

**CONFERENCE: The Guitar Century (c. 1880-1980):
Global Trends and Local Contexts
PROGRAM**

FRIDAY 2 AUGUST 2019

13.00	Ground Floor	REGISTRATION
13.15 – 14.45	<p>Prudence Myer Studio (L5) SESSION 1 [Michael Christoforidis Ken Murray (MCM, University of Melbourne) Miguel Llobet's Early Arrangements of Romantic Piano Music for the Guitar Momcilo Aleksandric (University of Minnesota) Llobet's Homage to Sor: Interconnections, Innovations, Implications for Performance Craig Lake & Jonathan Paget (WAAPA, Edith Cowan University) Early Guitar Recordings to 1940: A Preliminary Investigation with Selected Stylistic Analyses</p>	
14.45	TBC	AFTERNOON TEA
15.10 – 17.00	<p>Prudence Myer Studio (L5) SESSION 2 [Ken Murray Melanie Plesch (MCM, University of Melbourne) The Classical Guitar Duo in Argentina Eric Johns (University of California, Riverside) All Pick, All Downstroke, All the Time: Stylistic Shifts in Late-Golden-Age Tango Guitar Marcia Taborda (UFRJ) The Guitar in the Accompaniment of Brazilian Choro Adam May (MCM, University of Melbourne) Parallel Wiring: Brazil and the Invention of the Solid Body Electric Guitar</p>	
17.00 – 18.00	<p>Hanson Dyer Hall (L3) SESSION 3: KEYNOTE [Michael Christoforidis Walter Clark (University of California, Riverside) What Is the 'Spanish' Guitar, Anyway? Los Romeros and the Multiple Identities of a Musical Dynasty</p>	
18.15	Foyer Level 3	DRINKS
19.30	Hanson Dyer Hall (L3)	CONCERT: Meng Su

SATURDAY 3 AUGUST 2019		
10.00 – 12.00	SESSION 4a	SESSION 4b
	809 [Eric Johns]	810 [Walter Clark]
	Janet Agostino (UNSW) Expanding Horizons for the Classical Guitar Quartet: Transformation through Transcription	Alexandra Velasco (Melbourne) The Influence of Neoclassicism in Selected Guitar Works by Joaquín Rodrigo: Implications for Performance
	Josinaldo Costa (Brazil) The Guitar in Mixed Ensembles: Past and Present	Aleksandr Tsiboulski (Melbourne) Becoming Grownups: Performing the Segovia Repertoire in the Twenty-First Century
	Christian O'Brien (MCM) These Instruments Hate Each Other: Guitar Chamber Music and Writing for Ensemble Three	John Whiteoak (Monash University) The Introduction of Flamenco Guitar (toque) and Flamenco Guitar Recital Music (guitarra flamenca de concierto) to Australia
	Melissa Fitzgerald (WAAPA) The Influence of Rock Music on the Guitar Works of Nigel Westlake	Gerard Mapstone (MCM) The Evolution of Flamenco Guitar: Performance Practices 1880-1980
13.00	Hanson Dyer Hall (L3)	MCM GUITAR SHOWCASE CONCERT
14.15 – 16.15	Prudence Myer Studio (L5)	SESSION 5 [Stathis Gauntlett]
	Michael Christoforidis (MCM, University of Melbourne) Not so Oriental? Estudiantinas, Guitars and Greek Roots Music	
	Nick Tochka (MCM, University of Melbourne) 'With Guitars, and Long Hair': The Guitar as Political Symbol in (Post)socialist Albania	
	Joseph Jordania (MCM, University of Melbourne) 'Seven Strings are Better than Six': Century of the Guitar in the Republic of Georgia	
	Doug de Vries (MCM, University of Melbourne) Folk Baroque, 1971. Bert Jansch's <i>Rosemary Lane</i> LP	
15.00	Kenneth Myer Auditorium (G)	MASTERCLASS – Meng Su
17.00 – 18.00	Kenneth Myer Auditorium	SESSION 6: KEYNOTE [Ken Murray]
	Elijah Wald (Philadelphia): Outside the Grooves: Exploring the Guitar Music We Can Never Hear	
19.30	Hanson Dyer Hall (L3)	CONCERT: Adam del Monte

SUNDAY 4 AUGUST 2019		
11.00 – 13.00	<p>809 Session 7 [Kath Nelligan]</p> <p>Juancristobal Aliaga (University of Melbourne) Circularity and Linearity in Music: Irregular Time Signatures from the Perspective of an Electric Guitarist</p> <p>Nicholas Freer (MCM, University of Melbourne) Allan Holdsworth's Idiolect and its Effect on Contemporary Jazz Guitar and Jazz's Dialect</p> <p>Crystal E. Buck (University of Kansas) What the Rhetoric of American Commercialized Punk Rock Can Tell Us</p> <p>Peter Doyle (Macquarie University) Great Leaps ... <i>Forward?</i> Changes in Australian Guitar Cultures During the 60s and 70s</p>	
13.00	Hanson Dyer Hall (L3)	CONCERT: Choro to the Max
14.15 – 16.15	<p>Session 8a</p> <p>809 [Jonathan Paget] Duncan Gardiner (Queensland Con) The Guitar in Early Queensland</p> <p>Susan Ellis (Melbourne) The Beginnings of Classical Guitar in Melbourne 1947-1972</p> <p>Sophie Marcheff (MCM) 'Anything that Plinks Just isn't Classical': Early Critical Reception of the Classical Guitar in Australia, 1968-1980</p> <p>Ian Ahles (Queensland Conservatorium, Griffith University) Phillip Houghton's <i>Fantasia... As a Jade Unicorn Might in the Rain</i></p>	<p>Session 8b</p> <p>810 [Adam May] Jonathan Fitzgerald (UWA Con) Nullifying an Icon: Reginald Smith Brindle's Revision of <i>Polifemo de Oro</i></p> <p>Carina Nandlal (Uni of Melbourne) Exploring Picasso's Guitars: From Page to Stage 1912-17</p> <p>Julian Rotin (MCM) Peckinpah's Western: Folk Guitar as Political Critique</p> <p>Maximillian Rudd (MCM) Border Crossing: Tracing the Influences of Brazilian Guitarist Yamandu Costa</p>
17.00	Hanson Dyer Hall (L3)	CONCERT: Yamandu Costa

VENUES

(all in the Ian Potter Southbank Centre (Building 880), 43 Sturt Street, Southbank VIC 3006)

Hanson Dyer Hall	Level 3
Kenneth Myer Auditorium	Ground floor
Prudence Myer Studio	Level 5
Rooms 809 and 810	Level 8