

Newsletter

of the



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Musicological
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Newsletter

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Deadline for *Newsletter* contributions

For No. 68, March 2008 issue:

FRIDAY, 29 FEBRUARY 2008

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— CHAPTER REPORTS —

ACT

The ACT Chapter of the MSA gathered for a plenary meeting May with the intention of revitalising the chapter and becoming a greater force for the promotion and encouragement for the many and varied activities of musicological interest in Canberra. A new executive was formed, with Alistair Noble elected as president, and Matthew Stuckings the secretary/treasurer.

Alistair is currently completing a PhD within the ANU School of Music on the piano music of Morton Feldman, and lectures in the Department of Musicology. A musicology honours graduate from the ANU, Matthew has worked for 4 years at the National Library of Australia. He is currently an archivist in the manuscripts branch and previously worked on the development of *MusicAustralia*.

In early June the Chapter proudly sponsored an afternoon tea during the School of Music's graduate research symposium, an event which provided great exposure and encouraged an expansion of membership.

Canberra has this year been the temporary home of freelance music researcher, Graeme Skinner, who was awarded a 2007 Harold White Fellowship at the National Library of Australia. A number of ACT members enjoyed the fruits of his research at his lively and enthralling presentation *Unmasking Sculthorpe! A biographer's revenge?* on Tuesday 21 August at the Library. Skinner's much anticipated biography *Peter Sculthorpe: The Making of an Australian Composer* is due for release in October (UNSW Press).

Matthew Stuckings
Secretary/Treasurer, ACT Chapter

Hunter

In a meeting on 6 September, the Hunter Chapter welcomed Richard Vella, newly appointed Professor of Music at the University of Newcastle. He gave a stimulating talk entitled 'Tertiary Music and the Knowledge Economy.' The meeting was followed by the AGM, which endorsed the following committee: Rosalind Halton (President); Greg Smith (Secretary); Helen English (Treasurer); Jennifer Barnes. It was resolved to meet regularly to give members a forum for discussion of current research projects.

Earlier in the year, on May 25, pianist Roy Howat gave an illustrated lecture at Newcastle Conservatorium, under the auspices of the Hunter Chapter,

on aspects of editing the music of Debussy and Fauré. Our thanks to both speakers for their entertaining and thoughtful presentations.

September 2007 has seen the publication of the research of several members' research.

Opera from the Greek: Studies in the Poetics of Appropriation is the title of Michael Ewans' new book published by Ashgate Books, a discussion of classical Greek tragedy and its representation in operas from Monteverdi to Richard Strauss.

Recordings of music by both Alessandro and Domenico Scarlatti released recently by ABC Classics represent major research projects. Jacqueline Ogeil's recording *The Portuguese Scarlatti: Sonatas by Domenico Scarlatti* (ABC Classics 4766221) presents a selection of the sonatas on previously unrecorded Portuguese organs and piano of the mid-eighteenth century. The recordings were undertaken as part of her recently completed Ph.D. on performance issues in D. Scarlatti's music. Rosalind Halton's 3-CD set entitled '*Venere, Adone, e Amore*' (ABC Classics 476 6170) features A. Scarlatti's 1696 Serenata in its premiere recording, with Jane Edwards and Tessa Miller (sopranos) and James Sanderson (countertenor) and Chacona. The remaining 2 discs draw together a wide range of A. Scarlatti's cantatas, researched and recorded in Newcastle.

Rosalind Halton also attended the conference 'Performa,' held in Aveiro, Portugal, in May, presenting a paper entitled 'Musicology waiting for performance: some relentless problems in reviving the Italian cantata repertoire.' The conference, now established as a biennial event, drew together many branches of performance research in an extremely friendly and picturesque setting.

Greg Smith has been exploring new media of music education by developing an online music education program training aural and harmony skills. The interactive program aims to consolidate skills through analysis of works from the repertoire. Details on this project can be viewed at <http://www.emotemuse.com>.

Greg Smith
Secretary, Hunter Chapter

Queensland

MSAQ is busy preparing the 2007 National Conference *Islands*, which will be presented in collaboration with the New Zealand Musicological Society and Queensland Conservatorium Research Centre, Griffith University, from 22–25 November 2007. The conference program features keynote speakers Nicholas Cook (Royal Holloway, University of London), Deborah Wong (University of California Riverside), and Andy Bennett (Griffith University), well over a hundred papers on the conference themes, a series of panels on the conference strands, film screenings, a number of diverse concerts, a superb conference

dinner, and much more. The conference will be run in conjunction with Queensland Conservatorium Research Centre's *Encounters*, a series of concerts investigating musical encounters between Australia and the Asia-Pacific region. Further information, highlights, draft programmes and registration details can be found on pp. 8ff. of this Newsletter below; for latest news on the conference go to <http://www.griffith.edu.au/conference/islands-2007>. Cambridge Scholars Press has also indicated a strong interest in an 'Islands' conference publication; more details will follow in the coming months. In the lead up to the conference, MSAQ will also be hosting the annual Student Symposium *Music Down Under IV*, 9 September, at the University of Queensland.

Brydie-Leigh Bartleet
Secretary, MSAQ

South Australia

Our 2007 program of seminars commenced on 27 March with Emily Kilpatrick's presentation on the premiere of Ravel's opera *l'Heure espagnole*, and the involvement of the composer in the production.

Becky Llewellyn's seminar on 17 April 2007 provided some valuable insights into the writing of her opera on the visual artist Stella Bowen, entitled *The Portrait*, and its production by Co-Opera in 2006.

Roy Howat returned to Adelaide in April/May 2007 for another of his most welcome visits, and he delivered a talk to the MSA membership on 1 May 2007 on the relationship between Russian and French *fin-de-siecle* piano music. A reception was held for Roy on Monday 30 April 2007 at the home of John Phillips and his partner Graham.

On 24 July Joanna Drimatis delivered a talk on her research into the music of Robert Hughes.

The annual AGM on 21 August 2007 elected the 2006–07 SA Chapter committee of Julia Szuster (President), John Phillips (Secretary), Helen Rusak (Treasurer), Kimi Coaldrake and Graham Strahle (committee members). Graham Strahle followed the meeting with a talk on music criticism in the contemporary Australian print media.

Julia Szuster
President, SA Chapter

Sydney

During the past year the chapter continued to offer lectures by visiting scholars and provide a meeting point for research students in the metropolitan area. Professor Reinhard Strohm's lecture last spring was exceptionally well attended and we were enriched by his illuminating presentation on various Vivaldi operas. Dr Lionel Sawkins also drew a good crowd in May this year when he

discussed his research on Lully's work. Both events were held at the Conservatorium (University of Sydney) and the Chapter is grateful to Dr Jennie Shaw and Professor Kim Walker for allowing access to this wonderful venue free of charge.

In August we held our annual Post Graduate Symposium. This year we had 8 Honours and PhD student speakers representing Sydney University (both the Conservatorium as well as the Arts Music Unit) and the University of New South Wales. The quality of presentations was high and covered a wide variety of topics and methodologies indicating the healthy state of music research. Priscilla Peck reported on her investigation of adolescents' use of music in forming their identity; Peter Atkins discussed his empirical study of spirituality and musical meaning; Elizabeth Birrell informed the audience about the impact of gestational changes on the female (soprano) voice; Lisa Parragi analysed Satie's music; Christopher Coady argued for a revision in the reception of John Lewis' Third Stream music that acknowledges the greater significance and impact of Duke Ellington's style on Lewis; Jacob Leonard discussed Sondheim's ways of conveying social criticism of 1960s America through a study of a song from *Follies*; Justin White provided a new analysis of Bach's famous D minor *Ciaconna* that highlighted an underlying binary form, providing the surface variation with large scale structural coherence and making the movement better fit with the rest of the violin Solos; Sue McCreedi discussed Takemitsu's guitar music and its relationship to other trends in contemporary music. It was a stimulating day and again we thank the Conservatorium for providing a venue, the audience for their support and helpful comments and of course the presenters for food for thoughts.

Dorottya Fabian
Convenor, Sydney Chapter

Victoria

The Victorian Chapter has presented a varying package of events for its membership since its last report. These have included the annual forum, which has been generally well received since its inception. This year's topic was 'networking'—ways, means and why we should do it. John Griffiths led the discussion and it meandered fruitfully in multiple directions. The Chapter has an association with the Australian Study Group for British Music, and a reasonable turnout gathered together in May to hear papers that were linked biographical themes. In August the Chapter held its annual conference and as usual a high standard of the papers were presented by honours and postgraduate candidates from Monash University, the Australian Catholic University and the University of Melbourne. Joel Crotty and Melanie Plesch were the adjudicators for the student prize, which this was awarded to Sarah El-Atm from the University of Melbourne for her adroit paper entitled 'Middle Eastern music and Melbourne:

lifting the veil on a hidden *madineh*.' On 8 December the Music Biography Study Day will be presented at a venue to be announced. Suzanne Robinson will be the keynote speaker on the topic of writing a biography on the Australian-American composer Peggy Glanville-Hicks. Abstracts for the day will be welcomed up to a week before the event, and should be sent to joel.crotty@arts.monash.edu.au.

Joel Crotty
President, Victorian Chapter

'The Year of Conferencing Frequently'

2007 was a year of a greater-than-usual number of international musicological conferences. Besides the annual ones, such as SEM in the last week of October in Columbus, Ohio (where I am serving as Program Chair) and the AMS in the first week of November, four conferences were held in near physical proximity between June–August 2007.

The first conference, in Venice, had as its theme 'Music of the Mediterranean,' and was presented by the Levi Foundation (Fondazione Ugo e Olga Levi) for the International Council for Traditional Music (ICTM) Study Group for the Music of the Mediterranean, in its beautiful Palazzo Giustinian Lolin, San Marco, from 28–30 June. It was organised by Marcello Sorce Keller of Ascona in Italian Switzerland, who is well known in Melbourne following his two recent research visits to the Monash School of Music—Conservatorium and his upcoming HRC Fellowship in Canberra from February 2008. Bruno Nettl, Philip Bohlman, Ruth Davis and Martin Stokes were among the well-known scholars who presented.

The second conference was the ICTM Congress in Vienna from 4–11 July. ICTM's General Secretary—our Aussie ethnomusicologist Stephen Wild—and his team were the main organisers of the event. Australians who presented papers included Gay Breyley, Helen O'Shea, Nino Tsitsishvili, Aaron Corn, Hugh de Ferranti, Allan Marett, Linda Barwick, Huib Schippers, Kimi Coaldrake and myself. Beverley Diamond from Canada gave a fascinating paper on ethnographic copyright, mentioning ways in which she and others have found to overcome its seemingly insurmountable problems. Some of us went to the Burgenland where we learned to perform Hungarian folk dances to the accompaniment of a band of strings playing songs that were in part recognisable as Bartók had written pieces based on them.

The third event was the IMS Congress in Zurich, held at the University of Zurich, 10–15 July. The main theme was 'Transition, Reception History, Transfers, Epochs.' Each morning began with a plenary lecture by a well-known scholar, followed by many simultaneous sessions. The event offered some wonderful evening concerts of music rarely performances. We were able to visit

the Paul Sacher Foundation and the famous Schola Cantorum and the Museum for Musical Instruments in Basel. The Paul Sacher Foundation has an extremely valuable collection of scores from the twentieth—and twenty-first—centuries, including most of Stravinsky's works and a large proportion of Bartok's. Scholars who wish to spend say three months at this beautiful site, alongside the Danube, can apply for funding from the Foundation.

Several Australian-based delegates took part, including John Griffiths, Michael Christoforidis, Jane Hardie, Nicholas Routley, Peter Tregear, Lewis Wickes and myself.

The fourth conference, on *Music in the World of Islam*, was held in Assilah, Morocco, from 7–14 August. Invited guests were accommodated in a hotel on the beach, listening to the sound of waves all night every night (this conference was a hard assignment!). Meals were provided in the Palace next to the Portuguese fort in the town which is famous for its beautiful light that attracts painters and tourists. All papers were simultaneously translated into Arabic, French, Spanish and English, and they will soon be published on the webpage of the conference organisers at the Centre for the Music of the World, Paris. Jean Lambert and Jean During were among the famous French scholars of Islam participating. Gay Breyley and I were the only Australians present, but there were 30 other speakers from UK, USA, Canada, Denmark, Bosnia, Croatia, Azerbaijan and Iran.

I topped up this multi-conference trip with a short bout of fieldwork on the Arabian peninsula in Oman, in and around the town of Muscat, visiting the Oman Centre for Traditional Music and witnessing song-dances that include body percussion performance at Omani weddings.

Margaret Kartomi
School of Music—Conservatorium
Monash University

— FORTHCOMING CONFERENCES —

'ISLANDS'

COMBINED AUSTRALIAN AND NEW ZEALAND MUSICOLOGICAL CONFERENCE

22–25 November 2007

**Queensland Conservatorium,
Griffith University, Brisbane**

Islands, the 2007 National Conference of the MSA, is fast approaching. Presented in collaboration with the New Zealand Musicological Society and the Queensland Conservatorium Research Centre, the conference promises an

intriguing exploration of the theme of *Islands* in both a literal and metaphorical sense. Seven thematic program strands form an encompassing framework through which a spectrum of connections and disconnections will be explored, such as those between cultures, nations, people, institutions, musicians and audiences, and ideals. More than a hundred presentations are programmed, covering a range of musicological sub-disciplines, from ethnomusicology to historical concerns to gender studies.

The program, highlights of which are listed below, will integrate these presentations with concerts, lecture-demonstrations, and in-depth discussion panels. A special half-day strand will explore recent studies of Queensland's rich musical history. Three internationally renowned musicologists have been confirmed as keynote speakers. The conference will run parallel with Queensland Conservatorium Research Centre's *Encounters* (draft program below)—a suite of concerts, lectures and workshops investigating musical encounters between Australia and the Asia-Pacific region.

The conference venue is situated within the magnificent Southbank Parklands, in the heart of Brisbane's cultural precinct.

The conference website includes information on strands, keynote speakers, *Encounters*, the conference dinner, how to register, and more. A draft conference program is also now available for download from the site—visit www.griffith.edu.au/conferences/islands-2007.

Program Highlights

Opening

- Indigenous Welcome – Thursday, 22 Nov., 4:30–5:00pm
- Welcome Reception – Thursday, 22 Nov., 7:00–8:00pm

Keynote Addresses

- Nicholas Cook – Thursday, 22 Nov., 5:00–6:00pm
- Deborah Wong – Friday, Nov. 23, 9:00–10:00am
- Andy Bennett – Saturday, Nov. 24, 9:00–10:00am

Concerts

- The Eternal Traveller – Thursday, 22 Nov., 6:00–7:00pm
- Te Papa Concert – Thursday, 22 Nov., 8:00–10:00pm
- Lunchtime Concert – Friday, 23 Nov., 1:05–2:00pm
- Conservatorium Gamelan Performance – Friday, 23 Nov., 6:00–7:00pm
- Music for Bali – Friday, 23 Nov., 8:00pm
- Lunch and Piazza Concert – Saturday, 24 Nov., 12:30–2:00pm
- The Shakuhachi In My Life – Saturday, 24 Nov., 5:00pm
- The Australian Voices – Sunday, 25 Nov., 1:00–2:00pm

Panel Sessions

- Contemporary music of Torres Strait Islanders: A dialogue between researchers and performers – Friday, 23 Nov., 2:15–3:15pm
- Voices from the island: Communicating the essence of art music to the mainland – Friday, Nov. 23, 2:15–3:15pm

- Sustainable futures for musical cultures – Sunday, 25 Nov., 11:30–12:30pm
- Queer and feminist musicology – Sunday, 25 Nov., 11:30–12:30pm

MSA Study Workshops

- Indigenous Music; Music & Technology; Gender & Sexuality; History & Analysis – Friday, 24 Nov., 6:00–7:00pm

QLD Music Half Day Strand

- Saturday, 24 Nov., 2:15–4:45pm

Conference Dinner

- The Ship Inn – Saturday, 24 Nov., 7pm

Films

- *Legong – Dance of the Virgins* (Bali) – Friday, 23 Nov., 3:45–5:15pm
- *Songs of the Volcano* – Saturday, Nov. 24, 10:30–12:30pm

Journal Launch

- Musicology Australia volume 29 – Saturday, 24 Nov., 10:00–10:30am

AGMs

- MSA AGM and NZMS AGM – Saturday, 24 Nov., 6:00–7:00pm

Close

- Concluding Ceremony – Sunday, 25 Nov., 2:00–3:00pm

Draft Program Structure As at August 2007

Date	Time	Session	Speakers & Venues
Thursday 22 Nov.	2.30–4.30pm	Registration	Level 2 Foyer
	3–4.30pm	Meeting	MSA National Committee Meeting (Boardroom)
	4.30–5pm	Welcome	Indigenous Welcome (Ian Hanger Recital Hall)
	5–6pm	Keynote	Nicholas Cook – Keynote Address (IHRH)
	6–7pm	Encounters Concert	The Eternal Traveller (IHRH)
	7–8pm	Welcome Reception	Finger Food, Level 2 Foyer
	8–10pm	Encounters Concert	Te Papa Concert
Friday 23 Nov.	8–9am	Registration	Level 2 Foyer
	9–10am	Keynote	Deborah Wong - Keynote Address (IHRH)
	10–10.30am	Morning Tea	Level 2 Foyer
	10.30–12.30pm	Session 1	Parallel Session <i>1 Australia and New Zealand</i>
			Parallel Session <i>3 Gender and Sexuality</i>
Parallel Session <i>4 Institutions and Society</i>			
Parallel Session <i>5 Popular Music and Ethics</i>			

			Parallel Session <i>7 History and Analysis</i>
			Parallel Session <i>7 History and Analysis</i>
	12.30–1pm	Lunch	Own arrangements
	1.05–2pm	Concert	Lunchtime Concert (IHRH)
	2.15–3.15pm	Session 2	Panel Session (1.39) – Contemporary Music of Torres Strait Islanders: A Dialogue Between Researchers and Performers
			Panel Session (2.14) – Voices from the island: Communicating the essence of art music to the mainland
	3.15–3.45pm	Afternoon Tea	Level 2 Foyer
	3.45–5.45pm	Session 3	Parallel Session <i>1 Australia and New Zealand</i>
			Parallel Session <i>3 Gender and Sexuality</i>
			Parallel Session <i>4 Institutions and Society</i>
			Parallel Session <i>5 Popular Music and Ethics</i>
			Parallel Session <i>6 Performance Practice</i>
			Parallel Session <i>7 History and Analysis</i>
			Film – Legong – Dance of the Virgins (Bali) (IHRH) (to 5.15pm)
	6–7pm	Encounters Concert	Gamelan Performance
		MSA Study Workshops	Indigenous Music (TBA)
			Music and Technology
			Gender & Sexuality
			History & Analysis
	7–8pm	Dinner	Own arrangements
	8pm	Encounters Concert	Music for Bali (Theatre)
Saturday 24 Nov.	8.30–9am	Registration	Level 2 Foyer
	9–10am	Keynote	Andy Bennett – Keynote Address (IHRH)
	10–10.30am	Morning Tea	Level 2 Foyer – Launch of <i>Musicology Australia 29</i>
	10.30–12.30pm	Session 1	Parallel Session <i>2 Torres Strait Islander and Pacific Islands Music</i>
			Parallel Session <i>3 Gender and Sexuality</i>
			Parallel Session <i>4 Institutions and Society</i>
			Parallel Session <i>6 Performance Practice</i>

			Parallel Session <i>7 History and Analysis</i>
			Parallel Session <i>7 History and Analysis</i>
			Film <i>Songs of the Volcano</i> (IHRH)
	12.30–2pm	Lunch & Piazza Concert	Own arrangements at the Piazza
	2.15–3.15pm	Session 2	QLD Music Half Day Strand (2.14)
			Parallel Session <i>2 Torres Strait Islander and Pacific Islands Music</i>
			Parallel Session <i>3 Gender and Sexuality</i>
			Parallel Session <i>4 Institutions and Society</i>
			Parallel Session <i>4 Institutions and Society</i>
			Parallel Session <i>4 Institutions and Society</i>
			Parallel Session <i>7 History and Analysis</i>
	3.15–3.45pm	Afternoon Tea	
	3.45–4.45pm	Session 3	QLD Music Half Day Strand (2.14)
			Parallel Session <i>2 Torres Strait Islander and Pacific Islands Music</i>
			Parallel Session <i>4 Institutions and Society</i>
			Parallel Session <i>4 Institutions and Society</i>
			Parallel Session <i>6 Performance Practice</i>
			Parallel Session <i>7 History and Analysis</i>
	5pm	Encounters Concert	The Shakuhachi in My Life
	6-7pm	AGM	MSA AGM (1.39)
		AGM	NZMS AGM (2.14)
	7.15pm	Drinks	Ship Inn
	7.30pm	Conference Dinner	Ship Inn
Sunday 25 Nov	8.30–9am	Registration	Level 2 Foyer
	9–11am	Session 1	Parallel Session <i>1 Australia and New Zealand</i>
			Parallel Session <i>4 Institutions and Society</i>
			Parallel Session <i>4 Institutions and Society</i>
			Parallel Session <i>6 Performance Practice</i>

		Parallel Session <i>7 History and Analysis</i>
		Parallel Session <i>7 History and Analysis</i>
11–11.30am	Morning Tea	<i>Level 2 Foyer</i>
11.30–12.30pm	Session 2	Panel Session (1.39) – Sustainable Futures for Musical Cultures
		Panel Session (2.14) – Queer and Feminist Musicology
12.30–1pm	Lunch	Own arrangements
1–2pm	Encounters Concert	The Australian Voices
2–3pm	Close	Concluding ceremony

Draft Program for Encounters II 'Further Meetings in Australian Music'

Thursday, 22 November 2007 – The Pacific

Time	Topic
1630	Indigenous Welcome to Country
1800	<i>The Eternal Traveller</i> . Transcriptions by Percy Grainger <i>Beautiful Fresh Flower</i> ; <i>Sekar gadung</i> ; <i>Gamelan anklung Fierce Raratonga</i> ; <i>Scotch Strathspey and Reel La vallée des cloches (Ravel)</i> Student ensembles and voices directed by Vanessa Tomlinson and Vincent Plush
1930	Maori Haka and Aboriginal Welcome to Country
2000	<i>Te Papa</i> Traditional Maori music and recent music from New Zealand with Richard Nunns, <i>Taonga puro</i> , traditional Maori instruments including Rod Biss (NZ) <i>Waiata Aroha</i> world premiere with words and dance by Witi Ihimaera <i>Song cycle for soprano, tenor, baritone voices, saxophones, harp, strings</i>

Friday, 23 November – Bali

Time	Topic
1305	<i>Music from Bali</i> . Conservatorium Student Ensembles; Peter Luff, director. Program includes: Colin McPhee (Bali/USA) <i>Three Ceremonial Dances for two pianos</i> Anne Boyd (Australia) <i>Bali Moods</i> for flute and piano Peter Sculthorpe (Australia) <i>Tabuhan tabuhan</i> for wind quintet and 2 percussion
1800	Gamelan performance
2000	<i>Music for Bali</i> : Ananda Sukarlan (Bali/Spain), piano I Wayan Gde Yudane (Bali/NZ), singer, with <i>Gamelan Giri Jaya Puspa Wresti</i> , Balinese Community gamelan from Coorparoo, Brisbane

Saturday, 24th November – The Australian and Pacific Islands

Time	Topic
1230–1400	Piazza, South Bank: Traditional & Popular Music from Torres Strait and Bathurst Islands with Sarah Patrick, Indigenous hip-hop artist King Kapisi, NZ hip-hop artist Seaman Dan David Bridie

1700–1800 *The Shakuhachi in My Life*: Riley Lee, shakuhachi grand master Satsuki Odamura, koto
1930 Ship Inn, South Bank: *Islands conference dinner*

Sunday, 25 November

Time	Topic
1300–1400	The Australian Voices; Stephen Leek, director. Recent music from Australia, New Zealand, Japan and Taiwan

Conference Information and Registration

Convenors: Associate Professor Huib Schippers and Dr Richard Hardie

Venue: Queensland Conservatorium Griffith University, Brisbane, Australia

Conference Fees

	Early-bird rate*	Regular rate
Members	\$130.00	\$150.00
Student Members	\$ 65.00	\$ 75.00
Non-members	\$150.00	\$170.00
Day registration	\$ 70.00	\$ 70.00

* Must be received before 1 Oct 2007.

For further information please contact:

Catherine Grant or Brydie-Leigh Bartleet
Queensland Conservatorium Research Centre
PO Box 3428, South Brisbane, QLD, 4101, Australia
Email: qcrc@griffith.edu.au

— STUDY GROUP NEWS —

Music and Technology

The primary aim of the MSA Music and Technology Study Group, which will again convene during the Islands conference, has been to facilitate discussion about technology-related issues that impact upon music research. Some interesting meetings and email exchanges have come out of the Study Group in the past. These meetings have dealt with the widest range of members' interests, from archiving and data storage, to the rights of scholars using commercial recordings in their research. It is hoped that this year's meeting at the national conference will help to stimulate more discussion between scholars who work across music research and technology, and indeed any other members or attendees with a common interest in this area. All are welcome.

Gavin Carfoot
Study Group Chair

Gender and Sexuality

The MSA's Gender and Sexuality Study Group was founded in 2001 by Paul Attinello at a meeting at which an initial proposal of founding a gay and lesbian studies group was expanded to encompass the wider issues of gender and sexuality within music research. After a hiatus last year, the group will again meet at the November conference, where gender and sexuality issues have been chosen as a thematic strand, and a panel will discuss the intersections between queer and feminist theory within musicology. All delegates are welcome to attend.

John Phillips
Study Group Chair

— MUSICOLOGY AUSTRALIA UPDATE —

Volume 29 (2007) of Musicology Australia is currently being typeset and will be published in November to coincide with the annual MSA conference. There are seven articles on a wide range of topics, and many reviews.

Recently, we have signed a publishing agreement with EBSCO to publish the journal online, and the Working Party, which is charged with exploring online publishing options, has also recommended the signing with another provider, but this is subject to ratification by the National Executive in the near future.

Articles and reviews are always welcome, and volume 30 (2008) has already a number of articles accepted. Those wishing to submit an article for 2008 should ideally aim to have it to me by April at the latest so that enough time is allowed for peer review and possible revision, should it be accepted for publication.

Members of the Editorial Advisory Committee can expect the journal's annual report in November.

Paul Watt
Editor, Musicology Australia
paul.watt@arts.monash.edu.au

— MEMBERS' NEWS —

Singing The Land: The Power of Performance in Aboriginal Life

Jill Stubington

Publication: 8 October 2007

Hardback: ISBN 978-0-98028-022-7 RRP \$54.95

Paperback: ISBN 978-0-98028-023-4 RRP \$34.95

A significant prepublication discount offer is available from the publisher,
Currency House Inc.
Tel: (02) 9319 4953; Fax: (02) 9319 3649
PO Box 2270, Strawberry Hills NSW 2012
Email: info@currencyhouse.org.au
www.currencyhouse.org.au

For the Indigenous people of Australia, music is the life blood which connects them with the Dreaming. Songs and dances have encoded their history and religion, their social organisation and their connectedness to the land for 40,000 years. As research assistant to the eminent musicologist **Alice Moyle**, and later on her own behalf, **Jill Stubington** spent many years between 1960 and 1980 in remote regions of Australia learning to listen to this music, to understand its complexity and its central role in identity, social cohesion, celebration and the resolution of family conflict.

From 1960 new sound and film equipment widened the opportunities for recording the music and dance of remote communities; and the guitar and recorded popular music began to intermingle with the traditional styles. It soon became a matter of urgency to use the new technology to preserve the old culture—**Jill Stubington** was charged by the Arnhem Land elders Munggarrawuy and Burramarra with that task. *Singing the Land* is the fulfilment of their charge.

Dr Jill Stubington is a senior academic at the School of English, Media and Performing Arts, the University of New South Wales and has been influential in introducing generations of students to the study of non-Western music.

Comments: *No other author has yet put in readable form such a comprehensive account of the central importance of music, dance and ceremony to Aboriginal community life... I am pleased that Currency House has chosen to publish a book on this important subject and have found an author of standing and sensitivity*—Dr Dawn Casey, CEO of the Western Australian Museum

I had immense admiration for Alice Moyle and over the years, have followed the work that she and Jill Stubington painstakingly pursued together. Singing the Land is the splendid outcome of this. Certainly, as a composer, it will help inspire my own work. More important, it will help white Australians understand all Indigenous culture, far beyond the music—Peter Sculthorpe, composer

Music is of great significance to Aboriginal people. All cultures have songlines that interconnect and tell a story of the past and hold importance to present and future generations. This book is great for those who wish to learn more about one of the world's oldest cultures—William Barton, didgeridu player

This is the first book to synthesise the research done on Australian Indigenous music during the period 1960–1980 ... It is a book that had to be written, and serves as a tribute to the scholars whose research she describes. It will provide an invaluable resource to readers with a serious interest in Australian Indigenous music—Grace Koch, Native Title Research Officer, Australian Institute of Aboriginal Studies

'Your book is marvellous. It is written with superb clarity, never stuffy but full of humanity and insight...I like the overall plan, the meticulous method and the intellectual depth and honesty of the book'—Trevor Jones, ethnomusicologist, of an early draft, 2001

A Briefe and Short Instruction of the Art of Musicke by Elway Bevin

Edited by Denis Collins, University of Queensland, Australia

Series: Music Theory in Britain, 1500–1700: Critical Editions

Includes 4 b&w illustrations and 161 musical examples

146 pages; ISBN 978-0-7546-5053-9

Publication: August 2007

Hardback edition £50.00

A Briefe and Short Introduction (1631) is one of about a dozen late sixteenth- and early seventeenth-century English music instruction books that go beyond the absolute basics for beginners, and it is the only member of the published English theoretical writings dealing with the art of singing and elementary counterpoint that has not existed in a published modern edition until now. The topic most extensively treated in the book is the composition of 'all sorts of canons' on a plainsong which goes beyond anything found on canon in other English theoretical writings. Bevin's legacy in this treatise is the exposition of the art of canon in a systematic arrangement suitable for students of this discipline, with a thorough presentation of procedures and techniques that occupied the attention of many musicians in sixteenth- and seventeenth-century England. His work was read widely in the seventeenth and eighteenth centuries and was quoted or commented upon by Playford, Purcell, Simpson, Burney and Kollmann.

Contents: *Series editor's preface; Part I Introduction: Elway Bevin and canon in England: Background to Bevin; An overview of the typology of canons; English theories of canon before Bevin; Collections of plainsong canons; The contents of A Briefe and Short Instruction; English theories of canon after Bevin; Part II Elway Bevin A Briefe and Short Instruction of the Art of Musicke: Editorial note; Edition; Notes. Bibliography; Index.*

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Martin Jarvis was awarded his Ph.D (he graduates in October) for his thesis *Did Johann Sebastian Bach Write the Six Cello Suites?* His sincere thanks go to long time MSA member Dr Nicholas Routley, his Supervisor, for his guidance and patience through the whole Ph.D process.

— OBITUARY —

Robert Watson Hughes AO, MBE

Composer

Arranger/Editor for the Melbourne Symphony

27 March 1912 – 1 August 2007

Robert Hughes was born in Leven, Scotland in 1912 and in 1929 moved to Australia with his family. Although his interest in music began during his time in Scotland it wasn't until he moved to Australia that he undertook serious music study. For many years Hughes juggled his composition with working as a clerk in a factory. He later studied composition on a part-time basis through the University of Melbourne, Conservatorium of Music with the eminent teachers, Fritz Hart and A.E.H. Nickson. After serving in the Australian Army during World War II, Hughes returned home and was offered a position as a Music Arranger/Editor for the ABC, based with the Melbourne Symphony. Hughes relished the opportunity to practise his art and held this position until his retirement in 1976.

During his career Robert Hughes was a passionate advocate for the rights of the composer. He was the driving force behind the establishment of important organisations such as the Australasian Performing Rights Association, the Australian Music Centre and the Australia Council. Hughes was also the recipient of many prizes and awards during his career, including an MBE in 1978 and an Australian Classical Music Award (2003). In 2005 he was awarded an Officer of the Order of Australia (AO) in the Australia Day Honours. However, it is the numerous compositions of Robert Hughes that form his most important contribution to Australian music.

Hughes wrote orchestral works, music for ballet and film, some chamber works and an opera that has never been performed. While some of his works are available in published form, there are a number of well-crafted orchestral works that were recorded but never commercially published. Like other composers of his generation, including Dorian Le Gallienne, Raymond Hanson and Margaret Sutherland, Hughes has been considered by musicologists to write in a style reminiscent of the English pastoral school. However, Hughes listened to a wide range of music and surrounded himself with a variety of musical influences

which included the composers Bizet, Prokofiev and Sibelius. There is a richness and vitality in his compositional style and we see this in his exploration of form, thematic ideas and his unique understanding of tonality. His melodies are driven by short motives and unrelenting ostinato figures. In addition, Hughes wrote for large orchestral forces and his skills as an orchestrator have been a model for future generations of composers.

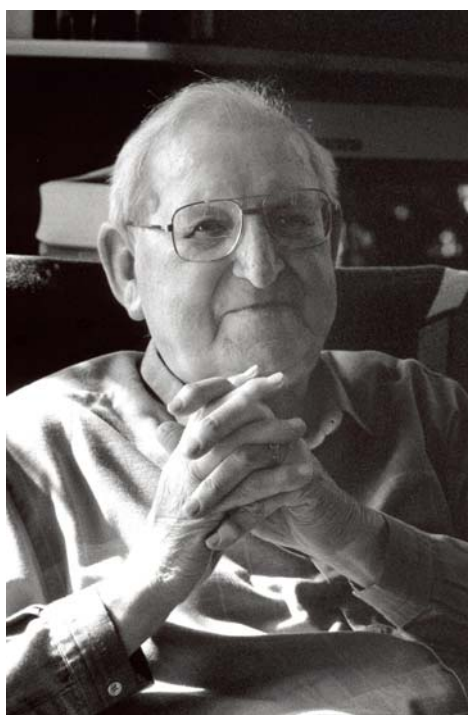
The works of Robert Hughes include: *Sinfonietta* (1957), *Symphony No.1* (1951, rev. 1971), *The Forbidden Rite*, *Linn O'Dee*, *Sea Spell* and *Xanadu*. His music has been championed by many notable conductors including Sir John Barbirolli, Sir Eugene Goossens, Sir Bernard Heinze, Malcolm Sargent, Norman del Mar, Josef Krips, Walter Susskind, Willem van Otterloo, Colin Davis and John Hopkins.

Earlier this year there has been renewed interest in Robert Hughes and his music. In February, the Adelaide Symphony Orchestra performed *Linn O'Dee* at Symphony Under the Stars providing the background for a segment on the ABC program *Can We Help* where Robert was reunited with former colleague and friend William Sterling. In May, the Elder Conservatorium Symphony Orchestra performed *Sea Spell* and in June ABC2 aired the film *Mike and Stefani*, for which Hughes composed the score.

Robert Hughes had been a resident of Hallett Cove since June, 2002 and was lovingly cared for by his three daughters Delia, Gwen and Alison and their families.

For more information on Robert Hughes and his music please see the Australian Music Centre.

Joanna Drimatis



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