

N O T E S

Newsletter of the Victorian Chapter of the Musicological Society of Australia

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EDITOR'S NOTE

This edition of *Notes* features reports from a range of conferences, including highlights from our very own Victorian Chapter Conference and Annual General Meeting. The AGM produced some changes to the committee, namely Patricia Shaw as the new in-coming president, Christine Mercer as Conference Convenor and myself as *Notes* editor. As Joel Crotty steps aside I take this opportunity, on behalf of the MSA community, to thank him for all his work and dedication and wish him well in the future.

A reminder to look at the "What's On" feature and to give some thought over this festive season to upcoming conferences, especially the MSA National Conference "Music and Social Justice", to be held late September at the Sydney Conservatorium.

On behalf of the Victorian Chapter Committee, I wish everyone a Merry Christmas and a safe and happy New Year!

PENNY KARAHALIOS

MSA (VIC) CHAPTER COMMITTEE FOR 2005

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MSA VICTORIAN CHAPTER CHAPTER CONFERENCE 2004

The range of topics covered at the Chapter Conference highlight the diverse interests within music research. A mixture of students and academics presented their research and ideas to a captive audience. Papers ranged in themes from Henry Tate's interest in Aboriginal music and George Dreyfus' *Gloria* in Box Hill to Ernest Newman's essays for the National Reformer and Jewish Liturgical Music of South Africa.

Congratulations to Kieran Crichton who was awarded the Musicology Prize for his paper, *Analogy and Paradox in the Musical Aesthetics of A.E.H. Nickson*.

ANNUAL GENERAL MEETING

Saturday, 6 November 2004

President's Report – Joel Crotty

I would like to thank the committee (Trish, Peter, Ian) for their work and commitment throughout the year. I especially thank Trish and Peter for their work on the SIMS conference, which was a stand out event for 2004, in terms of numbers of attendees and breadth of conference papers.

I wish the in coming president and committee all the very best for the year ahead.

Secretary's Report and MSA Victorian Chapter Conference 2003 – Ian Burk

The annual Chapter Conference was held at the Early Music Studio, Faculty of Music, University of 2004 was a successful year for the Victorian Chapter. We now have 113 members, an increase of 5 on last year.

The committee met three times during the year-in February, August and October.

Three editions of the newsletter were produced to keep members informed of activities. We thank Trish Shaw for producing this.

The annual Chapter Conference was held at the Early Music Studio, Faculty of Music, University of Melbourne on 14 November, 2003. Four sessions were held and twelve papers on a wide variety of topics were presented. Details are as follows. 'The Music of Stephen Moreno OSB: Towards a Chronology' (Paul Curtis); 'Platonic Idealism, Anglo-Catholicism and Music in Early 20th-century Melbourne: A.E.H. Nickson's Christ in Art' (Kieran Crichton); 'Imperial Opportunism: A. E. Floyd and the Role of Nationalism in the Revival of Early Music in Australia, 1915-1938' (Ian Burk); 'Unwelcome Voices: A Dialogic Approach to Tippett's A Child of Our Time' (Anne Marshman); 'Marjorie Lawrence: Opera Singer' (Betty O'Brien); 'Henry Tate and his Quest for a Distinctive Australian Music through Native Birdcalls' (Christine Mercer); 'In Conversation with Composer and Historian Kikuko Masumoto: On Her Life and Work' (Kristian Ireland); 'Keeping Kimura's Company: Interaction of People, Place and Performance' (Marika Leininger-Ogawa); 'Right Place, Right Period, Right Principles, Right People: The English Recorder Revival in the 1930s' (Alexandra Williams); 'The Lute and the Polyphonist' (John Griffiths); 'The National Carillon' (Rosemary Richards); and 'Opera and Political Reform in the Chinese Cultural Revolution (1966-76)' (Cindy Louey). Following the delivery of the papers, the Chapter Musicology Prize was awarded to Paul Curtis. The adjudicator was Peter Campbell. In the evening the Conference Dinner and Chapter AGM was held.

Several members travelled to New Zealand to give papers at the national Conference in Wellington during the last week in November.

The main focus of the Chapter's activities has been the SIMS Conference which took place in July. The Victorian Chapter was responsible for local arrangements. Thanks are due to Margaret Kartomi (convenor), Joel Crotty (local co-ordinator), Craig de Wilde (secretary), Peter Campbell (Treasurer), Suzanne Robinson (book exhibits), Andrew McCredie, John Griffiths, and Graeme Smith (committee members), and Patricia Shaw who assisted with local arrangements.

CONFERENCE REPORTS

WAGNER'S RING : A SYMPOSIUM

The University of Melbourne's symposium on Wagner's *Ring* was held the first weekend in November at the Faculty of Music, opened with the Valhalla Music from *Rheingold*, played by the University Brass Ensemble. There were 120 registrations, mostly highly enthusiastic members of Wagner societies from all over Australia on their way to see the Adelaide *Ring*.

Editor of the Wagner edition John Deathridge (London) and popular Wagner commentator Heath Lees (Auckland, NZ) were very entertaining speakers, Deathridge throwing fresh light on Wagner's affair with Mathilde Wesendonk as well as on the character of Siegfried as a hero; while Hans Valet (Smith College USA), contributing editor of a new Wagner journal, and Wagner biographer Robert Gutman (New York) both gave highly original papers, Gutman throwing quite new light on the precursors of *The Ring* story in the days of the Holy Roman Empire. The chief musicological adviser to Bayreuth Oswald Bauer (Munich) shared his precise perspective on the famous auditorium and its design.

Kerry Murphy and Sue Cole jointly gave a fascinating paper on the first Wagner performances in colonial Melbourne, leading to the 1913 *Ring*, and amongst other Australian speakers Michael Ewans was particularly authoritative, and Kerry Vann (Queensland) led the Faculty Brass in an illustrated concert demonstrating Wagner's sketches for *Siegfried*. All agreed the standard of the papers was extremely high. A lighter touch was added by distinguished Australian painter Jeffrey Smart (resident in Italy), who shared his passionate enthusiasm for *The Ring*, mixed with his self-confessed "whinging" about contemporary set design.

With substantial sponsorship from both the Richard Wagner Society and the Robert Salzer Foundation, as well as the University of Melbourne, the event included everything from free Wagner pens and lunches to souvenir Wagner teashirts. The Wagner Society has now proposed it would sponsor a volume of proceedings from the event, and we hope to announce details in the new year.

PROFESSOR WARREN BEBBINGTON
ORMOND PROFESSOR AND DEAN
FACULTY OF MUSIC
UNIVERSITY OF MELBOURNE

The Work of Antonín Dvořák (1841–1904): Aspects of Composition–Problems of Editing–Reception; Prague, 8–11 September

During a year when many events are being held to mark the 100th anniversary of Dvořák's death, a conference was held in the National Museum in Prague to which speakers from around the world were invited. Many participants came from The Czech Republic, and guests were drawn from Australia, Bulgaria, Germany, Poland, Slovakia, Slovenia, the United Kingdom, the United States of America, and Venezuela. The official opening was held in the almost-completed Czech Museum of Music, and this was preceded by the unveiling of a plaque (with short concert) at the parish church of St Adalbert (Vojtěch), where Dvořák had been organist from 1874 until the beginning of 1877.

Papers read during the first and second days of the conference considered aspects of Dvořák's compositions—instrumental works, sacred compositions, opera, chamber music, symphonic poems, concertos, and sources. Problems of editing were considered, and finally, the topic of reception was addressed. During these days, operatic performances of *Rusalka* and *Kate and the Devil* were given at the National Theatre, to which the participants were invited. A multimedia presentation was given on the third evening that demonstrated ways in which Dvořák and his music are being interpreted and presented to American audiences and college students. The conference closed with a concert during which extracts from new English translations of a cantata and four symphonic poems set by Dvořák to poetry of Karel Jaromír Erben were read, and chamber music (including the Piano Quintet in A, op 81) was performed. This enchanting event was held in a beautiful Baroque summerhouse, home of the Dvořák Museum in Prague.

A sign of the great esteem in which Dvořák is held in his home country is provided by the institutions supporting this conference. They are the Institute of Ethnology of the Czech Academy of Sciences (Department of Music History); the Faculty of Arts and Philosophy of the Charles University (Institute of Musicology); the National Museum, The Czech Museum of Music, and the Antonín Dvořák Society of Prague. Financial support came from the Ministry of Culture of the Czech Republic. Professor Jarmila Gabrielová of Charles University, and all those who assisted her, must be congratulated for the highly successful organisation of these memorable proceedings held to honour the composer and his music.

JANICE B. STOCKIGT
ARC QE II RESEARCH FELLOW
THE UNIVERSITY OF MELBOURNE

Australian Church Music Symposium, Veech Library, Catholic Institute of Sydney, 24–26 September, 2004

An important collection of church music, much of it by Australian composers, was the focus of the Australian Church Music Symposium held in September 2004 at the Catholic Institute of Sydney, Strathfield. Comprising a relatively small part of the magnificent special collections of the Veech Library of CIS, the church music collection has as its core the entire music holdings of the former seminary, St Patrick's College Manly. Donations from various religious establishments have added to its richness and historical significance.

*The symposium commenced with the annual Veech Lecture, appropriately delivered on this occasion by composer and theologian Christopher Willcock. In a tightly structured argument Willcock explored various levels of musical understanding (including the spiritual) with reference to the music of Hildegard of Bingen, James MacMillan and his own recently-composed works *Etiquette with Angels* and *Akhmatova Requiem*.*

Other highlights included an overview of the history of the music collection by Kit Smith, who before her recent retirement, undertook the task of cataloguing its varied contents. Her lecture was enlivened by accounts of a number of Australian composers and their works, including Isaac Nathan, Paolo Giorza, Chevalier Wiegand, John Albert Delany, Maurice Joseph O'Reilly CM, Alfred Hill, Stephen Moreno OSB, Joseph Muset-Ferrer, Albert Lynch, Percy Jones, Richard Connolly, Michael Mann and Ernest Rayson SSS.

Jane Hardie spoke eloquently of the research possibilities afforded to musicologists by the whole spectrum of special collections of the Veech Library. Roger Heagney's personal reminiscences of his 30 years or so as Director of Music at St Francis' Church, Melbourne provided valuable and entertaining insights into the impact of Vatican directives on liturgical music since the 1960s. His presentation also raised lively discussion regarding the respective value of tradition and innovation in catholic liturgical music.

Small symposiums such as this bring together interested participants from a range of backgrounds and allow optimum opportunities for conversation and exchange of views. The organisers of this very significant event are to be congratulated.

DIANNE GOME
AUSTRALIAN CATHOLIC UNIVERSITY

The Institutions of Opera in Paris from the July Revolution to the Dreyfus Affair, International Symposium; Chapel Hill and Duke Universities, North Carolina, 24–26 September

This symposium was held at two universities in North Carolina: Duke and Chapel Hill. Both campuses, amongst the oldest in the country, are very beautiful, with stunning grounds and buildings. The conference was extremely well organised—by Annegret Fauser (Chapel Hill) and Beth Bartlett (Duke)—and staffed by a little army of super-efficient and friendly postgraduate students from both campuses.

In his opening address, Professor Tim Carter spoke warmly of the recent Melbourne Symposium on French Music, and indeed the Melbourne conference was mentioned in glowing terms throughout the conference.

This North Carolina symposium revolved around the control that institutions had in 19th century France over the directions taken by the operatic genre. The “institutions” covered in the conference were Opéra comique, Opéra, Théâtre Lyrique, Ballet, Théâtre Italien, and even musical interludes in plays and benefit concerts. There were also a number of papers that did not really address the theme. The headings of the sessions were: Institution of grand opéra; Cultural and institutional transfers; Institutions and their repertoire; Signifiers of genre; and Expanding the institutional horizon. The symposium finished with a roundtable entitled “The institutions of French opera: methodologies, issues, contexts.”

All papers were of extremely high standard and I shall just mention a few which stood out to me personally. Beth Bartlett gave a fascinating paper on costume design in Rossini's *Guillaume Tell* in which she showed how designers were influenced by travel writings of the time and by pictures hanging in the Louvre, and how they were more concerned with class distinctions being apparent in the costumes than they were with historical accuracy of design.

Arnold Jacobshagen gave an intriguing paper on the *Livrets de mise en scène* of Paliante. These wonderful books (of which a selection is reproduced in facsimile by H. Robert Cohen), thought for so long to be more or less accurate representation of the first performances of operas, were shown by Arnold to be reproductions of productions of many years later. He has now accurately dated all the *livrets de mise-en-scène* from Cohen's book. This research will have considerable impact.

The third paper I wish to comment on was by William Weber, who looked at the institutionalisation of vocal works on benefit concert programmes. He stated that he did not like the concept of canonisation—which he felt was too fixed, too categorical—rather he spoke of the notion of the “survival of music” and of “canonical implications” and “canonical recognition” (terms which nevertheless depend on a knowledge of what the ‘canon’ is?). Weber described how opera become rooted in the general public differently from the intellectual public and how singers often included in their programme works that were basically teaching vehicles. He also examined how some vocal pieces had different meanings in different contexts—works by Mozart and Weber, for instance—existed in many different spheres.

In the concluding comments to the conference, historian Lloyd Kramer started by reflecting how the century as a whole was characterised by wars, by tensions. Yet he was surprised not to find any discussion of a discourse of anxiety about French decline after 1870 and following from this a discourse of national pride and personal identity. Kramer felt that given that the musical genres were governed by institutions—which were in turn controlled by the state—some of these anxieties would be reflected in the musical works.

The conference included a wonderful concert of basically all one’s favourite 19th-century French operatic arias, beautifully sung by staff and students from Chapel Hill and Duke. The concert was packed with students from both institutions, even though it was a Saturday night. A wonderful conference! A credit to its organisers.

KERRY MURPHY
THE UNIVERSITY OF MELBOURNE

7th Conference of the Asia-Pacific Society for Ethnomusicology; Phnom Penh, Cambodia, 23–29 August

Music and Cultural Identity, XIII annual congress of the Gesellschaft für Musikforschung; Musicological Institute of the Franz Liszt Academy, Weimar / Friedrich Schiller University, Jena, 16–21 September

Identity and Tradition in the Asia-Pacific and Europe: Is there, for example, a “European musical identity”?

Recently I participated in two international musicological conferences, one in Phnom Penh, Cambodia, and the other in Weimar, Germany.

It was the late Professor Jose Maceda who co-founded the Asia-Pacific Society for Ethnomusicology, the first international conference of which was held in 1996. At this year’s conference, the life and achievement of the well-known ethnomusicologist of Filipino and Asian music, Maceda, was commemorated by a special lecture presented by his colleague from the University of the Philippines, Professor Ramos.

Delegates spent most of the week in the capital of Cambodia, but were able also to spend a day or two visiting the famous Hindu-Buddhist temple complex of Angkor Wat at Siem Reap, an hour’s flight away. Organised by Dr Sam- Ang Sam, an ethnomusicologist of Cambodian music who now lives in Phnom Penh, the conference opened and closed with ceremonies for the delegates to honour HRH Prince Norodom Ranarith, President of the Cambodian National Assembly, who spoke of the need to pursue research into the amazing diversity of music-cultures in Cambodia and other countries of the Asia-Pacific region.

The main conference topic was tradition in music, with papers focusing on aspects of identity, preservation, conservation and modernisation in various Asia-Pacific music-cultures, and other offshoots of the topic. Papers by Australian scholars were presented by Hugh de Ferranti, on “Taiko Dreaming: Japanese Drumming and the indigenisation of an Asian Performance Tradition in Australia,” and myself on “Ethnomusicological Theories of Culture and Identity Revisited in the Case of Aceh, Sumatra.” After his long sojourn in the US, Asian music specialist Hugh de Ferranti is especially welcome back in Australia at this time; he is now a lecturer in Ethnomusicology at the University of New England in Armidale.

While less than a hundred international and national delegates (and a few hundred locals) attended the Cambodian conference, about 600 delegates took part in the Weimar event, with more coming to the concerts, receptions and ancillary events. Of particular interest was a concert of Ottoman music of Goethe’s time, played by a visiting ensemble of percussion, wind and string instruments who were flown to Weimar from Turkey for the occasion.

The leading conference theme was “Identity in music.” A session in which I had to comment on two keynote addresses dealt with the basic question: “Is there a European musical identity?” This topical question is increasingly being asked by the member countries of the European Union, which has brought many European countries into the one economic unit and encourages scholars, too, to address the question of European cultural identity. Thus, Gernot Grüber spoke in his paper on and around the issue of whether it is possible to talk in the one breath about the music of all Europe, while Philip Bohlman spoke about the unrecognised, “stolen” identities of certain groups of people in Europe, including the gypsies, Jews and Muslims, whose music-cultures are discussed in negative terms or are left out in discussions of “European music.” Another controversial paper was one that questioned whether we musicologists should not take more care when saying, e.g., that composer “A” influences composer “B”, because the word “influence” can cover up a number of imprecise, vague ideas about the relationships between, say, two composers.

The two conferences were stimulating events that did not shy away from controversy and brought hundreds of scholars together for formal and informal contact of the best kind.

MARGARET KARTOMI
SCHOOL OF MUSIC - CONSERVATORIUM
MONASH UNIVERSITY

MEMBERS' PUBLICATIONS

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

Music Research: New Directions for a New Century, Proceedings of the XXV National Conference of the Musicological Society of Australia, November 2002, ed. Michael Ewans, Rosalind Halton & John A. Philips (London: Cambridge Scholars Press, 2004); ISBN 1-904303-35-8; pp. xxx + 452.

Comprises the three keynote addresses, plus 33 refereed papers, including those by MSA Vic. members:

Patricia Duke, Timothy Humphrey, Daniela Kaleva, Linda Kouvaras, Julia Lu, Jacqueline Ogeil, Ikuno Sako, Johanna Selleck, Patricia Shaw

Musicology Australia, vol. 27

The latest issue of *Musicology Australia* will be out soon, and includes articles by MSA Vic. members Jan Stockigt on the 1765 music catalogue of the Dresden Catholic court church, and Linda Kouvaras, with David Bennett, on postmodernism and the reception of the music of Matthew Hindson. Other authors include David Lockett, John Napier, Nicholas Routley, Rowena Braddock and Anthony Seeger, with reviews by Jennifer Neville, Maria O'Hale, Denis Collins, Roger Covell and others.

Australasian Music Research vol. 7

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

Ros Bandt, "Sound-Art Reconsidered," *Sounds Australian* No 64 (2004): 46–47.

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

Anne Marshman, "The Power of Music: A Jungian Aesthetic," *Music Therapy Perspectives* 21.1 (2003): 21–26.

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).

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.

WHAT'S ON

2004

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

- 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

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
Conference organizers: Christina Baade baadec@mcmaster.ca, James Deaville deaville@mcmaster.ca, Sandy Thorburn thorbur@mcmaster.ca
- 17–19 Mar. “Music’s Intellectual History: Founders, Followers and Fads”
1st RILM Conference, City University of New York Graduate Centre. For information contact:
Zdravko Blazekovic, RILM, CUNY Graduate School, 365 Fifth Ave, NY 10016-4309, USA
E-mail: zblazekovic@gc.cuny.edu or Fax: +1-212-817 1569
Details at <http://www.rilm.org/call.html>
- 11–15 Apr. Week of seminars and lectures on Australian identity on music; Brisbane, hosted jointly by ABC and MSA Queensland. Proposed speakers include Peter Sculthorpe, Joel Crotty and Christine Mercer.
Further details available early in 2005
- 24–28 June “Post-Colonial Distances:” The Study of Popular Music in Canada and Australia, IASPM Conference, Memorial University, St. John’s, Newfoundland, Canada.
Details at: <http://www.iaspm.net/canadacfp2005.html>
- 3–7 July “A Celebration of Voices:” XV National ASME Conference, Department of Language, Literacy & Arts Education, The University of Melbourne. The Organising Committee is seeking proposals for papers, workshops and research posters. Deadline: **1 Dec. 2004**
See <http://www.asme.edu.au/conferences.htm>, E-mail: asmevic@asme.edu.au
- 27 July–
3 Aug. 7th World Symposium on Choral Music, Kyoto, Japan.
For details see <http://ifcm.net/page.php?id=wcs7>
- 3–9 Aug. 38th ICTM World Conference, Sheffield, UK
Conference themes focus on interactions between music and dance
For details see: <http://www.ethnomusic.ucla.edu/ICTM/2005uk/ICTM%20Homepage.html>
- 28 Sept.–
1 Oct. “Music and Social Justice,” XXVIII MSA National Conference, Sydney Conservatorium
Proposals for individual 20-minute papers (250-word abstract), group sessions, round tables, lecture recitals etc. due by **15 March 2005**.
Contact the Convenors, Jennie Shaw and Peter McCallum at conference@msa.org.au
See website and latest national newsletters for further details

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
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