

Newsletter

of the



Musicological
SOCIETY OF AUSTRALIA

www.msa.org.au

No. 69 September 2008



Musicological
SOCIETY OF AUSTRALIA

Newsletter

No. 69 September 2008 ISSN 0155-0543

GPO Box 2404 Canberra ACT 2601

Website: www.msa.org.au

E-mail: <secretary@msa.org.au>

National Committee 2007–2008

President: John Griffiths (Vic)

Secretary: Melanie Plesch (Vic)

Treasurer: Peter Campbell (Vic)

Past President: Victoria Rogers (WA)

Ex officio IMS: Margaret Kartomi (Vic)

Ex officio ICTM: Allan Marett (Syd)

Membership Secretary

Philip Wheatland (Vic)

E-mail: <membership@msa.org.au>

Committee Members

Brydie-Leigh Bartleet (Qld)

Steven Knopoff (SA)

Alicia Maguire (Qld)

Kathleen Nelson (Syd)

Jason Stoessel (NNSW)

Editor, *Musicology Australia*

Paul Watt

School of Music—Conservatorium

Building 68, Monash University

VIC 3800

E-mail: paul.watt@arts.monash.edu.au

Website Coordinator

Philip Wheatland, *pro tem*.

E-mail: <membership@msa.org.au>

CONTENTS

Chapter Reports

Queensland 3

South Australia 3

Sydney 4

Conference Report: British Music Group.4

Notice of 2008 MSA AGM 6

2008 MSA Conference 6

Draft Programme10

Grants, Scholarships, Student Prize.....18

New Award for Musicology19

Don and Joan Squire.....20

Musicology Australia Update22

MSA Aust & NZ Postgrad Register.....22

Members' News23

Deadline for *Newsletter* contributions

For No. 70, March 2009 issue:

FRIDAY, 27 FEBRUARY 2009

Editor, *Newsletter*

John A. Phillips

1209 Lower North East Road

Highbury SA 5089

Tel./Fax: (08) 8395 5332

E-mail: <jpphil@iprimus.com.au>

Thanks to all contributors and to KwikKopy, Unley SA, for their assistance in the production of this issue.

— CHAPTER REPORTS —

Queensland

2008 is proving to be another engaging year for MSAQ, with several new and successful initiatives and events. The first of these was a music research luncheon with guest of honour Professor Margaret Barrett (Head of School of Music, University of Queensland). Earnest discussions relating to the direction of music research in Australia were complemented by the informal and congenial atmosphere, ideal for networking and socialising. Also in June, the committee launched an interactive web-based network (<http://msaqd.ning.com/>), providing a virtual space for both state and national members to discuss research interests and keep up-to-date with chapter events and initiatives.

More recently, the annual Student Symposium at the Queensland University of Technology again proved an enjoyable day. This year's theme, *Music and Me*, encouraged students to reflect on their own experiences with music and research. Roger González was awarded the Gordon Spearritt Prize for Best Student Presentation, and honours student Liam Flenady received an award for the most outstanding undergraduate paper. The event also gave opportunity to celebrate the launch of the MSAQ 2007 Student Symposium proceedings, entitled "Music Down Under IV: Celebrating emerging music researchers," edited by MSAQ member Liz Mackinlay.

Plans are underway for an MSAQ panel session during the International Association for the Study of Popular Music conference at Griffith University in November, which will give conference delegates the chance to participate in discussions with a range of leading practitioners and researchers in this field. Several MSAQ members also look forward to participating in the National MSA Conference in Melbourne in December.

Catherine Grant
Secretary, MSAQ

South Australia

Chapter members and invited guests have continued to give monthly seminar papers in the past six months, in collaboration with the Elder Conservatorium.

Roy Howat returned to Adelaide in April for another of his most welcome visits, and he delivered another talk to the MSA membership on 22 April 2008 – this time on interpretative insights from historic recordings of French music.

On 20 May 2008, Doreen Bridges gave a talk on her research in the 1970s for the Australian Council for Educational Research in the development of a test for generalised musical intelligence. Members were provided with a number of examples from the *Australian Test for Advanced Music Studies*, published in 1978.

Emily Kilpatrick gave a talk on 17 June 2008 on the collaboration between Ravel and Colette in the creation of the opera *L'Enfant et les sortilèges*.

On 22 July 2008 John Phillips delivered a paper entitled *The Musicological Island and the Rising Tide* in which he stressed the need for a re-evaluation of the discipline of musicology so that its methodologies can be more open to different approaches, more relevant to different cultural outlooks and relate better to parallel discourses in other humanities. The paper generated an interesting discussion.

The annual AGM on 19 August 2008 saw the election of the 2008–09 SA Chapter committee of Jula Szuster (President), John Phillips (Secretary), Helen Rusak (Treasurer), Kimi Coaldrake and Graham Strahle (committee members). Misa Yamamoto preceded the meeting with a talk on the solo piano music of Nikolay Obukhov.

*Jula Szuster
President, SA Chapter*

Sydney

The Sydney Chapter has two important events scheduled for October. The first of these is the annual MSA Sydney Student Study Day to be held on 3 October. This year we are delighted to have twelve speakers from three universities and a very diverse range of research represented. This will be followed a week later on 10 October by a presentation from Professor Timothy Taylor of the University of California, Los Angeles entitled “Advertising and the Conquest of Culture”. This event is supported by the Sydney Chapter and the Sydney Conservatorium of Music.

At its recent AGM, the Sydney Chapter elected a new committee and executive. The committee members are now Angharad Davis (secretary), Dorottya Fabian, Alan Maddox, Kathleen Nelson (convenor), Alexandra Pinkham, Cecilia Sun, and Joseph Toltz (treasurer). I am very pleased to report that we have increased student representation in this group.

*Kathleen Nelson
Convenor, Sydney Chapter*

— CONFERENCE REPORT —

Third Study Day, Australian Study Group for British Music

The third Study Day of the Australian Study Group for British Music was held at the University of Melbourne on Saturday 13 September. About 25 people

attended the various sessions throughout the day and, as is our usual practice, the presentations comprised a mix of short discussions on work-in-progress as well as the more usual, and formal, 20-minute presentations followed by 10 minutes of questions.

There were four informal work-in-progress discussions. The first was by Alison Rabinovici who discussed her research on Augustus Stroh and the problems faced by a musicologist in 'placing' this extraordinary inventor in historical context. The audience was treated to details of Alison's research paths, and great interest and admiration was shown over the extent to which Alison had been able to discover who Stroh's London neighbours were! This was followed by a presentation by Stephanie Rocke on Karl Jenkins' *The Armed Man: A Mass for Peace* in which hard questions were asked about an 'authentic' appropriation (or misappropriation?) of chant and, indeed, the ethics of setting the Mass in such a manner as this. The third such presentation was by Rosemary Richards who discussed the significance of Canberra's Carillon in relation to not only its British origins but in context of other carillons globally. Finally, Katrina Dowling did a 'show-and-tell' of a Dolmetsch recorder from the Monash Music Archive and this was followed by a recital from Katrina (on her own instrument) of the first movement of Gordon Jacob's Sonata for Treble Recorder. Our thanks go to Kate Webber who gave up a large chunk of her Saturday afternoon to attend the conference and to accompany Katrina.

There were five formal presentations, the first of which was given by Therese Radic on the multi-talented E.H. Sugden, the first Master of Queen's College, University of Melbourne. Few in the audience had ever heard of Sugden, but it was soon discovered that his role in the musical life in Melbourne, and beyond, was far-reaching. The second presentation was by Elizabeth Kertesz on Ethel Smyth's 'self-representations' and the composer's various struggles to find a 'voice'. Of particular interest (to me at least) were Liz's in-depth discussions on Smyth's style that involved 'looking forward and looking back'. Melanie Plesch (one of whose ancestors Smyth knew and whom Liz quoted in her paper) gave a fascinating insight into musical criticism in Buenos Aires in the early nineteenth-century, which covered some rather hilarious opera criticism and observations on concert etiquette in both England and Argentina. This was followed by a presentation by Paul Watt outlining the broader shape and context of a new project, a history of musical criticism in England in the 1890s. Finally, Sue Cole's cryptically titled paper 'Of English loons and 6-foot flagpoles' was the bizarre story surrounding the publication, afterlife (and the many equally weird historical and social tangents) of Leigh Henry's controversial biography of John Bull.

*Paul Watt,
Co-convenor*

Musicological Society of Australia Incorporated

Notice of 2008 Annual General Meeting

The 2008 Annual General Meeting of the Society will be held on Saturday, 29 November 2008. The venue will be the Early Music Studio, Faculty of Music, 27 Royal Parade, the University of Melbourne, at 5 pm. This date meets the Constitutional requirement that the AGM be held within five months of the end of the financial year.

NOTE: Quorum for the AGM is 12 members. Should a quorum not be achieved, the meeting will be adjourned. It is proposed that such a reconvened AGM will be held during the National Conference, on Saturday, 6 December at 5 pm.

The business of the meeting will be:

- to receive reports;
- to elect the National Committee; and
- to discuss any business on notice submitted to the Secretary with the requisite five-week's notice before the Annual Meeting.

Nominations are called for all four executive positions (President, Treasurer, Secretary, and Membership Secretary) and a further seven committee members, including a student member. Nominee, proposer and seconder for all positions must be financial members of the Society at the time of nomination. In line with the policy ratified at the 1999 AGM, positions of the executive bearers can be elected as a team.

Nomination forms for the National Committee positions of the MSA have been posted to members. Completed and signed forms should be received by the National Secretary no later than Friday 24 October 2008. A brief CV (under 150 words) is requested from each nominee for circulation with the ballot form. A statement confirming receipt of the nomination will be sent to each nominee within 48 hours.

For members who are not able to attend the AGM, ballot papers and instructions for absentee voting in the committee election will be posted in early November.

*Melanie Plesch,
National Secretary*

31ST NATIONAL CONFERENCE OF THE MSA

The University of Melbourne, 4–7 December 2008

Conference Committee

Convenor: Prof. John Griffiths

Administrator: Victoria Watts, vwatts@unimelb.edu.au, tel 03 8344 3023, fax 03 8344 5346, m 0412 681 689

Program Committee

Dr Peter Tregear (chair)
John Griffiths (ex officio)
Peter Campbell
Michael Christoforidis
Joel Crotty
Craig DeWilde
Made Hood
Dolly Mackinnon
Kerry Murphy
Sue Robinson
Jan Stockigt

Grants, Scholarships and Student Prize

Details and eligibility criteria relating to the 2008 conference may be found below (p. **).

Keynote Speaker

The keynote speaker will be Professor Philip V. Bohlman, University of Chicago (<http://music.uchicago.edu/people/faculty/bohlman.shtml>)

Keynote Address

“Music before the Nation, Music after Nationalism”

Abstract: In the wake of the Enlightenment and the spread of colonialism, nationalism emerged as a discourse of modernity and shaped – and was shaped by – the aesthetic and social meanings of music. Professor Bolhman’s talk for the Musicological Society of Australia examines the *longue durée* of modern nationalism as a complex and shifting form of discourse and social practice, constituted of fragments and contradictions rather than a single set of centralized policy and power. Professor Bolhman is concerned with a metaphysics that begins with music before the nation. The larger historical process that he follows begins in the second half of the eighteenth century with Johann Gottfried Herder, and it stretches to the twenty-first century and the globalization of music, particularly popular world musics. Anchoring that historical arc will be Herder’s *Volkslieder* at one end and national song movements, particularly the Eurovision Song Contest, at the other.

Professor Bolhman’s focus will be on specific shifts in ontological discourse about music as acts of inventing music by giving it names that invoke the nation. Herder, for example, proposed a vast array of genres and repertoires in his writings, posing questions about whether folk songs, hymnody, and listening subjectivity could connect people to places. In the nineteenth century, the search for national musical essences turned to vast collection projects, many effectively generating metaphors that stood in for the nation, and yielding power to projects that socially redeployed borders and colonies in the twentieth century. Professor Bolhman will conclude by asking whether music has become so fully embedded

in and with nationalist meaning that it survives after nationalism within a dramatically new metaphysics.

Registration

A copy of the Registration Form will be posted out to members together with this Newsletter. It is also available for download:

<http://www.msa.org.au/2008%20Conference/MSARegistrationForm2008.pdf> (PDF, 60Kb).

Please note that all paper-givers are required to be financial members of the Musicological Society of Australia at the time of the conference.

Conference Venue

The conference will be held at the Faculty of Music, Conservatorium Building on Royal Parade (map reference number 141) and at the Medical building, corner of Grattan St and Royal Parade (map reference number 181). These map references are visible on the campus map, <http://www.msa.org.au/ParkvilleCampusMap.pdf> (PDF file, 367Kb).

Dinner

The Conference Dinner will be held at Trinity College. If you intend to attend the dinner, we would be grateful if you could send your expression of interest to MSA-2008@unimelb.edu.au. This does not constitute a commitment at this stage but would help us organise the booking.

Concert

A concert will be held at Trinity College Chapel on Thursday, 4 December.

Accommodation

The MSA has negotiated accommodation at competitive rates at **Trinity College, The University of Melbourne**. Trinity College is located in the grounds of the University of Melbourne and within an 10-minute tram ride of the city centre. Bed & Breakfast (including cooked breakfast, linen & towels, GST) \$63 per night. More information and images can be found at: www.trinity.unimelb.edu.au/conference.

Other accommodation is also available:

Graduate House

220 Leicester Street
Carlton, Victoria, 3053
Ph: (+61 3) 9347 3428
Email: admingh@graduatehouse.com.au
www.graduatehouse.com.au

University College Academic Apartments

University College, College Crescent
Parkville, Victoria, 3052
Ph: (+61 3) 9347 3533

Fax: (+61 3) 9347 1549
Email: t.branagan@unicol.unimelb.edu.au
www.unicol.unimelb.edu.au/visiting_academics/

The Travel Inn Hotel

Corner Grattan and Drummond Streets
Carlton, Victoria, 3053.
Ph: (+61 3) 9347 7922
email: res@travelinn.net.au
www.thetravelinn.com.au

Hotel Downtowner on Lygon

66 Lygon St Carlton VIC 3053
Contact: Aus: (03) 9663 5555
O'Seas: (+61 3) 9663 5555
www.downtowner.com.au

Marriott Hotel

Corner Elizabeth and Lonsdale Streets
Melbourne, Victoria, 3000
Ph: (+61 3) 9662 3900
Toll free: 1800 331 118
Fax: (+61 3) 9663 4297
www.marriott.com.au

Rydges on Swanston (formerly Ridges Carlton)

701 Swanston St, Carlton, Victoria, 3053
Central Reservations:
1300 857 922 (Aus)
(+61 2) 9261 4929 (o'seas)
0800 446 187 (NZ)
www.rydges.com

Jasper Hotel

489 Elizabeth St
Melbourne, Victoria, 3000
Ph: (+61 3) 8327 2722
Toll free: 1800 468 359
Email: stay@jasperhotel.com.au
www.jasperhotel.com.au

Vibe Hotel Carlton

441 Royal Parade
Parkville, Victoria, 3052
Ph: (+61 3) 9380 9222
Fax: (+61 3) 9387 6846
Email: vhcm@vibehotels.com.au
www.vibehotels.com.au

The Nunnery

116 Nicholson St

Fitzroy, Victoria, 3065
Ph: (+61 3) 9419 8637
Freecall (Australia only) 1800 032 635
Fax: (+61 3) 9417 7736
Email: info@nunnery.com.au
www.nunnery.com.au

Melbourne Metro YHA

78 Howard St
North Melbourne, Victoria, 3051.
Ph: (+61 3) 9329 8599
Fax: (+61 3) 9326 8427
Email: melbmetro@yhavic.org.au
www.yha.org.au

Melbourne Oasis YHA

76 Chapman Street
North Melbourne 3051
Phone: (03) 9328 3595
Fax: (03) 9329 7863
Email: oasis@yhavic.org.au
www.yha.org.au

The Stork Hotel Apartments

650 Elizabeth St
Melbourne, Victoria, 3000.
Ph: (+61 3) 9417 4081
Email: info@storkhotel.com
www.storkhotel.com

Further information will be found on the conference website,
http://www.msa.org.au/conferences_events.html.

DRAFT PROGRAMME

THURSDAY 4 December

9:00–10:30 Registration and Coffee

10:30–10:45 Opening and Welcome

10:45–12:45 Session 1

a. Percy Grainger Session

Glen Carruthers: Percy Grainger: another nincompoop, like Sir Thomas Beecham?

Emily Kilpatrick: Clog-dancing in the Champs-Élysées: Grainger's forays into French piano music

Kristian Chong: Grainger and Rachmaninov

Sarah Collins: The Enchanted Tone: Theosophy and Symbolism in the music-philosophy of Cyril Scott

b. Schoenberg Session (tbc)

Jennie Shaw, Mark Carroll, Peter Tregear (paper titles tba)

c.

Bonnie Smart: Recitative and Variation in the Eighteenth- and Nineteenth-Century English Context

Clare Tunney: The 'bel canto' cello

Shaun Ng: Le Sieur de Machy and the Solo French Viol Tradition

Nancy Calo: The Spirit of Contradiction

d.

Henry Johnson: Innovation and Authenticity in Taiko Performance in New Zealand

Lachlan Skipworth: Shaping the Sound: The Shakuhachi and Aspects of its Repertoire

Catherine Ingram: When traditional goes digital: Repatriation of musical field recordings and its influence on traditional Kam music making

Kalaly Chu: Examining the perceptual experience of children by using painting and music examples

12:45–2:15 Lunch

2:15–3:45 Session 2

a.

Cecilia Sun: Philip Glass's *Einstein on the Beach* and a New Kind of Virtuosity

Andrew Robbie: Projecting Desire, Desiring Projection: Temporality in music by Salvatore Sciarrino

Christian Storch: The Composer as Author – Alfred Schnittke's Piano Concertos Within the Authorial Discourse

b.

Daniela Kaleva: Patronage through Dissemination: Louise Hanson-Dyer Patron of Gustav Holst on Account of Two Melbourne Music Collections

Eileen Chanin: Louise Hanson-Dyer, Cultural transmission from the French Lyrebird

Richard Excell: Mareest and Marais – the same but different: some little puzzles raised by the manuscript Hanson Dyer 239

c.

Kirsty Gillespie: Across the world and back again: Repatriating archival recordings from Berlin to Lihir, Papua New Guinea

Genevieve Campbell: Ngarukuruwala: The changing voice of Tiwi Song. Returning archived recordings to the Tiwi Islands and investigating ways in which they are used to support contemporary performance traditions and other aspects of contemporary life

Made Hood: Voicing the Nation, Negotiating the Tradition: Popular music influences on traditional Balinese vocal styles

3:45–4:15 Afternoon Tea

4:15–5:15 Session 3 (PLENARY)

Philip Bohlman: Music before the Nation, Music after Nationalism

5:30 for 6:00 EXHIBITION LAUNCH & RECEPTION

Centenary of the Louise Hanson Dyer Music Library

FRIDAY 5 December

8:45–10:45 Session 4

a.

Margaret Kartomi: The Concept of Musical Identity

Megan Collis: Minangkabau identity and Globalisation

Bronia Kornhauser: Misirlu and the Question of Musical Identity

Craig De Wilde: The Role of the Commercial Jingle as Musical Identity: Commerce, Coercion and Context

b. Collisions, Collusions: alterity and the musicological performance of identity

John Phillips: On coming out, musicologically speaking

Brydie-Leigh Bartleet: A wardrobe for all seasons: Performing musicological fieldwork in everyday life

Liz Mackinlay: Tripping, swaying, and dancing with self and other: The ethical necessity of corporeal generosity in ethnomusicological research

Linda Kouvaras: Music, identity and the music scholar's tool kit

c. Musicians' health and well-being in Australian tertiary institutions

Ann Shoebridge: Tuning the body – the missing link for musicians

Catherine Grant: Towards a national strategy for tertiary musicians' health: Pilot ventures at Queensland Conservatorium

Peter Bragge: Health professionals, teachers and musicians – the key players in promoting health in the performing arts.

Hazel Hall: Preventing and Managing Performance-related pain in Musicians: The Role of Performing Arts Complementary and Alternative medicine (PACAM)

d. *Fin-de-siècle* visions of Spain I

Michael Christoforidis: Impressions of the Alhambra: A reconfiguration of Hispanic exoticism in *fin-de-siècle* Paris

Samuel Llano: Sensual and submissive: Spain as dreamt by Henri Collet and Raoul Laparra

Ken Murray: Spanish Music in London through the prism of Anglo-Hispanic relations (1900–1918)

10:45–11:15 Morning Tea

11:15–12:45 Session 5

a.

Jula Szuster: A murder 'most foul': the moral cantatas of Alessandro Stradella, 1639–1682

Alan Maddox: A *vivid imitation in the theatre*: Andrea Perrucci on sung and spoken drama in Naples around 1700

Rosalind Halton: Declamation and dotted rhythms – Evidence for Rhythmic inequality in early eighteenth-century Italian music

b.

Carolyn Philpott: Malcolm Williamson's True Endeavour: Irony and injustice for the bicentennial

Michael Halliwell: Singing from the margins: postcolonial opera as embodied in Voss (Meal/Malouf) and Waiting for the Barbarians (Glass/Hampton)

Helen Rusak: *Wild Swans* by Elena Kats-Chernin: and the journey from Australian Ballet to UK dance charts.

c. John Blacking the Multi-disciplinary Man: Reflections on the Life and Work of John Blacking (1)

Kaye Hill and Brian Dawson: How Organised is Man? The Research Practices of John Blacking

Brian Dawson and Kaye Hill: Archivist Meets Ethnomusicologist: Reconstructing the John Blacking Papers

Monica Leung: Music and Movement: Applications of John Blacking's Fieldwork with Venda Children (1956–58) Within Contemporary Music Education in Australia

d. *Fin-de-siècle* visions of Spain II

Geraldine Power: Gypsies, castanets and toreros at the Folies-Bergère

Elizabeth Kertesz: Dressing up *Carmen*: The staging of Bizet's opera and changing fashions of Hispanic identity

Domingo R. Córdoba Jiménez: Flamenco as a Topos of the Constructing of Spain's Cultural Identity: Between the Castizo and the Modern. Avant-garde Artists in the Negotiation of Tradition and Modernity

12:45–2:00 Lunch

2:00–4:00 Session 6

a.

Thomas Lau: A comparative analysis of performance-based and listening-based approaches to tertiary music students' learning of harmonic perception

Alicia Maguire: QUAERO: Shaping the Face of Australian Research

Danielle Bentley: The Development of the Restrung New Chamber Festival: A responsive model which seeks to bridge the gap between high art music and popular sensibilities

Imogen Coward: The Music of Suzuki Violin in Australia: Fact, fiction and reality

b.

Lorraine Granger-Brown: A Synchronic View of J.C. Williamson's Business Activities for 12 months to December 1893

Rhoderick McNeill: The Commonwealth Jubilee Symphony Competition 1951 and its influence on the production of symphonies in Australia

Therese Radic: The Sheffield choir's 1911 Empire Tour through Canada, the USA, Australia, New Zealand and South Africa: the elephant in the room

c.

Timothy Stevens: Early ensembles and recordings of John Grant Sangster

Bruce Johnson: 'Measured Malice': Music as an instrument of violence

Jake Leonard: All Dreamers Must Awake: Stephen Sondheim's Follies and the Collapse of the American Dream

Tracy Bourne: Perceptual descriptions of legit and belt voice qualities in music theatre

d.

Faye Bendrups: Nationalism & Argentina – Imaginary Folklorists: Diviners or Colonisers?

Guillermo Anad: Alberto Ginastera: Negotiating Criollo and the 'symbolic chord'

Melanie Plesch: Topic theory and musical nationalism: application, challenges and some dilemmas.

4:00–4:30 Afternoon Tea

4:30–5:30 Session 7

a.

Alison Rabinovici: Early Sound Recording and the Stroh Violin

Colin Black: Radio Art: Approaching a Clearer Definition

b.

Marian Poole: Enduring Culture. Douglas Lilburn and the Canterbury Society of Contemporary Music

Julie Waters: The Prague Manifesto and the British connection: the early post-war writings and musical activism of Alan Bush

c. *Fin-de-siècle* visions of Spain III

Carina Nandlal: Goya Transformed in Art and Music

Arabella Tenniswood-Harvey; Art about Art: Whistler's portrait of Pablo de Sarasate

5:30 Launch Of “Melba’s First Recordings” by Roger Neil (*Historic Masters*)

SATURDAY 6 December

8:45–10:45 Session 8

a. **Music and Identity (2) Negotiating Country and Nation**

Stephen Wild: Musical Identity in a Changing World: The Case of the Lajamanu Warlpiri of Central Australia

Sue Court: New Zealand Women Composers: Negotiating Musical Identities

Katrina Dowling: Concepts of Englishness in Writings on Twentieth-century English Art Music

Paul Watt: The “German Problem” in Early Twentieth Century England and Joseph Holbrooke’s Projection of a Dual Musical Identity

b.

Catherine Jeffreys: Hildegard and Her Helpers

Kathleen Nelson; Investigating the history of a displaced chant book

Carol Williams: Speculative Musica vs sounding cantus

Suzanne Wijsman: Wild Men, Musicians and Others in Hebrew Manuscript Art of the Late Middle Ages

c.

Andrew Luboski: His Cross to Bear: Mahler’s Musical Jewishness Revisited

Kerrin Hancock: Let the Choir Sing!: responses of the liturgical music (minhag) of South African Jews in Melbourne 1994–2008.

Fiona Berry: Making a living in the ‘Paris of the East’: Jewish musicians and the Shanghai nightlife, 1930–1945

Joseph Toltz : Musical Memories from the Łódź Ghetto

d. **Modernism**

Graham Hair: Keith Humble’s Modernism: From Homogenous Motivic-thematic Organicism to Heterogenous Gestural Constructivism

Kate Bowan: Transnational Modernism in an Early Twentieth-Century Australian Context

Michael Hooper: Reconfigurations in the Facture of Lumsdaine’s *Cambewarra*: Re-experiencing a Territory

Ruth Martin: tba

10:45–11:15 Morning Tea

11:15–12:45 Session 9

a.

Simon Perry: Once again, Schoenberg's Op. 11, no 1: Notation and its meanings in theory and practice

Margaret King: Parsifal/Parzival or: Wagner vs. Wolfram?

Liam Joseph Flenady: *Under this Music*; or, Reading Nietzsche's *Aporia*

b.

Ian Chapman: Luncheon on the grass with Manet and Bow Wow Wow: Still disturbing after all these years

Mark Shepheard: Marsyas and Marc'Antonio: representing the castrato in seventeenth-century Rome

Alan Davison: Thomas Hardy's Portraits of Haydn and His Circle in London, 1791–1796.

c.

Stephanie Rocke: Secularisation and Karl Jenkins' *The Armed Man: A Mass for Peace* (1999)

Martin Lee: The Mass for the Dead: the Glorious Easter Mass in Olivier Messiaen's *Et exspecto resurrectionem mortuorum*

Andrew Blackburn: The pipe-organ as avant garde instrument: Beyond the 1950s

d.

Peter MacFie: A Rediscovered Tasmanian Folk Music Manuscript – The music of emancipist Alexander Laing & the musical traditions of the island's South East

Aline Scott-Maxwell: From San Remo to the Antipodes: Singing, Song-writing and the Italian Song Festival tradition in Australia

Katherine Hardwick-Franco: Slovenian folk music in remote Port Lincoln South Australia: how memories of music in an imagined community enhance identity maintenance

12:45–2:00 Lunch

2:00–3:30 Session 10

a.

Kheng K. Koay: Music and Sound Design in Mason Bates's *Rusty Air in Carolina*

Patricia Shaw: Ravel and the Re-conceptualisation of Orchestration in the Early Twentieth Century

Anton Luiton: The Immediate and the Distant: Pitch Cells and their Interaction in the Late Works of Béla Bartók

b.

Angharad Davis: A Mosaic of Memories – Recognition, Association and Musical Collage

Nancy November: Performance History and Beethoven's String Quartets: Setting the Record Crooked

Ki Tak Katherine Wong: Terminologies and Titles in Czerny's Piano Pedagogical Works

c.

Janice Stockigt: Music Catalogues of the Wettin Family: c. 1745–1824

Nathan Parry: Sir John Clerk (1676–1755) of Penicuik: Contributor to Scottish Culture in the Eighteenth Century

Samantha Owens: The newly introduced and generally more favoured French method: the Transmission of French Musical Style at the Württemberg Court, 1665–1715.

d. John Blacking the Multi-disciplinary Man: Reflections on the Life and Work of John Blacking (2)

Jonathan McIntosh: John Blacking's Audible Badge of Identity in Balinese Children's Songs

Jane Davidson: John Blacking and Psychology

Victoria Rogers: John Blacking: Ethnomusicologist and Political Activist

3:30–4:00 Afternoon Tea

4:00–5:00 Session 11

a.

Anne-Marie Forbes: Australian Art Song of the 1920s

Allan Stiles: The Music of Alfred Hill (1869–1960) – the compilation of a thematic catalogue

b.

Anthony Linden Jones: Beyond the Didj: The development of representation of Aboriginal culture in the music of Australian films

Tony Mitchell: Eighteen Seconds before Sunrise: The Icelandic Psychogeography of Sigur Rós's *Heima*:

c.

Julia Lu: Experimentation and Renewal: The Prix de Rome Libretti (1831–1854) in the Age of Romanticism

Kerry Murphy: Saint Saëns *Hélène*

5:00 MSA Annual General Meeting

7:30 CONFERENCE DINNER (Trinity College)

SUNDAY 7 December

9:00–10:30 Session 12

a.

Philip Wheatland: Comparative studies of the compositional process in music.

Steve Dillon: Embedding cultural knowledge in generative arts software

JoAnn Koh-Baker: Integrating Analysis into Performance: Formal Principles and the Hidden Program in Chopin's Piano Concerto in F Minor, Op. 21.

b.

Dan Bendrups: EthnoPop: a super discipline for twenty-first-century music research.

John Whiteoak: *Kookaburra Samba*: Hispanic Inflected Music and Dance in Pre-Multicultural Australia

John Encarnacao: Reinventing folk: meaning and minimalism in the work of Faun Fables.

c.

Betty O'Brien: Marjorie Lawrence

Mark Pinner: The Operas of William Luscombe Searelle (1853–1907)

Simon Purtell: 'What is money where artists are concerned?': Nellie Melba and the campaign to lower the pitch of the organ in the Melbourne Town Hall

d.

Joseph Jordania: Why Do Humans Hum?

Ann Coward & Imogen Ann Coward: East meets West: The Westernisation of Byzantine Chant within the Greek Orthodox Church of Australia

Narelle McCoy & Donna Weston: Pagan Voices

10:30–11:00 Morning Tea

11:00–1:00 Session 13

a.

Rosemary Richards: Challenges for the National Carillon

Geoff King: Roots and Branches: Melbourne's 'roots' music and its influences

Linda Kouvaras: Toilets, Tears and Transcendence in two examples of Australian Postmodern Sound Art

Peter Doyle: From 'Bombora' to 'Malabar Mansion': psychogeography and the Sydney sonic sublime

b.

Brydie-Leigh Bartleet & Elizabeth Mackinlay: Friendship as Research: Exploring sisterhood and personal relationships as the foundations of musicological and ethnographic fieldwork

Katelyn Barney & Lexine Solomon: Performing on the margins: A collaborative research project between an Indigenous Australian performer and a music researcher

Jodie Taylor: Queer Agendas in Feminist Music Making

c.

Kieran James: From 'The Undead will Feast' to 'The Time to Kill is Now': Frankfurt School and Freudian perspectives on Death Metal

Anne Marshman: Interrogating the 'Classical' in Classical Music: A Dialogic Critique

Anastasia Russell-Head: Music as History

Mary Buck: Ulysses and The Sirens: A study of music, risk, and motion

d.

Shelley Brunt: Performing Beyond the Grave: Technology, Tribute, and the Posthumous Duet

Jean Penny: Transformed gesture – visible and invisible interactive sonology: Exploring the performative interface of sound, space, physicality and identity in two works for flute and electronics

Brenda Ravenscroft: Words, Music and the American Voice

Mohammad R. Azadehfar: A Comparative Study on Accents in Periodic Actions of Drama and Music

1:00–2:30 CONFERENCE CLOSE

Prize winner announcements; Informal discussion over lunch

Please note that this is a provisional draft only — date: 24 September 2008

GRANTS, SCHOLARSHIPS AND STUDENT PRIZE

The National Executive of the MSA, in conjunction with the organising committee of the 31st MSA National Conference would like to call for applications for Student Travel Grants, Indigenous Scholarships and the Student Paper Prize. These awards will be determined by the Awards Sub-committee of the MSA, which is independent from the MSA Executive.

Student Travel Grants

These grants are intended to help fund the expenses of student members who are presenting papers at the 31st MSA National Conference in Melbourne, 4–7 December 2008.

Consideration will be given to quality of proposal, issues such as distance to be traveled, regional students' travel costs, and any institutional support that students may secure. The conference committee must have accepted the applicant's paper and/or presentation.

Applicants for the Student Travel Grants should provide a short letter of application, including their name, address and paper title, and details of anticipated travel expenses. Closing date for applications is Wednesday 15 October, 2008. Applications should be sent via email to Melanie Plesch secretary@msa.org.au and should carry the subject line MSA 2008 STUDENT TRAVEL GRANTS.

Indigenous Scholarships

These scholarships are open to all MSA indigenous members (current members, or those intending to join). They are intended to help fund the expenses of indigenous members who are presenting papers at the 31st MSA National Conference in Melbourne, 4–7 December 2008.

Applicants for these scholarships don't have to be students, and they may apply for both indigenous and non-indigenous grants. Selection may be competitive depending upon the number and quality of applications. The conference committee must have accepted the applicant's paper and/or presentation.

Applications for Indigenous Scholarships should provide a short letter of application, including their name, address and paper title, and details of anticipated travel expenses. Closing date for applications is Wednesday 15 October. Applications should be sent via email to Melanie Plesch, secretary@msa.org.au, with the subject MSA 2008 INDIGENOUS SCHOLARSHIPS.

Prize for a Student Paper at the National Conference of the MSA

This prize of \$300 recognises excellence in the research endeavour of a student member of the society presenting a scholarly work at a National Conference. The successful submission and its presentation will exhibit an academic merit

and standard that distinguishes it from other submissions by Student Members at the National Conference. This prize does not favour any field or approach, but rather aims to recognise original contributions within the broad areas of musicological research. Eligibility criteria can be found at:
http://www.msa.org.au/conferences_events.html#Grants.

Submissions to the Committee for the Prize shall consist of a short letter of application, a copy of the scholarly work in Microsoft Word, RTF or PDF format (attached to an e-mail), and supporting material. An abstract and bibliography must be included therein. Each submission must be accompanied by the applicant's contact details and the contact details of the applicant's principal supervisor for the purposes of confirming the educational status of the applicant should the need arise.

Papers will be assessed based on scholarly content and argument (75% of assessment; to be assessed before the conference), and presentation (25% of assessment; to be assessed at the conference).

Closing date for applications is Monday 17th November. Applications should be sent via email to Melanie Plesch, secretary@msa.org.au, with the subject MSA 2008 STUDENT PAPER PRIZE.

*Melanie Plesch,
National Secretary*

— NEW AWARD FOR MUSICOLOGY —

The MSA is pleased to announce the creation of a new award to be known as the **Don & Joan Squire Award for Voluntary Services to Musicology in Australia**. This award is to be an annual award and is due to the generosity of Stephanie Rocke who wishes it to recognise exceptional voluntary service to musicology in Australia. The award is named in honour of her parents and their voluntary activities in both music and other fields. The Award seeks to encourage a culture of volunteering within the MSA and to enhance the standing of the MSA in the music research community.

The Award includes a prize of \$500 and can be made to any person who has made a significant, voluntary contribution to the musicological community. Nominees need not be members of the MSA, but the following may not be nominated: 1) current members of the MSA National Committee, 2) members of any MSA Chapter Committee, 3) nominees for any position on the MSA National Committee. Nominations are to be made by Chapter committees of the MSA. Each Chapter may nominate one person annually. Nominations are being called for now. The closing date is **4 October 2008**.

If you can identify someone who you think could be nominated, you should contact the president or secretary of your chapter. Contact details are at <http://www.msa.org.au/chapters.html>. The nomination must include:

- 1) the name, address, telephone and e-mail address of the nominee,
- 2) justification of the nomination (not exceeding two pages),

3) the consent of the nominee.

A subcommittee of the National Committee will be constituted to determine the 2008 awardee. The award will be announced and presented at the 2008 National Conference in Melbourne. For further information please contact the National Secretary at secretary@msa.org.au or your Chapter president.

*Melanie Plesch,
National Secretary*

Don and Joan Squire

The following is not an obituary – mum and dad are still alive and active, but also, at 78 and 85 respectively, very much in their twilight years – Stephanie Roche.

As a young man returning from service in Fiji during WWII, my father was given the choice of being a boot-maker or a teacher – he opted for the latter and proceeded into a career as a primary school classroom teacher meeting my mother at training college. Mum was to adopt the old adage “behind every great man is an outstanding woman” as her way of life – tho of course she would never consider herself outstanding, and my father would never consider himself great – they are far too humble for that.

Dad loved music – he sang and played piano and has a vast bootleg collection of recordings from radio broadcasts. He organised and conducted church choirs and regional school music festivals while mum supported him on the home front being an at-home mum for a decade or so looking after five kids. I was the third child. While she changed my older brother and sister’s nappies Dad wandered the paddocks of rural New Zealand collecting tape recordings of sheep bleating. His 45 vinyl recording of “The Ashley Clinton Sheep’s Choir”¹ in which sheep baa their way through *Baa Baa Black Sheep*, and *Te Aroha*, resulted in a recording industry award that rests proudly in their sitting room to this day.

We moved to the city when I was nine to look after Dad’s Mum who was beginning to ail. They got a mortgage and built a house with an adjoining cottage for Gran to live in for the final years of her life. Mum and Dad always organised their generosity so that it afforded all parties involved the maximum amount of dignity – and in this case, personal space. When Gran died, the house was rented out for a short time, but then Mum’s parents moved in and lived there until they too passed away.

Mum and Dad didn’t earn much – when I was a teenager Mum went back to work part time to pay for our music lessons. She was always threatening to send me to the school she worked at – a boarding school for delinquent teenage girls! Mum always worked in places like that – she started teaching at the School for the Deaf, and ended her school teaching at a Special School which catered to the needs of autistic and downs-syndrome children. Mum’s generosity is outstanding – even to this day she knits and crotchets for Pregnancy Help and

¹ See <http://www.nzhistory.net.nz/media/photo/kiwi-records>.

she's been doing that for decades. I remember her encouraging me to knit an aran-knit jumper for the Korean orphan we sponsored through a charity organisation (this was before I became that teenage delinquent...).

In his retirement Dad finally had the luxury to do what he wanted to do, rather than simply what he had to. While, Mum is an autodidact with a wide-ranging knowledge acquired through years of avid reading and, latterly, internet surfing, Dad is more suited to delving deeply into single projects. Upon retirement he started what I'd say was his PhD – he set out to design the ultimate school xylophone, calculating acoustic formulae, researching and testing wood types, sourcing the cheapest suppliers of materials and so on. With several thousand out in the world today, I reckon there are plenty of people who'd say he'd quietly succeeded. From the xylophone's flat design that didn't compromise tone quality, to tone bars that don't fall off when the instrument is tipped upside down, to its onboard beaters and spare tonebars, it was a hand-crafted, fully researched instrument to be proud of. After a few years of successfully trading his cleverly named *Xyloperc*² range of contrabass, bass, alto, soprano and chromatic models, including alto metalophones, I suggested he should put his prices up. But he'd reply that he wanted them to remain as affordable as he could make them – if even just one kid learned to love music because his instrument had been there for them to play at school, and more specifically, if this love for music kept them from sniffing glue or doing drugs, then he'd felt he'd achieved his aim. I gave up encouraging him to improve his profit margins after that.

Mum and Dad toured the world selling those xylophones – most especially in New Zealand and Australia, but Dad was always touting the design wherever they went in Europe and North America. Now he surfs the internet trying to find someone to take the design over. He's 85 and has just completed what will probably prove to be his last production run. In my last visit he employed me in the task of buffing the heads of anodised screws up to a shine that matched his perfectionist ideal of producing a beautiful looking, beautiful sounding instrument, tuned to perfection by a human ear that could pay attention to harmonics – but yet still be very practical and affordable. Mum's heartily grateful that the production runs are over – she used to knit the covers of the beaters and sew them on. A tedious job – but she did it out of love and support for my Dad – a fierce and proud love that was reflected most clearly in a very simple recent incident – when dishing up dinner, she made sure I gave Dad, not my kids, the most tender portions of meat.

Don and Joan Squire are an old couple nobody would take much notice of – the world is full of people just like them – ordinary, everyday suburbanites. And yet their very ordinariness is what makes them outstanding. They have contributed

² “perc” is an acronym for Partially Enclosed Resonating Chambers – but can also be understood to be an abbreviation for the word percussion.

positively in quiet ways that don't instil in less contented others the envy or jealousy that goes hand-in-hand with more conspicuous high achievers.

The wonderful thing is that the world is full of people just as good and just as quietly-contributory to the betterment of mankind, as they are. I would like to honour these people through the proposed awards.

Stephanie Rocke
steph@musicresearchanz.com

— *Musicology Australia* Update —

Production is underway on volume 30 (2008), which will be launched at the MSA conference in December.

Since the release of the ARC's draft ranking of journals (in which *Musicology Australia* scored an 'A') there has been a surge in the number of submissions to the journal. Of course this flurry of submissions in the post-rankings-period may simply be a coincidence but is nonetheless heartening. It is too early to tell yet what the impact of the journal rankings will have on *Musicology Australia* but if we retain our A status then there is a glimmer of hope that the journal's future may be one of modest growth. But we'll just have to wait and see what the next 2–3 years deliver.

The E-Publishing Committee expects to present its recommendations to the MSA Executive within the couple of months. We have been exploring our many options (clearly a very time-consuming process!) and will publish further details once our deliberations have been finalised.

Paul Watt
Editor, Musicology Australia
Research Officer, School of Music–Conservatorium
Monash University
paul.watt@arts.monash.edu.au
Tel (03) 9905 3634

— MSA Australia and New Zealand Postgraduate Music Research Register —

I am delighted to advise that the Thesis Register has crept over the 2400 records mark – 2412 to be precise – and continues to receive increasing amounts of traffic, including a visit from the digital archiving section of the National Library of Australia who now want to archive it permanently in Pandora as a publication of “lasting cultural value and national significance.”

Thanks to all who responded to my email inviting you to update your records; to recap: I have recently upgraded the individual record format to include provisions for the following:

- 1) Contact Author? (Enquiry forwarding): if you want me to forward enquiries about your work on to you, please let me know and I'll note this in your record/s (your email address is not published, just the fact that you've registered for email forwarding)
- 2) Provision for links of your choice (e.g. to your personal website, or an online publication, or to your university bio, or... entirely your choice)
- 3) Provision for notes or other information.

If you haven't done so already, please check your entry by doing a search on your surname from the sidebar at

<http://www.musicresearchanz.com/?q=node/56> and letting me know of any updates you require by emailing me at info@musicresearchanz.com.

And finally, just a reminder that many hands make light work, and if you do have 5-10 hours you could spare to help with the updating, there is always work available.

Stephanie Roche,
MSA Thesis Register Manager
steph@musicresearchanz.com

— MEMBERS' NEWS —

Music and love: music in the lives of Italian Australians in Griffith, New South Wales. Roland Bannister, 2007. Melbourne: Italian Australian Institute, La Trobe University ISBN978-0-9775009-5-6. Available from the **Italian Australian Institute**, 25 Ernest Jones Drive, Macleod, Vic 3085. info@iai.com.au, 03 9479 6430. \$25 plus postage and packing.

Italian Australians in Griffith, NSW, sometimes call their city *Un giardino nel deserto* (A Garden in the Desert). Their *giardino* is a leafy urban island in the vast, semi-arid western Riverina flat land. Griffith, the 'capital' of the western Riverina, owes its prosperity in part to the large Italian agricultural population that began to settle there in 1913 when the tap was opened to deliver water to create the Murrumbidgee Irrigation Area.

Unlike the Italians who came to Carlton in Melbourne, and Leichhardt in Sydney, the Italians of Griffith stayed: they and their descendants have made Griffith their home for nearly a century now. Even to the casual visitor the city is recognisably Italian in character. And music has been, and remains, one of the strongest markers of identity for the Italians: music is integral in their quest for identity as Italians, as Australians and as residents of Griffith.

In this, the first Australian community music study, Dr Roland Bannister traces the stories of the immigrants and their descendants, and the place of music in their lives. *Music and Love* is designed both as a memento for the people of Griffith, and as a book about people and their music for readers with interests in Australian music, history and culture.

Paul Watt will be a Visiting Fellow in the Institute of Musical Research, School of Advanced Studies, University of London, in June-July 2009 to continue research on a proposed book on music criticism in late Victorian England.

Linda Kouvaras is co-editor (with Graham Hair and Ruth Lee Martin) of *Current Issues in Music*, Vol. 1, released in 2007, a new, important international journal which incorporates writing about any aspect of music by authors on the international arena, each issue including at least one article by an Australian-based author and at least one article about an Australian-based composer, or an issue relevant to Australia music.

Her other recent publications include:

- ‘From Port Essington to the Himalayas: Music, Place and Spirituality in Two Recent Australian Works’. *The Soundscapes of Australia: Music, Place, and Spirituality*, ed. Fiona Richards (London: Ashgate, 2007): 229–245.
- “‘What’s Fat, Anyway? It’s All in the Mind’’: Food, Mothering and Fatness in Mike Leigh’s *Life is Sweet*’. *Ormond Papers*. Vol. 24;): 151–66.
- ‘Review Article: Issues at Stake Beyond the “Insuperable Melancholy Longing for the Unity of Interpretation with Experience”’: Review of *Beyond Structural Listening?: Postmodern Modes of Hearing*, ed. Andrew Dell’Antonio, and *Postmodern Music, Postmodern Thought*, ed. Judy Lochhead and Joseph Auner’. *Musicology Australia*. Vol. 27 (2004–05): 112–122.
- (with David Bennett) ‘Modernist Versus Postmodernist Aesthetics: Contemporary Music Criticism and the Case of Matthew Hindson’. *Musicology Australia*. Vol. 27 (2004–2005): 54–72.
- ‘Review of *Complete Accord*, by Miriam Hyde’. *Musicology Australia*. Vol. 27 (2004–2005): 136–140.

Recent conference papers:

- ‘The Outback in the Himalayas: Postmodern Tropes of Identity and Landscape in Australian Composer Stuart Greenbaum’s *Ice Man*’. Islands: Combined Conference of the Australian and New Zealand Musicological Societies. Queensland Conservatorium, Griffith University, Brisbane, Australia (22–25 Nov, 2007).
- ‘Sexual Murder and the “Normal” Male: Nick Cave as Creator-Protagonist in his ‘Song of Joy’’. Islands: Combined Conference of the Australian and New Zealand Musicological Societies. Queensland Conservatorium, Griffith University, Brisbane, Australia (22–25 Nov, 2007).

- ‘Is “Theremin [Still] the Only Instrument!?”: Grainger’s Legacy in Postmodern Sound Art, or, “Everybody’s Got Their Percy”’. Symposium: Percy Grainger at 125, Melb (7 Dec 2007).
- ‘Toilets, Tears and Transcendence: The Postmodern Place of, and in, two examples of Australian Sound Art’. UTS Transforming Cultures Symposium: Music and the Production of Place, UTS (9 May 2008).

Performances of her compositions in 2007:

- Melba Festival: *Dusk* (SATB Choir), Australian Contemporary Chorale, The Chapel at Stones of the Yarra Valley (25 Mar 2007)
- The Ern Malley Project: *Baroque Exterior* (*première*), curated by Johanna Selleck, Simon Meadows (Baritone), Dean Sky-Lucas (Piano), Harvey Mitchell’s Residence, Castlemaine Festival (7 April 2007)
<http://www.castlemainefestival.com.au/07/ernmalley.html>
- Merlyn Quaife Farewell Recital: ‘An Elegy’, Quaife (Soprano), Andrea Katz (Piano), Melba Hall, The University of Melbourne (27 Oct 2007)

Music from her CD, *Kouvaras: Piano Works*, has been included on poet Chris Wallace-Crabbe’s CD of his poetry, *The Universe Looks Down* (Move Records, 2008).

Linda was again co-opted to sit on the recent Creation Panel for Arts Victoria.



A.F.C. Kollmann’s Quarterly Musical Register (1812). An Annotated Edition with an Introduction to his Life and Works. Michael Kassler, Michael Kassler and Associates. Ashgate, December 2008. 494 pages. ISBN: 978-0-7546-6064-4. £75.00; online £67.50.

Augustus Frederic Christopher Kollmann (1756–1829) was born in Germany and lived from 1782 at St James’s Palace, London, where he was organist and schoolmaster of His Majesty’s German Chapel. He was one of the most profound music theorists of his time, and a pioneer in introducing Bach’s music to England. His most extensive effort to inform the public about developments in the whole field of music – from acoustics to concert performance, from musical patents to books about music – was *The Quarterly Musical Register*, the first number of which is dated 1 January 1812. It can be regarded as England’s first musicological journal.

Written almost entirely by Kollmann, this journal included the first substantial English-language biography of Bach, identified anonymous music reviewers in English literary periodicals, gave a retrospect of the state of music in Great Britain and Germany, discussed efforts to improve organs and pianos, critically reviewed two editions of John Wall Callcott’s *Musical Grammar*, and provided an account of Kollmann’s own theory and much more.

The *Quarterly Musical Register* folded after its second number. Only eight copies of the first number and six of the second appear to be extant, and just two

libraries have the covering wrappers with which each number was issued. This book reproduces in facsimile both numbers and their wrappers, and presents new information about Kollmann's life and works.

Michael Kassler is an Australian musicologist. His works include *Samuel Wesley (1766–1837): A Source Book* (written with Philip Olleson), *Charles Edward Horn's Memoirs of his Father and Himself*, *Music Entries at Stationers' Hall, 1710–1818*, and *The English Bach Awakening: Knowledge of J. S. Bach and his Music in England 1750–1830*, all published by Ashgate.

Ros Bandt presented a paper at the Peaceful Space Sound Space and the environment Interdisciplinary Conference, University of Queensland, 7 September 2008, Sound Space and the environment, for Creative Conservation, organised by activist Professor Kumi Kato. <http://www.ecco.org.au/cc3/> Paper abstracts can be read there. Ros played her bowed spikefiddle, the tarhu, to accompany readings of Rumi poetry in Persian in the colonnade at dusk to close the conference.

2. Her new double CD, *Isobue*, the Japanese Sea Whistle, is now available. The music was composed on Ros Bandt's residency at the ABC and comprises a chamber suite for koto, psaltery, piano, recorder and soundscapes, an electroacoustic 45 minute meditation of a simulated underwater environment, 8 sonic haiku for Kumi in English and Japanese, and the radio eye piece, *Waiting for the Tide*, telling of the journey to find this endangered sound. It is available from Readings, or Avid Bookshops, online through Indie CDs, Ros Bandt's website or from the artist, r.bandt@unimelb.edu.au.

3. Her new book which she co-edited with Michelle Duffy and Dolly MacKinnon, *Hearing Places*, is published by Cambridge Scholars Publishing. It comprises 35 entries by international scholars and artists on how we hear and respond to place, time sound and culture. It is available from the CSP website, UK, and will soon be available in paperback. <http://www.c-s-p.org/Flyers/Hearing-Places--Sound--Place--Time-and-Culture.htm>

For more information visit www.rosbandt.com.

ISSN 0155-0543