

N O T E S

Newsletter of the Victorian Chapter of the Musicological Society of Australia

Number 25

September 2004

EDITOR'S NOTE

I hope all musicologists have now recovered from the excitement of the mid-year conference season, especially the major event of the year for Melbourne, the Symposium of the International Musicological Society, which incorporated all the major societies for musical research in Australia. SIMS involved a large number of MSA members in one way or another, and introduced many students to the world of musicology in its many manifestations. This edition of *Notes* contains one report, on the ethnomusicological parts of SIMS, and I hope to bring you further reports on other parts of the conference in the next issue of *Notes*.

We on the committee are looking forward now to the Chapter Conference on **Saturday 6 November**, at which we hope lots of MSA Vic. members will offer papers. Remember, the Chapter Conference is for everyone, not just postgraduate students, and it is an important opportunity to foster interaction between academics and students, and to bring together musicologists from a variety of institutions and in a variety of branches of the discipline, to share our knowledge and interests. Further details about the conference and a form for offering a paper or registering to attend are included in this edition of *Notes*. Offers of a paper are due by **1 October**, and registrations by 29 October.

Also, note that it is time for nominations for positions on the chapter committee for 2005. Please consider getting involved in the running of our musicological community in Victoria. A nomination form is included in this *Notes*. Finally, don't forget to send in information about your latest publications, and conferences or other musicological events you have been to; it's always good to celebrate our scholarly achievements and share information about intellectually stimulating events.

TRISH SHAW

MSA (VIC) CHAPTER COMMITTEE FOR 2004

President:	Joel Crotty	joel.crotty@arts.monash.edu.au	
Secretary:	Ian Burk	i.burk@pgrad.unimelb.edu.au	
Treasurer:	Peter Campbell	pcamp@unimelb.edu.au	
<i>Notes</i> Editor:	Patricia Shaw	p.shaw@patrick.acu.edu.au	(03) 9953 3211
Conference Convenor:	vacant in 2004		

**2005 CHAPTER COMMITTEE
CALL FOR NOMINATIONS**

Nominations are invited for the election of the 2005 Victorian Chapter Committee. Nominations can be made by any financial member of the MSA resident in Victoria, and must be seconded by another financial member of the MSA. A nomination form is included at the end of this issue of *Notes* and must be received by the Chapter Secretary no later than **29 October**. Please note that the *original* form with signatures is required; faxes, e-mails or e-mail attachments are not acceptable. You may nominate for more than one position. The completed forms should be sent to the Chapter Secretary:

Ian Burk
Centre for Studies in Australian Music
Faculty of Music
The University of Melbourne
VIC 3010

The following positions are available:

President, Secretary, Treasurer, Conference Convenor, Newsletter Editor

If there is more than one nomination for any of the positions, elections will be held at the Annual General Meeting on Saturday 6 November.

**MSA VICTORIAN CHAPTER
CHAPTER CONFERENCE
&
ANNUAL GENERAL MEETING**

Saturday, 6 November 2003

**Early Music Studio
The University of Melbourne
27 Royal Parade, Parkville**

The programme will be announced in late October.

Call for Papers

All MSA Victorian members are warmly encouraged to offer papers. Abstracts of 150 words for 20-minute papers should be submitted by **1 October** to Patricia Shaw. The form at the end of this newsletter may be sent by e- or snail-mail, although submission by electronic means is preferred.

Registration

The registration fee for the whole conference is \$5.00, payable at the door, and includes afternoon tea. Please register by **29 October**, using the form at the end of this issue of *Notes* or by contacting Patricia Shaw, as numbers are needed for catering.

2004 Musicology Prize

All papers presented at the Chapter Conference by honours and postgraduate students are eligible for the Chapter Musicology Prize, valued at \$250, conditional on the paper's being submitted for consideration for publication in *Musicology Australia*.

Chapter Dinner

The conference is planned to finish at approximately 6.30 pm, to be followed by dinner. A venue will be decided on the day according to numbers and preferences of those who wish to attend. Those who are attending the dinner only should come to the conference venue at around 6.30.

Annual General Meeting

Notice is hereby given that the Annual General Meeting of the MSA Vic. Chapter will be held on Saturday **6 November**. At the meeting, business will include reports from the President, Treasurer and Secretary, and voting for positions on the Chapter Committee for 2005.

CONFERENCE REPORTS

Hymn Society of USA and Canada Annual Conference, St John's University, Collegetown, Minnesota, July 11–15

Between July 11 and 15 of this year I attended the Annual Conference of the Hymn Society of the United States and Canada. The venue, St John's University at Collegetown, Minnesota is also a Benedictine monastery and home of the first broadcasts of Garrison Keilor's *Little Prairie Home Companion*.

The conference theme was "Singing the Psalms" and, given the particular interest of the society, presentations focussed on congregational psalm singing, taking into account various religious traditions, locations and historical periods. There was therefore much diversity in the plethora of formal papers, hymn festivals, workshops and performances. Especially illuminating keynote addresses were those on Jewish psalmody and the Benedictine experience of singing the psalms by Cantor Neil Newman and Abbot John Klassen OSB respectively. Among the sectional papers, a report on a forthcoming expanded edition of Routley's *Panorama of Christian Hymnody*, another on a new revised *Grail Psalter* and an account of recent research on early 16th-century Scottish psalm tunes by Gordon Munro of the University of Glasgow provided interesting and invaluable updates.

My own presentation focussed on the work of Melbourne composers Christopher Willcock and Geoffrey Cox, both of whom have developed very distinctive styles of psalmody which, in the American context at least, could be regarded as unique.

DIANNE GOME
AUSTRALIAN CATHOLIC UNIVERSITY

Symposium of the International Musicological Society, Victorian College of the Arts and Monash University, Melbourne, 12–17 July

Ethnomusicology well-represented at SIMS

The broad themes of SIMS—music commemoration, music commodification, music communication—lent themselves very well to ethnomusicological scholarship. As a consequence, the percentage of papers presented from an ethnomusicological perspective was considerable, and amply attended, auguring well for the future of this discipline.

A recurring thread shaping the content of many papers was the significance of migration, modernisation and globalisation on facets of traditional and popular music cultures during the past century. This thread resonated strongly in the keynote addresses given by two of our overseas speakers, Bruno Nettl (Professor Emeritus of Music and Anthropology at the University of Illinois) and Tan Sooi Beng (Professor of Ethnomusicology and Deputy Dean of Postgraduate Studies and Research at the School of Arts, Universiti Sains Malaysia). Nettl's reflections on Blackfoot Indian ideas about song 'ownership' and Beng's expositions on Islamic popular vocal music in contemporary Malaysia raised a number of thought-provoking issues.

Regarding geographic areas of interest, the Asia-Pacific region was well-covered with papers investigating musics of, for example, Japan, China, Korea and Indonesia. Most pleasing was the large contingent of papers devoted to indigenous Australian music. Australia's multicultural landscape was also explored with presenters speaking on topics as diverse as Jewish music in Shepparton and Maltese folk-music in Melbourne.

The outstanding feature of SIMS, however, was the camaraderie, cooperation and willingness of delegates to cross over the artificial boundaries that exist between the various music disciplines so we saw the ethnomusicological component emerging in papers on historical musicology, popular music, music theory and more. Such sharing of ideas can only be of benefit to all concerned.

BRONIA KORNHAUSER
MONASH UNIVERSITY

Symposium on Music in France, 1830–1940, University of Melbourne, 17–19 July

It is a rare treat indeed to attend a highly specialised musicological conference with a substantial contingent of international scholars, many of whom were also in Melbourne to attend the immediately preceding SIMS and/or George Rudé Seminar in French History and civilisation. Music in France was also treat because it was in a way a sequel to the Nationalism and Identity in Third Republic France conference held at Keele University, UK, in July 2001, and thus an opportunity to continue connections forged there three years ago.

This conference of nearly sixty papers over three days of two parallel sessions was attended by nearly eighty delegates, many from as afield as the UK, North America and Hong Kong, and ranging from postgraduate students to some of the most noted international scholars in this field. The specialised nature of Music in France enabled in-depth questions and debate after the papers and between sessions. Sylvia Kahan's paper on the early history of octatonicism, for example, elicited lively and knowledgeable debate on the origins of the octatonic scale in France and Russia and the subsequent theorising about the scale, revealing the gaps in scholarly understanding that can be caused by Western-Eurocentrism, combined with lack of contact between musical traditions and linguistic problems. There was also an entire session just on Auber's *Gustave III*—surely a rare event!—and considerable interest was

excited by Jeanice Brooks's exposé of Nadia Boulanger's concert programming, which reflected this influential teacher's idiosyncratic view of the history of music.

One of the conference themes—exoticism, race and cross-cultural interchanges/influences—was explored particularly in papers on French interactions with Spain, Russia and the Far East, while the theme of music criticism was traced in relation to works such as *Les Troyens*, *Tannhäuser* and *Carmen*, and writings of critics from Edouard Monnais to Charles Kœchlin. The conference also included a Saturday night concert of music by winners of the Prix de Rome—some better than others—and cabaret-style songs from the University of Melbourne's Brécy collection, which was the focus of a simultaneous exhibition in the Baillieu Library organised by the George Rudé Seminar. Music in France finished with a well attended dinner at which the intellectual and personal interaction continued to the final moments of the night. Many of the delegates are no doubt looking forward to the sequel to this conference, in another continent and another three years...

PATRICIA SHAW
AUSTRALIAN CATHOLIC UNIVERSITY

MEMBERS' PUBLICATIONS

Please send information on your latest publications to the Notes editor; we would like to list all publications!

Kay Dreyfus, Margaret Kartomi and John Whiteoak, "From Berlin to Bondi: The Flight of the Weintraub Syncopators," *Heat*, vol. 6 (Jan. 2004)

Aline Scott-Maxwell, "'This Beautiful Country: Country in Peter Ciani's music,' *Outback and Urban: Australian Country Music*, ed. P. Hayward, vol.1 (Gympie, Qld: Australian Institute of Country Music Press, 2003).

—, 'Negotiating Difference: Peter Ciani's Italian-Australian Musical Journey,' *Perfect Beat* 6.1 (2002): 33–48.

—, 'The Challenges and Dilemmas of Inbetweenness: Italian-Australian Popular Artist, Peter Ciani,' *Musical In-between-ness*, ed. D. Crowdy, S. Homan & T. Mitchell, Proceedings of the 8th IASPM Australia-New Zealand Conference 2001 (Sydney: UTS/IASPM, 2002) 47–56.

—, 'Multicultural Ideals and Editorial Realities: Intercultural (Mis)communication and Cultural Representation in the Making of a Reference Work', *Journal of Intercultural Studies* 22.2 (2001): 225–40.

Aline Scott-Maxwell & John Whiteoak, "'Swing 'Em To The Fiddle: Modern Western Square Dancing and Music in 1950s Australia,' *Roots and Crossovers: Australian Country Music*, ed. P. Hayward & G. Waldon, vol. 2 (Gympie, Qld: Australian Institute of Country Music Press, 2004) 75–98.

Aline Scott-Maxwell & John Whiteoak (general editors), *The Currency Companion to Music and Dance in Australia*, (Sydney: Currency House, 2003).

John Whiteoak, 'Our Jazz Making Tools and How We Chose to Use Them: Another Perspective on Jazz History and Development in Australia,' *The History and Future of Jazz in the Asia Pacific Region*, ed. P. Hayward & G. Hodges, Proceedings of the Asia-Pacific Jazz Conference, 12–14 Sept. 2003 (University of Central Queensland, 2004) 18–28.

Australasian Music Research vol. 7

Ed. Deborah Crisp. Articles by Linda Barwick, Aaron Corn with Neparrnga Gumbula, Kay Dreyfus, Michelle Duffy, Jillian Graham, Bronia Kornhauser, Liz Reed, Fiona Richards, Robin Ryan, Aline Scott-Maxwell, and Adrian Thomas.

WHAT'S ON

2004

For other international conferences see the Royal Holloway listings:
<http://www.sun.rhbnc.ac.uk/Music/Conferences/index.html>

- 13–15 Sept. “Music in a Digital World: Directions, Initiatives, Collaborations”
International Association of Music Libraries, Archives and Documentation Centres, Australian & New Zealand Branches Joint Conference; National Library of Australia, Canberra
It will begin with a musical event and welcome reception at the National Library to celebrate the distinguished Australian composer, pianist, researcher and teacher Professor Larry Sitsky on the occasion of his 70th birthday.
See <http://www.iamlaust.org/conference2004.htm>
- 24–26 Sept. Australian Church Music Symposium, Veech Library, Catholic Institute of Sydney, Strathfield
Speakers include Jane Hardie, Christopher Willcock and Roger Heagney,
For details see www.cis.catholic.edu.au
- 24–25 Sept. Graduate Music Symposium, School of Music, Australian National University, Canberra
All students undertaking graduate degrees in music are invited to attend. For details see
www.anu.edu.au/music/research
- 25–28 Sept. XXVI Annual Conference of Australian Association for Research in Music Education, Southern Cross University, Tweed Campus. Contact Marilyn Chaseling mchaseli@scu.edu.au
or see http://education.deakin.edu.au/music_ed/aarme/XXVIth_conf.html
- 23–25 Oct. An Asian Performing Arts Symposium, University of New England, Armidale
Concepts and practices of the “traditional” in Asian Music, in relation to changing circumstances of regional, national and diaspora identities.
Contact: Andrew Alter aalter@metz.une.edu.au
- 6 Nov. MSA Victorian Chapter Conference & Annual General Meeting, Early Music Studio, 27 Royal Pde, Parkville
Contact Patricia Shaw p.shaw@patrick.acu.edu.au
- 13–14 Nov. “Wagner’s *Ring*: A Symposium,” Faculty of Music, University of Melbourne
The Richard Wagner Society and the Faculty of Music, University of Melbourne, are presenting a weekend symposium as a prelude to the performance of Wagner’s *Ring des Nibelungen* in Adelaide. Includes a unique illustrated concert of Wagner’s developing sketches from *Siegfried*.
Contact Prof Warren Bebbington; e-mail musicdean@unimelb.edu.au or phone (03) 8344 7889
- 20–21 Nov. “Music & Criticism:” MSA Study Weekend, Elder School of Music, University of Adelaide. Includes MSA 2004 AGM. Discussion leaders include Joel Crotty, Johanna Selleck, Malcolm Gillies, Roger Covell and Nicholas Routley.
Contact: Graham Strahle, (08) 8267 5573 or 0407 319 545 or gstrahle@chariot.net.au
To attend *The Ring*, contact State Opera of SA on (08) 8226 4790, info@saopera.sa.gov.au, or visit www.saopera.sa.gov.au
- 29–30 Nov. “The Fourth Pillar:” Conference hosted by the Cultural Development Network (Victoria), Melbourne
Contact Judy Spokes, Cultural Development Network, c/- GPO Box 1603 M Melbourne 3001, e-mail judspo@melbourne.vic.gov.au or phone (03) 9658 8850

WHAT'S ON

2005

- 18–20 Feb.* “Over the Waves: Music in/and Broadcasting,” McMaster University, Hamilton, Ontario, Canada
Keynote addresses will be given by Jenny Doctor and Anahid Kassabian
500-word abstracts for 25-minute papers and/or proposals for panel sessions due by Friday, 22 October 2004. Contact the conference organisers: Christina Baade baadec@mcmaster.ca, James Deaville deaville@mcmaster.ca, or Sandy Thorburn thorbur@mcmaster.ca
- 17–19 Mar.* “Music’s Intellectual History: Founders, Followers and Fads”
1st Conference of the Répertoire International de Literature Musicale, City University of New York
Graduate Centre
Further details at <http://www.rilm.org/call.html>
- 27 July–
3 Aug.* 7th World Symposium on Choral Music, Kyoto, Japan.
For details see <http://ifcm.net/page.php?id=wcs7>
- 28 Sept.–
1 Oct.* XXVIII MSA National Conference, Sydney Conservatorium
For details see www.msa.org.au/Conference
Contact the Convenor, Jennie Shaw jshaw@conmusic.usyd.edu.au
- 10–13 Nov.* “The Local and the Global:” 7th International Symposium on Cultural Diversity in Music Education, Queensland Conservatorium Research Centre, Griffith University, Southbank Campus
Call for presentations (deadline 1 Oct. 2004): send an abstract of 200–300 words, plus a short CV to the CDIME programme committee, at qcrc@griffith.edu.au or c/- Queensland Conservatorium Research Centre, 16 Russell Street, South Bank QLD 4101
For further information see MSA National e-newsletters, or www.cdime-network.com/cdime, http://www.griffith.edu.au/centre/qcrc/resources/CDIME2005_call.pdf