chamber Ensemble, Volti Chamber Choir, Duo Camaraderie, Locrian Chamber Players, and the Pianissimo among others. She is the director of Ensemble ARI and a Lecturer at UC Davis. www.jeanahn.com

Gila Carcas

Born in England in 1963, Gila Carcas has composed over fifty pieces of music, ranging from solo and small chamber works to full orchestral pieces and a chamber opera. Qualifications include a PhD in Composition from Durham University, which was received in 1996. Gila has received an assortment of commissions and performances of her music have been given by many artists and ensembles. In the past, Gila has taught theory and composition at the Royal College of Music in London and also spent a year as Visiting Lecturer of Composition at Southampton University. She continues to teach privately.

Hilary Kleinig

Australian cellist / composer / creator, Hilary Kleinig, is a multidisciplinary musician who is passionate about creating new work, collaborating with new artists and inspiring new audiences. Her work as performer and composer is featured in a wide range of ensemble settings and styles and she also composes for theatre, dance and film. Hilary is founder, Artistic Director of and cellist with Zephyr Quartet, a bold and adventurous award-winning string quartet, with whom she has curated and produced projects, collaborating together with a range of artists and companies working in various artistic fields.
Christine McCombe

Christine’s compositions have been performed by leading ensembles and soloists, both in Australia and internationally, including the BBC Scottish Symphony Orchestra, soloists from the Scottish Chamber Orchestra, the Vienna Piano Trio, Topology Ensemble and the Australia Ensemble. Commissions include: *Three Kinds of Silence* for Artisan Trio, premiered in Edinburgh in 2013, *A Lexicon of Dreams* for the Australian Chamber Choir, which was performed throughout Europe during the choir’s 2013 European tour, and *To the wider ocean*, an ambitious new work for vocalist, piano trio and video, premiered at the 2015 Sonic Fusion Festival in Salford, UK. Projects for 2017 include the premiere of several commissioned works: a trio for Plexus Collective and a song cycle based on poems by Judith Crumond, *Ebb Tide*. A CD of chamber music, *Three Kinds of Silence*, will be released later in the year.

Nicole Murphy

Australian composer Nicole Murphy’s music has been described as “exquisite, sensitive and delicate”. She has been commissioned by eminent arts organisations including the Australian Ballet, the Royal Academy of Dance (London), Experiments in Opera/Symphony Space (New York), Wild Rumpus (San Francisco), Chamber Sounds (Singapore), and the Definiens Project (Los Angeles). Nicole is the recipient of various awards, including the ICEBERG International Call for Scores (2017), Nief Norf International Call for Scores (2016), the MAFB International Commissioning Prize (2015), the Theodore Front International Orchestral Prize (2013), and the Definiens C3 International Composer’s Award (2011). She recently completed a PhD at the University of Queensland. [www.nicolemurphy.com.au](http://www.nicolemurphy.com.au)

Joyce Tang

Born in Hong Kong, Joyce Wai-chung Tang’s works have been performed and broadcast worldwide. Her works span orchestral, chamber, solo, vocal, choral, electro-acoustic, and theatrical genres, many of which have been jury-selected and featured in major festivals and conferences. She has attracted numerous commissions from musicians and performing groups. Joyce Tang has been awarded an Asian Cultural Council fellowship in 2017. She received her master's degrees in composition at Hong Kong Baptist University. She also received a PhD in musicology at The University of Hong Kong. She is currently teaching at The University of Hong Kong. [www.joycewctang.com](http://www.joycewctang.com)
Emma Wilde

Emma Wilde is completing a PhD at the University of Manchester, UK. Her compositional interests include taking inspiration from the structures from Greek tragedy alongside musical characterization and stratification and her music has been included in concerts and festivals in the UK, Mexico, Lithuania, and Poland. Emma was named as one of the shortlisted composers for the Britten Sinfonia OPUS 2016 composition competition and she was also selected to take part in the London Symphony Orchestra Panufnik Composers Scheme 2017. Currently, she is working on a commission for Royal Northern Sinfonia to be released on NMC recordings in 2018.

The Muses Trio

Get Involved

Are you a music lover? An artist, small business owner, composer? An admirer of all things wonderful by women? We'd love to have you on board. Here are some ideas of how you can support the Muses Trio.

Donate

Please consider making a donation towards Muses Trio future projects in the community. We are an independent group of women with a cultural cause yet we have no current funding to present performance or commission music. Thanks to you, our generous supporters and listeners, we can continue to bring cultural projects to the community.

How you can help

Spread the word, come to more of our performances and join our mailing list. Purchase our CD and listen to more music by women. Are you interested in partnering on a project, sponsoring a concert or education workshop, donating toward future commissions? Can you volunteer behind the scenes or host a performance or workshop in your community? Do you want to advertise your business or event in our concert programs? Contact Louise on info@cellodreaming.com.au

For more info: www.musestrio.com/get-involved

Music by Women

During one rehearsal, over our habitual cup of tea, we chatted about our own experiences as women training and working in the music profession. The notion that there is no worthwhile music composed by women was to us simply ridiculous. However, glancing at the current music exam syllabus and a myriad of event programs, it seems to be believed by teachers, exam boards and performing arts organisations in concert halls all over the world. Music by women composers, living or passed, is rarely heard or taught, despite the treasure trove of music from female composers, both historical and contemporary. We want to address that balance. This recording honours trail blazing women composers. Their personal stories of success against all the odds inspire us and hopefully will inspire a future generation of young women who dare to dream and set the world alight with their musical creativity.
List of Delegates

Ms Rosalind Appleby (journalist and author)
Ms Karike Ashworth (Queensland University of Technology)
Ms Maren Bagge (Research Centre for Music and Gender at Hanover University)
Ms Emily Bennett (University of Melbourne)
Ms Megan Berry (Waikato Institute of Technology)
Professor Susan Best (Griffith University)
Mr Scott Brook (University of Canberra)
Associate Professor Jeanell Carrigan (University of Sydney)
Ms Lisa Cheney (University of Melbourne)
Dr Sabrina Clarke (University of Delaware)
Ms Judith Clingan (independent researcher)
Dr Glenda Cloughley (A Chorus of Women, Canberra)
Dr Joel Cotty (Monash University)
Mr Josh Denaro (Monash University)
Ms Jacinta Dennett (University of Melbourne, Faculty of VCA and MCM)
Dr Louise Denson and Ms Leah Cotterell (Griffith University)
Dr Joanna Drimatis (MLC School, Sydney/Sydney Conservatorium of Music)
Dr Ros Dunlop (University of Newcastle)
Professor Walter Everett (University of Michigan)
Ms Susan Frykberg (independent researcher) and Judith Dodsworth
Ms Brenda Gifford (Australian National University)
Dr. Liz Giuffre (University of Technology Sydney)
Ms Louise Godwin (RMIT University)
Ms Talisha Goh (Edith Cowan University)
Ms Christina Green (Western Sydney University)
Ms Phoebe Green (Queensland Conservatorium Griffith University)
Ms Lisa Illean (Royal College of Music, London)
Ms Jane Ingall (Somebody’s Aunt Dance Troupe)
Mrs Emma Jayakumar (Edith Cowan University)
Ms Kathryn Jeanes (University of Newcastle)
Ms Naomi Johnson (ABC Classic FM)
Ms Katherine Kemp (Musica Viva Australia)
Ms Hilary Kleining (Zephyr String Quartet)
Associate Professor Linda Kouvaras (University of Melbourne)
Ms Ellan Lincoln-Hyde (University of Melbourne)
Associate Professor Sally Macarthur (Western Sydney University)
Dr Lisa MacKinney (University of Melbourne)
Dr Janet McKay (University of Queensland)
Ms Carolyn McKenzie-Craig (National Art School)
Ms Anna McMichael (University of Sydney)
Ms Kate Middleton (University of Wollongong)
Ms Becky Nunes (Whitecliffe College of Arts & Design, Photography & Media Arts)
Ann Shelton (Whiti o Rehua School of Art Massey University)
Ms Jaslyn Robertson (Monash University)
Dr Helen Rusak (Edith Cowan University)
Mr Mark Shepheard (University of Melbourne)
Dr Catherine Strong (RMIT University)
Associate Professor Vanessa Tomlinson (Griffith University)
Ms Emma Townsend (University of Melbourne)
Dr Pegah Varamini (Griffith University)
Ms Rachel C. Walker (Tsinghua University, Beijing)
Ms Jessica Wells (University of Sydney)
Dr Felicity Wilcox (University of Technology Sydney)
Dr Jenny Wilson (Deans and Directors of Creative Arts)
List of session chairs

Ms Rosalind Appleby
Associate Professor Sam Bennett
Dr Kim Cunio
Dr Maria Grenfell
Dr Robyn Holmes
Professor Cat Hope
Dr Martyn Jolly
Associate Professor Linda Kouvaras
Professor Liza Lim
Dr Bonnie McConnell
Dr Lucy Neave
Dr Julie Rickwood
Dr Natalie Williams
Dr Jenny Wilson

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Cris Clucas, Events Coordinator
Professor Malcolm Gillies
Dr. Alexander Hunter, conference coordinator
Professor Ken Lampl, Head of School
Alice Macdonald, Financial Officer
Dr. Julie Rickwood, conference coordinator
Deanna Riddell, central venues manager

ANU College of Arts & Social Sciences

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