

Newsletter

of the



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Musicological
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Newsletter

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Deadline for *Newsletter* contributions

For No. 66, March 2007 issue:

FRIDAY, 2 MARCH 2007

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— SPECIAL FEATURE —

Thirty Years of the MSA

To mark the thirtieth anniversary of MSA's incorporation as a national society, long-term MSA member and current Treasurer John Meyer (WA) has kindly put together lists of MSA's office-holders and conferences for the years 1976–2006 (following pages).

Thanks also to Michael Kassler (Syd) for his recollections of the events of 1976.

Ed.

It is 30 years since the MSA became a truly national society.

Although the MSA actually began in Sydney in 1963, it was not until 1976 that steps were taken to expand it into a national society, primarily through holding its First National Conference in Canberra, during which a special general meeting of the Society agreed to its re-structure into a series of regional chapters. More information about these early years is available in an article by Michael Kassler and Graham Pont, 'Progress of the Musicological Society of Australia, 1976–79' in *Musicology V* (1979), the earlier name of the Society's journal.

The lists are of the officers of the Society 1976–2006, editors of the Journal, and of the annual conferences and study weekends. I have included both SIMS 1979 (Adelaide) and 1988 (Melbourne) even though they did not form part of the sequence of annual MSA conferences (unlike Melbourne 2004), because of their international significance and as being co-sponsored by the national Society.

John Meyer (WA)

An enduring and epitomising recollection of the MSA's First National Conference, which took place thirty years ago at Canberra when I was Secretary, is my introducing, at the registration desk, Cecil Hill to David Tunley. Although both were leading musicologists in their universities they had had no previous occasion to meet.

The Musicological Society of Australia was founded in Sydney in 1963. As its name indicated, it conceived itself from the outset as at least potentially a national society, but before the First National Conference little effort had been made to realise this potential. Some resisted this effort—a short-lived Musicological Society of Victoria was formed in opposition to the MSA—but in 1977 four regional MSA chapters began functioning in Armidale, Brisbane, Sydney and Perth. Adelaide (which had had its own musicological association) and Melbourne joined later.

The MSA recognised in 1976 that many aspects of the profession were organised elsewhere on a national rather than a State or regional basis and considered that Australia would benefit (for instance, by increasing the opportunities for musicologically interested Australians to meet colleagues from other parts of the country, and in bidding for International Musicological Society conferences) by having a single body representing the whole country. The idea that New Zealand might join in some day was discussed.

The 1976 MSA committee also promoted the concept that a single Australian society should embrace all aspects of the musicological profession (in contrast to countries which had separate societies for ethnomusicologists, historians of

'Western' music and music theorists) and should not give preference to members of academic music departments.

In retrospect I think that MSA activities since the First National Conference have demonstrated the appropriateness of these decisions made thirty years ago.

Michael Kassler (Syd)

MSA CONFERENCES AND STUDY WEEKENDS

No.	Year	Conference	Location	Study Weekends	Locations
1	1976 1977	September	Canberra	February July November September	Berowra Heights Brisbane Canberra Melbourne
2	1978	February	Armidale		
3	1979	May September	Melbourne Adelaide (SIMS)		
4	1980	August	Perth	February	Canberra
5	1981	May	Brisbane		
6	1982	May	Adelaide	May	Bundanoon
7	1983	February	Canberra		
8	1984	May	Sydney		
9	1985	August	Melbourne		
10	1986	May	Brisbane		
11	1987	May	Canberra		
	1988	Aug/Sept	Melbourne (SIMS)		
12	1989	September	Armidale		
13	1990	September	Perth		
14	1991	September	Adelaide		
15	1992	October	Sydney		
16	1993	July	Brisbane		
17	1994	July	Auckland (MSA/NZMS)		
18	1995	January	Canberra (ICTM/MSA)	September	Brisbane
19	1996	July	Melbourne		
20	1997	October	Armidale		
21	1998	November	Adelaide		
22	1999	July	Perth	September	Wagga Wagga
23	2000	April	Sydney	November	Newcastle
24	2001	April	Melbourne	September	Adelaide
25	2002	October	Newcastle		
26	2003	November	Wellington (MSA/NZMS)	October	Brisbane
27	2004	July	Melbourne (SIMS)	November	Adelaide
28	2005	September	Sydney		
29	2006	September	Armidale		

MSA OFFICE BEARERS

President	Secretary	Treasurer			
1976–77	Graham Pont	1976–78	Michael Kassler	1976–78	Cynthia Prescott
1977–78	Gordon Anderson				
1978	Gordon Spearitt	1978	Ann Treloar		
1979–80	Margaret Kartomi	1979–80	Carol Williams	1979–80	Jill Stubington
1980–81	David Tunley	1980–81	Anthony Maydell	1980–81	John Meyer
1981–82	Andrew McCredie	1981–82	Robyn Holmes	1981–82	Carl Crossin
1982–83	Alice Moyle	1982–83	Warren Bebbington	1982–83	Catriona Bolster

1983–84	Roger Covell	1983–84	Robyn Smith	1983–84	Peter Williams
1984–86	Margaret Kartomi	1984–86	Carol Williams	1984–86	Malcolm Gillies
1986–88	Stephen Wild	1986–88	Michael Noone	1986–87	Jane O'Brien
				1987–88	Coralie Rockwell
1988–89	Catherine Ellis	1988–89	Linda Barwick	1988–89	Peter Maddox
1989–91	Allan Marett	1989–91	Ray Keogh	1989–91	Peter McCallum
1991–92	Andrew McCredie	1991–92	Kimi Coldrake	1991–92	Kathleen Nelson
1992–94	Malcolm Gillies	1992–94	Royston Gustavson	1992–94	Anne-Marie Forbes
1994–96	Shirley Trembath	1994–96	Anne-Marie Forbes	1994–95	Graham Strahle
				1995–96	Stephen Cronin
1996–98	Stephen Wild	1996–98	Jaki Kane	1996–98	Peter Campbell
1998–2000	Craig De Wilde	1998–2000	John Phillips	1998–99	Jennie Shaw
				1999–2000	Jula Szuster
2000–02	Nicholas Routley	2000–01	Kathryn Marsh	2000–02	Natalie Shea
		2001	Christopher Wainwright (acting)		
		2001–02	John Phillips		
2002–04	Steven Knopoff	2002–04	Paul McIntyre	2002–04	Elizabeth Mackinlay
		2004–05	Dorottya Fabian		
2004–06	Victoria Rogers	2005–	Rachel Hocking	2004–06	John Meyer

Membership Secretary

1999–2000	Daniela Kaleva
2000–02	Christopher Wainwright
2002–03	Gavin Carfoot
2003–05	Jason Stoessel
2005–06	Shelley Brunt
2006–	Christopher Coady

JOURNAL EDITORS

Vol. No.	Cover Date	Editor(s)
<i>Musicology</i>		
I	1964	Dene Barnett, Doreen Bridges, Martin Long (editorial committee) (special issue of <i>Canon</i> , edited by Franz Holford)
II	1965–1967	Dene Barnett, Doreen Bridges, Martin Long (editorial committee)
III	1968–1969	Martin Long
IV	1974	Francis Cameron
V	1979	Jamie Kassler, Graham Hardie, Michael Kassler, Graham Pont (editorial committee)
VI	1980	Gordon Anderson, Margaret Kartomi, Gordon Spearitt (editorial committee)
VII	1982	Margaret Kartomi, Jamie Kassler, Gordon Spearitt (editors)
<i>Musicology Australia</i>		
VIII	1985	Stephen Wild
IX	1986	Stephen Wild
X	1987	Stephen Wild
XI/XII	1988–1989	Stephen Wild
XIII	1990	Warren Bebbington
XIV	1991	Peter Platt
XV	1992	Peter Platt
XVI	1993	Michael Noone
XVII	1994	Michael Noone

XVIII	1995	Michael Noone
XIX	1996	Michael Noone, Sandra McColl
XX	1997	Sandra McColl
XXI	1998	Sandra McColl
XXII	1999	Sandra McColl
23	2000	Paul Watt
24	2001	Paul Watt
25	2002	Paul Watt
26	2003	Jennie Shaw
27	2004	Jennie Shaw
28	2005	Jennie Shaw
29	2006	Paul Watt

— CHAPTER REPORTS —

Queensland

MSAQ has enjoyed a stimulating program of events this year. In July, Professor Philip Gossett from the University of Chicago, School of Music gave the MSAQ Annual Lecture on ‘Verdi and Shakespeare.’ Professor Gossett’s highly engaging presentation compared Verdi’s three Shakespearian settings (*Macbeth* of 1847/1865, *Otello* of 1888, and *Falstaff* of 1893), and looked at his efforts to develop a libretto for *King Lear*, and to achieve a coordination of the comic and the tragic in *La forza del destino*. The Annual Lecture coincided with the VIII World Shakespeare Congress, and many national and international delegates joined us for this special event.

In September MSAQ hosted its annual Student Symposium *Music Down Under III*. The students presented an array of high quality presentations, and their topics included elements of the exotic in W. A. Mozart’s *Die Entführung aus dem Serail*, the 1889 Paris World Exhibition, representations of grief in Bach’s church cantatas, violin vibrato in Baroque performance, the Philippine’s search for national identity through music, John Antill and *Corroboree*, critical analysis methods for acousmatic music, creative collaborations and Autistic Spectrum Disorders, and music advocacy and musicians on the value of music. The Gordon Spearritt Prize for the Best Student Presentation was awarded to both Laura Mathison (University of Queensland), and Colin Webber (Queensland Conservatorium, Griffith University).

MSAQ is also busily preparing for the Combined Australian and New Zealand Musicological Conference in 2007.

See below under ‘Forthcoming Conferences,’ pp. 23ff.

Brydie-Leigh Bartleet
Secretary, MSAQ

South Australia

The 2006 program of seminars commenced on 20 March with a critics forum on the music programs of the 2006 Adelaide Festival and Fringe. Graham Strahle and Christopher Wainwright organised and publicised this highly successful event. The chapter hopes to repeat this initiative after the 2008 Adelaide Festival and Fringe.

On 20 April 2006 the SA Chapter joined Adelaide Baroque in the launch of their latest CD, which includes some works of Legrenzi, edited by David Swale.

Kimi Coaldrake gave a talk on 20 June 2006 on her research on the new age performer/composer, Kitaro, and Mark Carroll spoke on 18 July 2006 about Jean Paul Satre's attitude towards music in his novel *Nausea*, based on his article published in the August 2006 issue of *Music and Letters*.

The annual AGM on 22 August 2006 re-elected the current committee: Jula Szuster (President), John Phillips (Secretary), Helen Rusak (Treasurer), Kimi Coaldrake and Christopher Wainwright (Committee members). The meeting was followed by a talk by Jula Szuster on the impact of World War I on musical life in Adelaide.

A civic reception by the Lord Mayor of Adelaide, Michael Harbison, on 28 June 2006 was held for the launch of the monograph on Professor E. Harold Davies, written by Doreen Bridges. *See below, pp. 27f.*

Jula Szuster
President, SA Chapter

Sydney

While plans to revive the Chapter Seminar series are underway for next year, in 2006 the Chapter continued with advertising occasional events and the organising of the Annual Post-Graduate day.

Among the occasional events, in April Chapter members were invited to attend Dr Yo Tomita's who lectures delivered at UNSW and the Sydney Conservatorium. Currently we are planning to welcome Professor Reinhard Strohm in a few weeks time, whose lecture on Vivaldi at the Sydney Conservatorium on 26 September will be co-hosted by the Chapter and Sydney University.

There were 6 student volunteers to present at the Annual Post-Graduate Symposium, various areas of the University of Sydney's music faculty, the Sydney Conservatorium of Music, although special invitations have been sent to the music departments of the University of Western Sydney, UNSW and Macquarie University. Students of UNSW and other interested parties participated in the audience and assisted in the development of a lively and collegial discussion. A special thanks to supervisors and other members and non-members for their support of the event. We hope that next year there will be a broader representation of institutions among the presenters because one of the main aims of such a day is to provide opportunity for cross-institutional interaction. The program was as follows:

- 9.30 Ann Bilmon: Understanding the *Ordo Virtutum* of Hildegard of Bingen
- 10.00 Chris May: Humanist Metaphysics in the Motet *Illibata Dei Virgo Nutrix* by Josquin des Prez
- 10.30 Megan Lang: Performance Practice and Mozart's Letters
- 11.00 Morning Tea
- 11.30 Zubin Kanga: Listening to the Landscape: The influence of birdsong and nature in David Lumsdaine's *Flights* (1967)

- 12.00 Emanuel Schmidt: Communicative Activity Models in Jazz Performance
- 12.30 Angharad Davis: Naturally National: Birdsong in Contemporary Finnish Music.

The session closed with a sandwich lunch provided by the Chapter; followed by the Chapter AGM at 2.30. The members of the newly Chapter Committee are:

Dorottya Fabian (Convenor), Cecilia Sun (Secretary), Kathleen Nelson (Treasurer and Public Officer), and ordinary members: Ann Bilmon, Terry Clinton, Angharad Davis (student), Megan Evans (student), Peter McCallum.

Dorottya Fabian
Sydney Chapter Convenor

Victoria

The last few months have seen a large number of events for MSA Victoria. On 11 July we were treated to a public lecture by Phillip Gosset, University of Chicago, on the topic ‘Divas and Scholars,’ the title of his newly published book. Although the crowd was small—university holidays and a cold, wet and windy night of Melburnian proportions were all to blame—we heard an action-packed lecture on nineteenth-century Italian opera performance practice and editions, with Gosset playing and singing his way through many entertaining and intriguing examples.

On 26 July the chapter hosted a free seminar entitled ‘The future of musicology’ at Monash University City Campus. Many people doubt that musicology has a future at all, so imagine our surprise when over forty people turned up! The seminar was really about surviving the rigours of writing a thesis and then trying to get a career out of it. The discussion was chaired by Trish Shaw and panel discussants were Joel Crotty, Peter Tregear and Paul Watt. There was a healthy mix of attendees: undergraduate students; musicology heads; honours, masters and Ph.D. students. The crowd came from all of the local universities with postgraduate musicology programs: ACU St Patrick’s, Melbourne and Monash.

Inspired by the ‘Future of musicology’ seminar, a bumper crop of papers was presented at the annual chapter conference on 11–12 August. Poppy Fay (MMus student, Melbourne University) was awarded the annual Musicology Prize for her paper, “‘Hast thou heard the rushing of its thousand mills?’ The Sound of Industrial Manchester.’

MSA Victoria events for the rest of the year are:

- 4 November—Inaugural Australian Study Group for British Music Study Day
- Early December (date tba)—Opera Study Day with guest speaker Michael Burden

And, in 2007, our calendar of events include (asterisked dates provisional; venues tba):

- 20 April, Friday—Ethnomusicology Study Day
- 6 May, Saturday—Australian Study Group for British Music Study Day

- May (date tba)—WiP day at ACU
- 25 July, Wednesday—Networking seminar*
- 10–11 August, Friday and Saturday—Chapter conference*
- 7 December, Friday—Music biography Study Day*

Everyone is welcome.

Finally, our thanks are extended to Trish Shaw, our outgoing president who for more than a decade has been involved with the chapter committee; to Penny Karahalios for her efforts and *Notes* editor; and a note of welcome to our new *Notes* editor Julie Waters and new president, Joel Crotty.

Paul Watt
Secretary, Victorian Chapter

Western Australia

Meetings of the WA Chapter in association with the UWA School of Music Honours and Postgraduate Seminar have continued in 2006. Four meetings were held in Semester 1 and so far four meetings have been held in Semester 2.

In the early series (March to May) there were presentations from two newly appointed staff members to the UWA School of Music. Jane Davidson, the new Callaway-Tunley Professor of Music (a joint appointment with UWA and the University of Sheffield) gave a paper exploring the relationships between family backgrounds and subsequent professional involvement in music titled 'Family Scripts and Musical Destiny: Explorations Using Phenomenological Analysis.' Nicholas Bannan (formerly of Reading University), UWA's new appointee to a lectureship in Music Education, presented a paper titled 'Parrots, Crows and Nursery Rhymes: The Four Components of Vocal Learning' which explored the intriguing notion that 'musical behaviour was the bridge between the animal communication of our distant [evolutionary] ancestors and the complex social use we make of our voices today'[i.e. in music and language]. Joan Pope provided a paper on 'Teaching Dalcroze Eurhythmics in Australia: The First Ten Years,' while the semester 1 programme finally included a paper by visiting scholar from Sheffield University, Jonathan McIntosh on his field work connected with his doctoral research on Balinese children's music.

The variety of topics here reflects moves to encompass the most comprehensive range of musical research incorporating interdisciplinary studies and including topics often associated with the music education area. Another area of research which is developing at UWA is in the field of music and medicine and this area was explored in a paper given by postgraduate student Anita Fuhrmann in the semester 2 programme titled 'The Impact of Asthma on Learning a Musical Wind Instrument.' Other semester 2 topics have been more conventionally 'musicological.' The second semester programme was led off by David Tunley with a paper titled 'Orientalism in Early Nineteenth-Century French Music.' So far other papers have included one on the characteristics of the English pastoral idiom in the early twentieth century (by Ph.D. candidate Paul Hopwood) and a preliminary examination of the solo clarinet music (including the use of multi-media) of Australian composer Brigid Burke in the

context of the 1960s 'virtuoso'/instrumental exploration and composer/ performer tradition.

The remainder of Semester 2 will be reported on in the next Newsletter.

David Symons
President, WA Chapter

— FORTHCOMING CONFERENCES —

2006 Conference Update

I write this interim report as the final touches are being made to the preparations for the 29th National Conference of the Musicological Society of Australia, to be held at the Discipline of Music, University of New England, Armidale, 27 September to 1 October 2006. Jointly hosted by the Northern New South Wales Chapter of the Musicological Society of Australia and the University of New England, the conference consists of 38 scheduled sessions including four keynote plenary sessions.

The theme of the conference *Music as Local Tradition and Regional Practice* has drawn together a breadth of papers considering the meanings and roles of music in its local context with a particular emphasis on constructions of social and individual identity, the fusions and crossovers of musical practices and traditions, and cultural policy. In the true spirit of the Musicological Society of Australia, the research presented at this conference represents a broad segment of music scholarship. Topics stretch as far back in time as the seventh century AD and fall within a geographic scope encompassing the Americas, Australia, Asia, Europe and the Pacific. Although there is an emphasis on the local and regional, this conference possesses a truly international and global emphasis. We are grateful and honoured that scholars from so many fields have embraced the theme of the conference: thus sessions often represent a breadth of fields with an emphasis on particular topics and approaches.

In addition to the four keynote addresses we are delighted that a fifth speaker will give the Gordon Athol Anderson Memorial Lecture during the conference. Keynote speakers Linda Barwick, Andrew Ford, James Grier and Steven Nelson represent a cross-section of research interests at the conference. Barwick will discuss the role of tradition and practice in sustaining musical creativity in Indigenous music, in particular the creation and maintenance of the Djanba song set by members of Murriny Patha-speaking clans at Wadeye (NT). Ford's keynote will challenge scholarly attempts to categorise identity in Australian art music composition. Grier details the career of eleventh-century composer-monk Adémar de Chabannes and the role this individual took in providing a local, even if fraudulent, historical identity for the Abbey of St Martial at Limoges in southern France. Nelson examines the role that Confucianism played in transforming late first-millennium Japanese musical aesthetics and practices when transferred from mainland China. Reinhard Strohm, speaker at this year's Gordon Athol Anderson Memorial Lecture, will examine the role of tradition in the maintenance of genres of European sacred medieval song to the present by institutions and the questions that this phenomenon raises for musical historiography. Also of note, the long-standing ABC Classic FM presenter Charles Southwood will present a public lecture on

Friday concerning his role as a radio broadcaster in fostering local tradition and regional practice in Western Classical Music in Australia.

No less than 85 delegates are scheduled to present parallel session papers during the conference, including visitors from Canada, Russia, Turkey, the UK and the USA. Presentations include lecture-recitals by Salil Sachdev and Charles Marshall. Sachdev will demonstrate and contextualise the concept of the Hang, a new musical instrument influenced by traditional instruments of several cultures. Renowned Japanese-resident performer Marshall will introduce delegates to Satsumabiwa, a tradition of musical narrative with *biwa* that emerged in sixteenth-century Japan.

As part of an incentive to encourage early participation of student members at MSA conferences, an Ethnomusicology Student Roundtable chaired by Cathy Falk will be held during the conference in which student members will have the opportunity to participate and interact with their senior peers. The closing session of the conference is a plenary session during which panellists Linda Barwick, John Griffiths, James Grier and Steven Nelson will lead the floor in a discussion of the theme of the conference with a view to identifying those issues that echoed around the session rooms or future directions for research.

Concerts scheduled during the conference include Gamelan music presented by UNE's Swara Naga, a performance of Gaspar van Weerbeke's *Missa O Venus bant* by Armidale's Fiori Musicali directed by Rex Eakins, Gagaku by the Kyokusui Kai Gagaku Ensemble and the Music of New England presented by Stephen Tafra and Stephen Thorneycroft. Delegates will have the opportunity to enjoy lunch at Petersons Armidale Winery on either Thursday or Friday of the conference, and a gourmet conference dinner will held at Squires Cottage Restaurant on Friday evening.

A student prize for a presentation during the conference has been funded by the MSA and administered by the Conference Organising Committee. The response to the call for submissions has been excellent and I wish all applicants the best of luck. I also thank Andrew Alter for agreeing to chair the Student Prize Committee, and Brydie-Leigh Bartleet, Mary Buck and Kathleen Nelson for serving on the committee. The determination of the Student Prize Committee will be announced at the Annual General Meeting of the MSA at the end of the conference.

The conference organisers gratefully acknowledge the support of Qantas Airlines as official carrier of the conference, Armidale Dumaresq Council, The Consulate General of Japan and the University of New England, without whom this conference and events during the conference would not be possible.

A draft program, downloadable registration form, general information and details about travel and accommodation may be found at the conference web site <http://www.une.edu.au/music/MSAconf>. E-mail enquiries may be directed to jason.stoessel@une.edu.au or conference@msa.org.au.

*Jason Stoessel,
Convenor, 29th National Conference*

29th National Conference Of The Musicological Society Of Australia,

27 September – 1 October 2006

PROGRAM

Wednesday 27 September 2006

2.00–5.00 pm: Registration and Socialising

5.00–5.30 pm: Opening Ceremony

Auditorium

Welcome to Country: Councillor Margaret Walford

Welcome by Prof. Majella Franzmann, Associate Dean (Research) of Arts, Humanities and Social Sciences and Chair of Academic Board at UNE

Hosts: Rex Eakins and Jason Stoessel

5.30–6.30 pm: Plenary Session 1

Auditorium

Keynote Address 1: Linda Barwick. The Virtuous Circle of Tradition and Practice

Chair: Jason Stoessel

6.30 pm: Complimentary drinks followed by Official Reception, Complimentary Meal, and entertainment by UNE Gamelan Swara Naga

Thursday 28 September 2006

Thursday 9.00–10.30 am: Parallel Sessions 2A–D

2A. Australian Musical Identity I

F16

Chair: Aaron Corn

Linda Kouvaras. The Outback in the Himalayas: Tropes of Identity and Landscape in Australian Composer Stuart Greenbaum's *Ice Man*

2B. *Fusions of Traditions*

F20

Chair: Rachel Hocking

Andrew Alter. Violin and Gamelan Degung: Aspects to Intonation in a Cross-Cultural Environment

Nora Brennan Morrison. The *Habanera* in New Orleans: European, Caribbean, and American Cultural Crossover from Carmen to the 'St. Louis Blues'

Jenny Game-Lopata. *The Aqueduct*: Music that Defines and Re-defines Identity and Musical Traditions through the Confluence of Jazz, Jewish and Arab Genres and Styles in a Chamber Opera Setting

2C. *Identity Through Community Music*

Auditorium

Chair: Roland Bannister

Morwenna Collette. Do Equal Opportunities Really Exist? A Comparison of Youth Orchestral Experiences in Regional and Capital Cities

Jeremy Strachan. The Spontaneous Community: Place and Identity in Toronto's Improvised Music Scene

David Wong. 'All them styles please:' Music and Crossovers in Electronic Organ Club Concerts and Festivals in the UK

2D. *Referentiality in Music* G31

Chair: Jason Stoessel

Mary Buck. Local and Global Concepts of Calculus and their Weight in Music

Rachel Campbell. Intellectual Affiliations in Contemporary Classical Music: Barrett in the Tradition of Beckett

Achilles Ziakris. Rene Leibowitz and the Legacy of Arnold Schoenberg

Thursday 10.30–11.00: Morning Tea

Thursday 11.00–12.00 am: Plenary Session 3

Auditorium

Keynote Address 2: Andrew Ford. On Resisting Identity

Chair: Rex Eakins

Thursday 12.00–2.00 pm: Lunch Break. Lunches at Petersons Armidale Winery

Thursday 2.00–3.30 pm: Parallel Sessions 4A–D

4A. *Australians Abroad* F20

Chair: Victoria Rogers

Kerry Murphy. 'Le succès est assuré'—Melba's First Performances in Paris and Brussels

Carolyn Philpott. Malcolm Williamson's Australian Display: The Formation of Expatriate Identity

4B. *Jazz and the Art of Differentiation* G31

Chair: Andrew Alter

Christopher Coady. Legitimising Lewis: An Examination of *The New York Times* Portrayal of the Modern Jazz Quartet

Michael Hammond. The Centrality of Musical Dialogue in African-American Music: The Musicological Legacy of Miles Davis for Contemporary Improvised Music

Frank Murphy. Red Nichols and His Five Pennies: The Final Recordings

4C. *Music and Aesthetics* F16

Chair: Rex Eakins

Imogen Coward. Style and the Aesthetic Environment: Eighteenth- and Early Nineteenth-Century String Quartets in Europe

Catherine Jeffreys. The Master, the Monk and the Philosopher: Peter of Auvergne and Gui of Saint-Denis on book 8 of Aristotle's *Politics*

Jason Stoessel. Music and Moral Philosophy in Early Fifteenth-century Padua

4D. *The Cultural Identity of Instruments: A New Instrument.* Auditorium

Chair: Gavin Carfoot

Salil Sachdev. *Celebration:* Introducing the Hang

Thursday 3.30–4.00: Afternoon Tea

Thursday 4.00–5.30 pm: Parallel Sessions 5A–C

- 5A. *Identifying European Music of the Fifteenth to Sixteenth Centuries* F16
Chair: Jason Stoessel
- Carol Appelt. Ockeghem's Masses: A View of Modal Practice through the Eyes of Tinctoris
- Bronwyn Ellis. The Renaissance: Fact or Fiction
- John Griffiths. Florence, Rome, Venice, Naples—lutenist songsters, place, and the birth of the Baroque

- 5B. *Identity and Place in Contemporary Popular Music* Auditorium
Chair: Andrew Alter
- Ian Chapman. Black Singlets & Silver Sequins: Dodging the Glam Rock Bullets, Kiwi-style
- John Encarnacao. Melbournes by the Dozen: Four Rock Albums and the Evocation of Place
- David Goldsworthy. 'It's just a bit of nonsense?' The Role of the 'Outro' in Cook Islands Contemporary Music

- 5C. *Constructions of Identity I* G31
Chair: Rex Eakins
- Pinar Erdogan. A New Way of Thinking about Rainha de Bateria, Interlinking Different Perspectives
- Rachel Hocking. Contemporary and Traditional Indigenous Elements in the Soundtrack of Bangarra's *Ochres*
- Jodie Taylor. The Music of Kings and Bio-Faux Queens

Thursday 6.00 pm: Meeting of the National Committee of the Musicological Society of Australia

Thursday 8.00 pm: 2006 Gordon Athol Anderson Memorial Lecture, Armidale Town Hall, presented by the University of New England

Reinhard Strohm. Late-medieval Sacred Songs: Tradition, Memory and History

Friday 29 September 2006

Friday 9.00–10.30 am: Parallel Sessions 6A–C

- 6A. *Cultural Diversity in Opera* G31
Chair: Rosalind Halton
- Margaret King. Opera for Germans: Contemporary Views on the Eighteenth-Century Singspiel
- Kathryn Sullivan. The French *air de cour*. A How-to Guide
- 6B. *Music and Liturgy: Roles in Past Societies** F16
Chair: Jason Stoessel
- Natalia Fedorovskaya. The Role of Spiritual Music in the Adoption of Christianity by Slavs
- Greta-Mary Hair. Saints, Legends and National and Regional Identity in Medieval Scotland

Janice Stockigt. 'After six weeks': Music for the Churching Ceremonies of Maria Josepha, Electoral Princess of Saxony and Queen of Poland

* *This session is dedicated to the memory of the late Professor Andrew McCredie.*

6C. *Negotiating Identity in Indigenous Musics I* F20
Chair: Linda Barwick

Katelyn Barney. Performing on the Margins: Torres Strait Islander Women Performing Contemporary Music

Aaron Corn. Yothu Yindi Revisited: A 20-Year Career in New Music Re-Assessed

Anna Hoefnagels. Finding Meaning in Local Variations: The Case of Canadian Aboriginal Powwows

Friday 10.30–11.00: Morning Tea

Friday 11.00–12.00 am: Plenary Session 7 Auditorium

Keynote Address 3: James Grier. Adémar de Chabannes at the Nexus of Tradition and Innovation

Chair: Jason Stoessel

Friday 12.00–2.00 pm: Lunch Break. Lunches at Petersons Armidale Winery

Friday 12.30–1.30 pm: Public Guest Lecture Auditorium

Charles Southwood. Campfire Australia: Fostering local tradition and regional practice in Western Classical Music *for an entire country* through radio

Friday 2.00–3.30 pm: Parallel Sessions 8A–C

8A. *Cultural Identity in Film, Television and Opera* F20
Chair: Hugh de Ferranti

Kalaly Chu. The Aesthetic of Japanese Animation Music: The Auditory-visual Moving Pictures of the Twentieth Century

Helen O'Brien. The News From Brueghelland

Victoria Rogers. Things are Complete Not When Nothing More Can be Added, but when nothing more can be taken away...

8B. *Music and Liturgy: Iberian Chant* G31
Chair: James Grier

Jane Morlet Hardie. Regional and Royal: Aspects of Practice in Three Portuguese Prints of the *Lamentations of Jeremiah* (1543–1595)

Kathleen Nelson. Seeking Early Practice for the Exultet Chant in Iberia

Greta Olson. Seventeenth-century Plainsong in Valencia, Spain

8C. *Negotiating Identity in Indigenous Musics II* F16
Chair: David Goldsworthy

Allan Marett. Simplifying Musical Practice in order to Enhance Local Identity: The Case of Rhythmic Modes in the Walakandha wangga (Wadeye, Northern Territory)

Sally Treloyn. Songs that Pull: The Meeting of Cultures, Orders of Being, and Performer and Analyst, in *Junba* from the Northcentral Kimberley

Friday 3.30–4.00: Afternoon Tea

Friday 4.00–5.00 pm: Parallel Sessions 9A–C

Auditorium

9A. *Music and Landscape*

F20

Chair: TBC

Jeanette Gallant. Replacing Landscapes with Soundscapes in the CD *l'Acadie en chanson*

Kirsty Gillespie & Richard Alo. Steep slopes: Land and Identity in Duna Song

9B. *Music in Exile*

G31

Chair: Frank Murphy

Sally Bick. The Double Life of the Émigrés Artists: Adaptation and Resistance in Eisler's Hollywood Score for *Hangmen also Die*

Graham Hair. Spirit of the times, Spirit of the Place: Matyas Seiber in Britain in the 1950s

9C. *The Cultural Identity of Instruments*

Auditorium

Chair: Andrew Alter

Gavin Carfoot. How Do You Smash and Burn a Virtual Guitar? The Cultural Identity of Musical Instruments

Alison Rabinovici. Picturing the Stroh Violin: Representation in Australian Urban Popular Music Performance between the Wars

Friday 5.30 pm: Fiori Musicali performs *Missa O venus bant* by Gaspar van Weerbeke, Ursuline Chapel (Public Concert)

Friday 7.30 pm: Conference Dinner. Squires Cottage Restaurant

Saturday 30 September 2006

Saturday 9.00–10.30 am: Parallel Sessions 10A–D

10A. *Japanese Musical Culture & Identity*

Auditorium

Chair: Allan Marett

Hugh de Ferranti. Modern Times Beyond Tokyo: Musical Life in Japanese Cities during the Interwar Period

Cornelia Dragusin. Music in the Japanese *Tenrikyo* liturgy: A Preliminary Study.

Alison Tokita. The Piano in the Korean Television Drama *Winter Sonata*: Borderless Musical Modernity

10B. *Music and Liturgy in the (Post-)Modern World*

F16

Chair: Jason Stoessel

Canny Cheng. Filipino Domestic Helpers in Hong Kong Catholic Mass Liturgy

Dianne Gome. The Psalms of David, Bad Language and John Dunmore Lang: A Critical Appraisal of Lang's *Specimens of an Improved Metrical Translation of the Psalms of David* (1840)

10C. *Music of Migrants*

G31

Chair: Roland Bannister

Kathryn Hardwick-Franco. Reconsidering the emic / etic in Slovenian Folk Music of Remote South Australia

Aline Scott-Maxwell. 'Art,' 'Traditional' or 'Popular Music'? Melbourne's Banda Bellini, an Italian-Australian Musical Emblem

John Whiteoak. The Tango Touch: Australian Imaginings of ‘Gypsies’ in Popular Music before Multiculturalism and World Music

10D. *Ethnography and Place* F20
Chair: Andrew Alter

Elaine Dobson. Vanishing Tribe, Vanishing Music? The Music and Identity of the Lepchas of Sikkim

John Napier. What You Will Hear of the Wedding of God, Tonight: Text and Tune Interactions in a Performance of a *Jogi kath* by Kishori Nath of Alwar District, Rajasthan

Marc Beaulieu. The Music of Tuvalu: an Examination of Genre, Place, and Identity

Saturday 10.30–11.00: Morning Tea

Saturday 11.00–12.00 am: Plenary Session 11 Auditorium

Keynote Address 4: Steven G. Nelson. Redefining ‘Ritual and Music’: Adaptation of a Chinese Socio-political Ideal in Seventh- to Tenth-Century Japan

Chair: Allan Marett

Saturday 12.00–2.00 pm: Lunch Break

Saturday 12.30–1.30 pm: Public Lunchtime Concert G31

Music of New England performed by EphenStephen
Guitarists: Stephen Tafra, Steven Thorneycroft

Saturday 2.00–3.30 pm: Parallel Sessions 12A–C

12A. *Recent Research in Ethnography* F20
Chair: David Goldsworthy

Brydie-Leigh Bartleet. Autoethnography and Musicology: Exploring the Borderlands between Practice and Research

Yoko Nagao. Morphology of ‘Traditional’ Folk Performances

David Salisbury. Mapping the Cultural Atlas of Tropical Queensland: Ronald ‘Tonky’ Logan, a Case Study

12B. *Articulating Identity in Australian Traditional and Folk Music* F16
Chair: Aline Scott-Maxwell

Kim Cunio. Modern and Traditional Music: What Traditional Musicians Think

Rowan Webb. The Balkanisation of Australian Folk Music

12C. *Australian Musical Identity II* G31
Chair: Frank Murphy

Zubin Kanga. Listening to the Landscape: The Influence of Birdsong and Nature in David Lumsdaine’s *Flights* (1967)

Rosemary Richards. Georgiana McCrae in Australia: The *Chaplin Music Book* of 1840–1856

Helen Rusak. Having an Identity Crisis: *Mr Barbecue* by Elena Kats-Chernin

Saturday 3.30–4.00 pm: Afternoon Tea

Saturday 4.00–5.30 pm: Parallel Sessions 13A–C

13A. *Ethnomusicology Student Roundtable* F20
Chair: Cathy Falk

13B. *Constructions of Identity II* G31
Chair: Mary Buck

Robert Gibson. Jedda Plays the Piano: Cultural Identity, Performance, Resistance

Elizabeth Kertesz & Michael Christoforidis. Representations of Spain at the 1900
Exposition Universelle in Paris

Ken Murray. Bizet's *Carmen* and Perceptions of Spanish music in Victorian London

13C. *Sources and Identity* F16
Chair: James Grier

Rosalind Halton. Alessandro Scarlatti and the Roman Sources of his Neapolitan Works

Alistair Noble. Morton Feldman's Other *Piano Piece 1952*: Positioning a Recent
Manuscript Discovery

Carol Williams. *Ars nova* and *Ars antiqua*: The Old and New in Paris 1300

Miranda Stanyon. Pervasive Imitation

Saturday 6.00 pm: MSA Forum Meetings

**Saturday 7.30 pm: *Gagaku—Music and Dance of Ancient Japan* performed by Kyokusui Kai
Gagaku Ensemble with Introductory Talk by Steven G. Nelson, C.B. Newling
Auditorium (Public Concert)**

Sunday 1 October 2006

Sunday 9.00–10.30 am: Parallel Sessions 14A–C

14A. *Constructions of Identity III* F20
Chair: Cathy Falk

Amy Chan. Universalising the Local: Malaysian and Singaporean Composers Taking
the Voyage In

Catherine Ingram. The Importance of Kam 'big song' in Establishing and Maintaining
Kam Identity

Bronwen Robertson. *Zir-e zamin*: The Role of Non-conformist Clamour in Creating and
Perpetuating a Subversive Identity for Iranian Youth

14B. *Cultural Policy* G31
Chair: Jason Stoessel

Rebekah Plueckhahn. Paving a Way for Cultural Development: A Report on Current
Issues Defining Global Cultural Policy in the Formation of the *UNESCO* Convention
on Cultural Diversity

Huib Schippers. Cultural Diversity or Mitigated Monoculturality: Critical Reflections on
the Rise and Future of World Music

14C. *The Cultural Identity of Instruments: Introducing the Satsumabiwa* Auditorium
Chair: Hugh de Ferranti

Charles Marshall. An Introduction to Satsumabiwa, a Japanese Tradition of Melodic
Recitation with Lute Accompaniment

Sunday 10.30–11.00 am: Morning Tea

Sunday 11.00–12.00 am: Plenary Session 15

Open forum, *Music as Local Tradition and Regional Practice*, and Close to Conference Proceedings

Panellists: Linda Barwick, James Grier, John Griffiths, Michael Macklin (Dean of Arts, Humanities and Social Sciences, UNE), Steven Nelson

Chair: Rex Eakins

Sunday 12.30–2.30 pm: Annual General Meeting of the Musicological Society of Australia G31

AUSTRALIAN STUDY GROUP FOR BRITISH MUSIC

We are pleased to announce the formation of the Australian Study Group for British Music to complement similar initiatives recently established in Britain and North America. The Study Group aims to foster individual and collaborative research and publication in the field, both at home and abroad.

We are interested in studying British musical life in international and interdisciplinary perspective. To that end we are keen to foster studies that examine exchanges between Britain and its outposts of empire, and its European neighbours. The study group encourages research in a range of areas, including (but not exclusive of) cross-currents in national and local musical traditions; the role of music in the home, church and the workplace; reception studies; histories of institutions; music journalism; and the British contribution to the development of modern musicology.

Our inaugural Study Day will be held on Saturday 11 November at the University of Melbourne. It will include sessions of 20-minute papers and a round-table discussion on the field's key players and research centres, theoretical approaches, archives and opportunities for publication. If you would like to join our e-mail list and to submit an abstract (250 words) for the Study Day, please contact one of us below by 27 October. Further particulars of the Study Day will be distributed closer to the time.

Sue Cole, s.cole@unimelb.edu.au
Paul Watt, pwatt@unimelb.edu.au
Convenors

EXOTICISM, IDENTITY AND CONSTRUCTIONS OF HISPANIC MUSIC

**Symposium hosted by the Faculty of Music,
University of Melbourne**

Thursday 19 October 2006

Sharwood Room, Trinity College, University of Melbourne.

This one-day symposium will bring together Australian and international scholars researching topics relating to constructions of Hispanic and Latin-American musical culture in the 19th and 20th centuries. We are delighted to welcome Melanie Plesch from the University of Buenos Aires and Ruth Piquer from the Complutense University of Madrid.

Papers will explore the following themes:

- Spanish and Latin-American music as exotic construct (from the 19th-century espagnolade to 20th-century dance crazes);
- Issues of nationalism and identity in relation to the music of Spain and Hispano-America;
- From Carmen to the Gypsy Kings: equating 'gypsy' culture with Hispanic music;
- Issues of transculturation and auto-exoticism in Hispanic music.

If you are interested in attending or participating, please email Michael Christoforidis, mchri@unimelb.edu.au. Further details, including a scheduled programme of speakers, will be available closer to the date from the website <http://www.music.unimelb.edu.au/research/spanish.html>. Registration is free for all MSA members.

Michael Christoforidis

MUSIC AND POSTMODERN CULTURAL THEORY

International Conference, University of Melbourne

5–6 December 2006

Twenty years after the term 'postmodernism' became common currency in analyses of contemporary literature, architecture, visual arts, philosophy and popular culture, we still find the editor of the *Cambridge Companion to Postmodernism* (2004) lamenting 'the strange absence of a mature postmodernist discourse within music studies,' and suggesting that 'the relative conservatism and autonomy of the world of academic music study may account for its long resistance to postmodernist formulations and arguments.'

This conference, supported by the Australian Research Council, aims to contribute to the maturing of that discourse, by bringing together scholars with interests in music and in postmodern cultural theory, broadly conceived. Many of the developments associated with postmodernism in other fields over the past three

decades—such as the cultivation of stylistic eclecticism and pastiche and quotation, the critique of ideas of authenticity and originality, the dismantling of the authentic art/popular culture hierarchy, the decentring of Western canons of ‘high culture,’ and the blurring of the producer/consumer distinction—have typified trends in music culture, too: how are such developments to be theorised and articulated with broader cultural and social phenomena? How have new technologies influenced musical aesthetics and the production and reception of music and sound-art? How are structural changes in the markets and audiences for music contributing to redefinitions of music itself? And how can poststructuralist and postcolonial theory be brought to bear in reinterpreting earlier periods of music history as well as contemporary music of both ‘postmodern’ and non-postmodern kinds? These are some of the questions this conference is designed to address.

Confirmed speakers include: Claire Colebrook (University of Edinburgh), Steven Connor (University of London, editor of the aforementioned Cambridge Companion), Judith Lochhead (SUNY Stony Brook), Susan McClary (UCLA), David Toop (London) and Robert Walser (UCLA). For the full list of confirmed speakers and for details of registration, etc., see the conference web site: <http://www.english.unimelb.edu.au/FrontPageDoc/Music&PostmodConf.html>

Conference convenor:

David Bennett

Department of English with Cultural Studies

University of Melbourne

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**COMBINED AUSTRALIAN AND NEW ZEALAND
MUSICOLOGICAL CONFERENCE**

22–25 November 2007

**Queensland Conservatorium, Griffith University,
Brisbane**

Presented by the Musicological Society of Australia and the New Zealand Musicological Society in collaboration with Queensland Conservatorium Research Centre, Griffith University.

About the conference

Much music research in the Asia-Pacific region focuses on actual islands—from ethnomusicological studies of localised cultures in literal danger of being submerged in a rising ocean, to studies of developments in composition in the European-based art music of major land areas such as Australia and New Zealand. But *Islands* can also be interpreted in a more metaphorical way. For instance, musical subcultures can be viewed as solitary islands, or as points of connection with their surrounding cultural landscapes or seascapes. The individual research traditions and musicians

that inhabit and investigate these metaphorical islands also travel between states of isolation and population in their musical voyages. In the spirit of John Donne's reverberant phrase 'no man is an island,' the theme also invites reflection on connections and disconnections from culture to culture, island to island, person to person, and between musicians and audiences. Under this overarching theme, the conference will feature the following strands:

1. Torres Strait Islander and Pacific Islands music

The Torres Strait Islands are a cluster of islands bridging Cape York to Papua New Guinea. Explorers, marine traders, missionaries and other travellers have traversed these waters for hundreds of years. Despite this, and with a few notable exceptions (e.g. Beckett, Haddon, Hayward, Neuenfeldt, Sharp, Shnukal), Torres Strait Islander peoples, musics and cultures remain virtually invisible on the academic and musicological landscape. As Torres Strait Islander performer Christine Anu notes, 'The whole culture of the Torres Strait Islands is based around music and storytelling. Ceremonies, weddings, funerals, births. . . [are] all brought in with singing' ('Australia Warts 'n' All,' SBS, 2000). In this strand, we aim to open up a two-way conversation between researchers and musicians about the centrality of performance to Island life, experiences and culture.

2. Australia and New Zealand: islands apart?

In spite of obvious correspondences in culture and geographical location, musical contact and exchange between Australia and New Zealand is limited. Instead of gazing across the Tasman, performers, composers and researchers seem to be looking more to Europe and the United States for inspiration and collaboration. This strand seeks to unearth the nature of the musical relationship between these large landmasses, and possibly discover ways forward in bridging this remarkable divide.

3. Gender and sexuality

Gay and lesbian musicology has always had a strong connection to feminist musicology. Although many musicologists feel there is a compelling relationship between the two marginalised disciplines, others feel that the two, however they are defined, are distinct—each having their own theories, politics and constituencies. This strand will explore the current relationship between these two somewhat 'isolated islands' in mainstream music studies, in light of recent debates not only in musicology, but also within the broader context of critical and cultural studies.

4. Institutions and society

Music practice, education and research rely heavily on institutions: concert halls, opera companies, orchestras, conservatoires, universities, music departments, and archives. What is the nature of these islands and their inhabitants in an increasingly dynamic environment? Are they points of rest and artistic delight in the mad, rushing sea of contemporary life, or anachronistic places of isolation?

5. Popular music and ethics

The idea of 'being ethical' is central to recent discourse in popular music. This is exemplified in the belief that certain types of musical appropriation are unethical, or that music copying deprives artists of income. In contrast, the spread of file sharing and MP3s imposes questions about the ethics of copyright law, including arguments in support of the consumer's right to fair use. In light of the polarisation between

these 'ethical islands,' this strand seeks explore how contemporary societies evaluate their musical practices on ethical terms.

6. Performance practice

With the study and practice of music largely separated since the nineteenth century, the relation of research to performance has been somewhat strained at times. This strand will seek to establish where we are in relation to research into performance, research in performance, and performance as research.

7. History and analysis

Free papers are invited within the broad fields encompassed by historical and analytical musicology. Papers relating to the conference theme are particularly welcome. By way of examples, such topics could address the relationships between English music and continental practices, musical traditions maintained (deliberately or otherwise) in regional centres, or historiographical notions of composers as islands of greatness in the seas of lesser masters.

Special event

A half-day strand devoted to recent studies of Queensland's rich musical history, will include parlour songs, western art music, pop and world music.

Call for Papers

The Program Committee seeks proposals for presentations (papers, panel discussions, lecture-demonstrations or concerts) that address one or more of the conference strands.

Please send a 200–300-word abstract and a 100-word bio to MSA NZMS 2007 Program Committee, Queensland Conservatorium Research Centre, P O Box 3428, South Brisbane, QLD, 4101, Australia. E-mail: qcrc@griffith.edu.au. Fax: +61 7 3735 6262 (attention Dr Bartleet).

1st deadline: 20 October 2006

2nd deadline: 1 May 2007

Submissions for the 1st deadline will be notified of the outcome by 1 December 2006. Submissions for the 2nd deadline will be notified of the outcome by 1 July 2007.

About Brisbane and the conference venue

The Combined Australian and New Zealand Musicological Conference will take place at the Queensland Conservatorium, located within the South Bank parklands. South Bank is the cultural precinct of Brisbane and is situated just across the river from the city centre. The Parklands feature seventeen hectares of lush gardens and lawns, the Streets Beach, the magnificent Arbour and promenade, and Little Stanley Street (a bustling strip of cafes, restaurants, bars and boutique retail outlets). South Bank is well known for its relaxed atmosphere and offers delegates the opportunity to swim, walk, ride, eat or see a show after a day of conference activities.

The proposed conference dinner will follow the *Island* theme with a banquet on 'The Island Party Boat' Dinner Cruise. This dinner will not only offer delegates the fine dining they would expect in a top Brisbane Restaurant, but also the ever-changing spectacular views of the Brisbane River.

Brisbane is also the perfect hub for exploring the sunny Southeast of the state, should delegates decide to extend their conference stay. Spectacular Moreton Bay beckons with its expansive waterways and myriad of islands, as do the white sand and surf beaches of the Gold and Sunshine Coasts.

The 2007 Combined Australian and New Zealand Musicological Conference is proudly supported by the Queensland Conservatorium, Griffith University, the South Bank Corporation, the Musicological Society of Australia Queensland Chapter, and the New Zealand Musicological Society.

Conference information and registration

For more information regarding the conference please contact:

Dr Brydie-Leigh Bartleet

Queensland Conservatorium Research Centre

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Tel.: + 61 7 3735 6335

— MUSICOLOGY AUSTRALIA UPDATE —

Both volumes 27 and 28 of *Musicology Australia* are in the final stages of production and should be ready for distribution by the end of 2006. Both have been much delayed by my very heavy administrative, teaching and supervision duties this year as Head of School/Pro-Dean at the Sydney Conservatorium of Music (a position I was unexpectedly asked to take on in December 2005) and my continuing role as Associate Dean (Undergraduate Studies), as well as four months of ongoing illness thanks to unrelenting daycare viruses. All amounted to circumstances incompatible with any sustained and concentrated editorial work in the production of the journal. However, with the assistance of both Reviews Editor Simon Powis and Associate Editor Paul Watt, we have been able to keep other time-consuming but hidden aspects of the journal up to date, including extensive correspondence with contributors, reviewers, referees, subscribers, printers and publishers.

Volume 27 features research articles by Janice Stockigt, David Lockett, John Napier, David Bennett and Linda Kouvaras, Rowena Braddock and Nicholas Routley, an invited article by Anthony Seeger, review articles by Linda Kouvaras and Peter Dunbar-Hall, and book reviews by Denis Collins, Roger Covell, Craig De Wilde, Margaret Gummow, Rosalind Halton, Linda Kouvaras, Judith Lochhead, Maria McHale, Jennifer Nevile, and David Symons. Volume 28 includes research articles on Australian indigenous music and language by Linda Barwick, Lysbeth Ford and Murray Garde as well as essays on American Civil War music by Craig De Wilde and by Deborah Crisp on Chopin's Nocturne in C sharp minor and his early improvisatory style, an invited article by Ian Cross and book reviews by Roland Bannister, Mary Buck, Denis Collins, Peter Dunbar-Hall, Simon Perry, Alejandro Planchart, Goetz Richter, Peter Tregear and Paul Watt. Paul, who is also editing volume 29, should have the next issue ready for printing early in 2007. This will put us back on track with publication, just in time for the journal's thirtieth volume. Several articles and reviews have either already been accepted for volume 29 with minor revisions needed or are undergoing more substantial revisions before

resubmission, but there is still space for a couple more refereed and invited contributions in that issue.

My thanks go to the contributors for their patience, to our referees for, on the whole, returning reports so promptly, and to many others who have generously offered advice and suggestions. I would especially like to single out Paul Watt and Simon Powis for their ongoing assistance with all aspects of the journal. The Society will need to find replacements for both Paul as Assistant Editor (now that he has stepped into the main editorial role) and for Simon, who has just started a Masters degree at Yale University, as Reviews Editor. These are both excellent training positions that would suit keen and dedicated student/early career members of the Society very well. I would also like to express my thanks to the MSA Executive and to Editorial Advisory Committee members Allan Marett, Sandra McColl, Michael Noone, Alison Tokita, Richard Toop and Stephen Wild for their advice and support. Thanks are also due to Linda Barwick, Alana Blackburn, Stephen Blum, Michael Christoforidis, Deborah Crisp, Craig De Wilde, Charles Fairchild, Cathy Falk, Sarah Fuller, David Goldsworthy, Margaret Gummow, Marcus Hartstein, Jeffrey Kallberg, Margaret Kartomi, Eve Kelly, Steven Knopoff, Grace Koch, Harold Koch, Linda Kouvaras, Richard Langham Smith, Stephanie McCallum, Alan Maddox, Gordon Munro, Kathleen Nelson, Michael Noone, John Phillips, Nicholas Routley, John Rink, Nicholas Routley, Cecilia Sun, and Michael Walsh as well as to the many Society members who have submitted works for peer assessment and published items for review. We continue to welcome your submissions in any area of music research and its related disciplines.

Jennie Shaw, editor@msa.org.au
Editor, Musicology Australia

— MEMBERS' NEWS —

Launch of *More Than a Musician. A Life of E. Harold Davies*

By Doreen Bridges. Australian Scholarly Publishing, Melbourne, xiv+185pp. ISBN 1740971205; RRP \$34.95

Doreen Bridges' latest book was launched in Adelaide in June this year by E. Harold Davies' great grandson, the current Lord Mayor of Adelaide. The outcome of years of research into EHD's papers, archives and personal reminiscences, the book reopens and brilliantly illuminates an important chapter of local music history. The following text is taken from the publisher's flyer.

When the parishioners of Christ Church, Kapunda in 1887 welcomed to South Australia the young British immigrant as their organist and choirmaster, they could not have predicted that E. Harold Davies would achieve an Australian-wide reputation as a leader of the musical profession.

This is the story of a man who wanted to study science or medicine but was apprenticed to an architect, and ended up as the first Australian Doctor of Music. Without mentors, he matriculated and obtained Adelaide University degrees in music and was a leading conductor and music educator.

Living astride two centuries, EHD, as he was known, was an intriguing mixture of Victorian conservatism and 20th century progressiveness. He instigated the foundation of the South Australian Orchestra. His many ABC broadcasts explored a range of ideas embracing philosophy and sociology in addition to music, and the Federal Government consulted him on the role of the ABC. EHD's pioneering studies of Aboriginal songs during expeditions to the Outback resulted in his election as Fellow of the Royal Society of South Australia. His breadth was unique among his musical peers.

The author, Doreen Bridges (née Jacobs), is a widely recognised and versatile music educator. Her work has ranged from university lecturing and teacher education to music in schools and in early childhood. Her Ph. D. was the first on a music education topic awarded by an Australian university, and subsequent research activities led to her appointment to the Research Commission of the International Society for Music Education. Her publications include many journal articles and the book, *Music, Young Children and You*. An honorary life member of several music education organisations, she was awarded an A.M. in 1984.

Special Honour for Roger Covell

On Monday 7 August the Australian music industry celebrated the success of this year's most outstanding Australian contemporary classical music achievements at the 2006 Classical Music Awards, presented by APRA and the Australian Music Centre at the Sydney Theatre, Walsh Bay.

The respected academic, artistic director and critic (and member of the MSA) **Professor Roger Covell** was acknowledged for his lifetime of distinguished achievement and commitment to Australian music when he accepted the **Long-Term Contribution to the Advancement of Australian Music** award. Professor Covell has contributed a great deal to scholarly material, commissioned and presented numerous performances always with a focus on building the future of Australian music and musicians, enabled the growth of the world-class Australia Ensemble to flourish, and many other achievements—all undertaken in time apart from his professional role as a teacher.

The **State Award for Queensland** was given to 'Encounters: Meetings In Australian Music,' an event held in Brisbane in April 2005 at the Queensland Conservatorium of Music, Griffith University, for which the Queensland Chapter of MSA was a co-sponsor.

— OBITUARY —

Andrew Dalgarno McCredie (1930–2006)

The death of Andrew McCredie, unexpected by most of us, and taking place following surgery in Melbourne, brings symbolically to a close a particular phase of Musicology in Australia. He was altogether a colourful and eccentric personality and possessed a mind overflowing with knowledge of all kinds and with remarkable skills in musical research. He was always the centre of his own world and during the decades in which he served the University (which was the greater part of his career) he gave Adelaide extraordinary access to musicological studies pretty well world-wide. In the few days since his death, my own recollections have focused particularly on his early days, and the unusualness of his impact from the start, if only through the excesses of his intensive phone calls. In fact, he presented a problem because he had been invited to Adelaide by Elder Professor John Bishop as a senior research fellow, because there had been little in the way of academic study of music (setting aside the conventional harmony and counterpoint) in Adelaide at all, though Prof. Davies had made some excursions into Aboriginal studies. Bishop was aware that in the years following World War II there had been, particularly in Germany and America, a huge outpouring of information about music which (aided no doubt by the spate of newly introduced LP recordings) had rather changed the face of music and of concepts of the performance of classical music. Andrew McCredie certainly shone in such a world, and he became known internationally, and lectured internationally in both English and German. Indeed he must have been one of the first Australian musical scholars to make a significant showing internationally.

The early problem was that John Bishop died before it became clear what Andrew's position was to entail. But there was no denying the swift impact. With David Galliver now as Elder Professor, Andrew gained a Senior Lectureship, and advanced quite quickly through the ranks to a personal chair in Musicology which he held from 1978 to 1994, and a school of Ph.D. students came into being, many of whom have attained distinction both in Australia and many parts of the world. On the way, he picked up many awards and accolades, including the Dent Medal of the Royal Musical Association in England (1974), and the Ignaz Paderewski Medallion Bydgoszcz from Poland (1982).

He had not been in Adelaide long before he organised the first of his musicological conferences. Andrew was born in Sydney into a distinguished medical family, and his first acquaintance with musicology would have come from the school surrounding Donald Peart at the University of Sydney. He later studied in Copenhagen, and Stockholm and completed a Ph.D. on German Baroque Opera at Hamburg, which explains why the first conference he organised in Adelaide was on Scandinavian music.

It was my good fortune to take part in that. He asked me to play Carl Nielsen's *Commotio*—a work for which I came to have considerable regard and which may not have been previously played in Australia. There was a lot of ground-breaking in his coverage of musical topics, some of them involving extensive analysis and techniques of analysis. In contrast, his presentation of his detailed papers did not always favour the comprehension of his message.

In his early years in Adelaide, Andrew made contributions to the emerging interest in Australian music. Then later, he entered the field of local history by editing a collection of articles on music in South Australia under the title: *From Colonel Light into the Footlights* (1988). He also founded the journal *Miscellanea Musicologica* which provided an outlet for Australian musicology alongside overseas contributions. He was involved in many committees particularly as National President of the Musicological Society of Australia and the Chair of the Fine Arts Electoral Committee of the Australian Academy of the Humanities. His services to Music in Australia were recognised by the award of the Order of Australia (AM) (1984).

But Andrew's world-view of music clearly favoured German and Central European music as the unquestionable corner-stones of the art—a view which came into increasing question in the world at large as time went on. Given these general statements it becomes hard to be selective in the midst of a very wide range of subjects which he took as his own. But certainly we could give a central place to his work on Karl Amadeus Hartmann. Hartmann was a significant symphonist who had studied with Webern and was in conflict with the Third Reich. Andrew produced a detailed catalogue of his compositions as well as a number of articles. His authoritative influence with German musicians and organisers led to performances of Hartmann symphonies and other works in various places. Through the composer's widow he attained access to much hitherto inaccessible material to fill out and develop his theme. Much of this was published in Heinrichshofen's *Paperbacks in Musicology* of which he was the General Editor.

The Festschrift entitled: *All kinds of music* which was published in 1998, edited by Graham Strahle and myself, was an indication of how widely he was recognised and appreciated by the most distinguished exponents of his discipline despite the disparity of their individual scholarly interests and the distance between their scenes of activity and ours. It also contained a bibliography by Gordon Abbott which immediately indicates how prolific he was, and how broad his range of interests.

He was not everyone's favourite academic—particularly among administrators. Feuds were frequent, and could be followed with interest. Musicology students will recall evenings at Belair—perhaps even the one when, on making an entry, he drew up a chair into which he dropped rather awkwardly, completely destroying the chair. It is not unreasonable to conclude on a personal note. Those who knew him will fill out the memory in their stories. They will also recognise the conspicuous part he played in that great age of discovering and reassembling and teaching the relics of a great artistic heritage.

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