

SYMPOSIUM  
**MUSIC AND POLITICS IN THE 1930s**  
**PROGRAM**

**SATURDAY 7 DECEMBER 2019**

13.00 13.20	Registration Welcome
13.30 - 15.30	<p><b>Session 1</b></p> <p><b>Melanie Plesch</b> (Melbourne Conservatorium of Music, University of Melbourne)          “To the men who die for freedom”: Explicit and Implicit Political Statements in Alberto Ginastera’s Second Symphony (“Elegíaca”)</p> <p><b>Hernán Gabriel Vázquez</b> (Instituto Nacional de Musicología “Carlos Vega,” Argentina)          The Possibility of an Alternative Idea of Nation in <i>Las horas de una estancia</i> op. 11 (1943) by Alberto Ginastera (1916-1983)</p> <p><b>Cameron McCormick</b> (Melbourne)          A Political Turn: Representations of the War in T.S. Eliot’s <i>Four Quartets</i>, Picasso’s <i>Guernica</i> and Stravinsky’s <i>Symphony in Three Movements</i></p> <p><b>Michael Christoforidis &amp; Elizabeth Kertesz</b> (MCM, University of Melbourne)          Carmencita, Guns and Castanets: Soviet and New Deal Adaptations of Bizet’s Opera</p>
15.30	<b>AFTERNOON TEA</b>
16.00 - 18.00	<p><b>Session 2</b> <span style="float: right;">Chair: Michael Christoforidis</span></p> <p><b>Diego Alonso Tomás</b> (Humboldt Universität)          Music and Marxism in Republican Spain: The Reception of Hanns Eisler’s Critical Theory of Music through the Writings of Otto Mayer-Serra (1933-39)</p> <p><b>Pedro López de la Osa</b> (University of California, Riverside)          Musicking in the Dark towards the Good: Rafael Rodríguez Albert, Joaquín Rodrigo, and the Cultural Politics of Disability under Francisco Franco</p> <p><b>Yolanda Acker</b> (Australian National University)          The Politicisation of Music in Republican Madrid during the Spanish Civil War</p> <p><b>Carol A. Hess</b> (University of California, Davis)          “Against the New Slavery”: Paul Robeson and the Spanish Civil War</p>
18.15 - 20.00	<p><b>TAKE ME TO SPAIN</b>  <b>BOOK LAUNCH &amp; SOIRÉE</b></p> <p>Launching John Whiteoak’s book: <i>‘Take me to Spain’:</i>  <i>Australian Imaginings of Spain through Music and Dance</i> (Lyrebird Press, 2019)</p>

<b>SUNDAY 8 DECEMBER 2019</b>	
<p><b>10.00</b> - <b>11.00</b></p>	<p style="text-align: center;"><b>Session 3</b> <span style="float: right;">Chair: Sophie Boyd-Hurrell</span></p> <p><b>Julie Waters</b> (Sir Zelman Cowen School of Music, Monash University) Marxism, Modernism, Conflict and Crisis: Alan Bush's First Symphony</p> <p><b>Suzanne Robinson</b> (Melbourne Conservatorium of Music, University of Melbourne) To Ban or Not to Ban: Attitudes to German Music in Wartime Australia</p>
<b>11.00</b>	<b>MORNING TEA</b>
<p><b>11.15</b> - <b>13.00</b></p>	<p style="text-align: center;"><b>Session 4</b> <span style="float: right;">Chair: Nick Tochka</span></p> <p><b>Peter Tregear</b> (Melbourne Conservatorium of Music, University of Melbourne) Milhaud's <i>Christophe Colomb</i> and the Judgment of History</p> <p><b>Ryan Gourley</b> (University of California, Berkeley) Echoes of the Tsar: Musical Narratives of the Russian Diaspora in San Francisco</p> <p><b>Stephanie Rizvi-Stewart</b> (Texas Tech University) The Music Review as Political Commentary: Shostakovich's Reception in 1930s America</p> <p><b>Madeline Roycroft</b> (Melbourne Conservatorium of Music, University of Melbourne) Controlling Narratives: Shostakovich Symphonies in a French Communist Context, 1938-1945</p>
<b>13.00</b>	<b>LUNCH</b>
<p><b>14.00</b> - <b>16.00</b></p>	<p style="text-align: center;"><b>Session 5</b> <span style="float: right;">Chair: Richard Kurth</span></p> <p><b>Kay Dreyfus</b> (RMIT, Monash University) Australian-born Violinist Alma Moodie and the Third Reich</p> <p><b>John Gabriel</b> (University of Hong Kong/MCM, University of Melbourne) Instrumentalizing China in the Music Theatre of Late Weimar Republic Germany</p> <p><b>Sophie Boyd-Hurrell</b> (Melbourne Conservatorium of Music, University of Melbourne) Spooky Symphony: Adorno and Stern on Radio Reproduction</p> <p><b>Jennifer Rumbell</b> (University of Queensland) "A More Rhythmic and Ordered Movement in the Streets:" Music, Radio and Behavioural Control in Italian Futurism</p>
<b>16.00</b>	<b>AFTERNOON TEA</b>
<p><b>16.15</b> - <b>17.45</b></p>	<p style="text-align: center;"><b>Session 6</b> <span style="float: right;">Chair: Kerry Murphy</span></p> <p><b>Rachel Orzech</b> (Melbourne Conservatorium of Music, University of Melbourne) Wagner as Cultural Diplomacy in 1930s Paris: 'Bringing Together Human Hearts' or Nazi Propaganda?</p> <p><b>Anne Kauppala</b> (Sibelius Academy, Finland) <i>La Fille du régiment</i>, or Staging of a Nice Army in the Finnish National Opera, 1935-1939</p> <p><b>Gabrielle Prud'homme</b> (Université de Montréal) Celebrating a National Icon: The Verdi Anniversary of 1941 in Fascist Italy</p>