

# N O T E S

Newsletter of the Victorian Chapter of the Musicological Society of Australia

Number 28

July 2005

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## EDITOR'S NOTE

We're in the middle of the year and with one event come and gone, the Victorian chapter is getting warmed up and prepared for a bumper schedule of events for the remainder of 2005. The Study Day proved to be a success with an array of research topics that initiated interesting discussions and ideas (refer to Vic. Chapter Study Day report below).

Our lecture/ recital series begins on July 25, with pianist Roy Howat. An internationally acclaimed pianist, Roy will focus on Debussy's Preludes. For further details regarding venue and time please see the What's On section and the flyer attached to the end of this newsletter. Also attached to this newsletter is a flyer for the second session in our lecture/ recital series featuring Brigid Burke. This session will focus on Brigid's compositions, electronics and acoustic clarinet.

I am pleased to announce the release of Context: Journal of Music Research, Issue No. 24 (Spring 2002). You will find more details of this long awaited release under the Special Announcements section.

We urge you to come along and enjoy the free events hosted by the Victorian Chapter, and to continue to support the MSA. Any submissions relating to member publications, conference reports, etc. are always welcome!

PENNY KARAHALIOS

## MSA (VIC) CHAPTER COMMITTEE FOR 2005

President: Patricia Shaw p.shaw@patrick.acu.edu.au

Secretary: Ian Burk i.burk@pgrad.unimelb.edu.au

Treasurer: Peter Campbell pcamp@unimelb.edu.au

Notes Editor: Penny Karahalios music\_penny@hotmail.com

Conference Convenor: Christine Mercer merc@datafast.net.au

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### Victorian Chapter Study Day

The MSA Victorian Chapter hosted a Study Day on Tuesday 24<sup>th</sup> May, at the Australian Catholic University. Eight speakers, all at varying stages of their research, presented their papers. Julia Cornwell, Julie Waters, Andrew Mathers and Karen Heath represented Monash, Christine Mercer and Polly Christie are currently studying at ACU, Paul Watts is undertaking research at the Sydney Conservatorium and from the VCA was Erin McNamara.

The topics covered included the opera of *The Crucible*, Australian music, expressive conducting and choral conducting, musical social realism, and choreographic music. Interspersed amongst these papers was a musical interlude by Erin McNamara. Currently undergoing her Honours year, Erin's research focuses on performance anxiety. However, as part of her recital preparation, Erin continues to perform as a trombonist, in ensembles and as a soloist. On this occasion she treated us to two movements of Bach's *First Cello Suite*.

The study day provided an opportunity where MSA Members (and non-members) could discuss their research and in turn discover other people's research activities, and an opportunity to come together as musicologists. Aside from the Chapter conference (later in the year), a study day like this could prove valuable in the future. Big thanks go out to Trish, for organising the event and to Christine, for the fabulous cheese platters!

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## Special Announcements

**Context: Journal of Music Research** no. 24 (Spring 2002) has been released. Articles include:

The identity of Nicolaus de Random [Frankie Nowicki]

Experimental Music in Melbourne: A Definition and Historical Overview [Robin Fox]

Establishing Vocal Lineage: A E Floyd and the Voice Production of the Choirboys of St Paul's Cathedral Melbourne, 1915-1947 [Ian Burk]

The issue also contains an interview with composer Diana Burrell, research reports, and book reviews.

Copies can be ordered from [c.magazine@music.unimelb.edu.au](mailto:c.magazine@music.unimelb.edu.au)

## 2005 MSA National Conference Student Prizes

Two prizes will be offered to students for papers presented at the 2005 Conference.

1. A prize of \$250 for the best student paper in any field other than that covered by the ACARMP prize (see below). This prize is offered by the Sydney Chapter of the MSA.

2. A prize of \$250 for the best student paper in the field of empirical research into music performance. This prize is offered by The Australian Centre for Applied Research in Music Performance (Sydney Conservatorium of Music). The two prize winners and all other matters relating to the prizes

will be decided by a panel representing the Sydney Chapter of the MSA and the Sydney Conservatorium of Music. At least one member of the panel will attend the presentation of each paper during the Conference. Panel members:

Linda Barwick, Dorottya Fabian, Peter McCallum and

Richard Toop. The criteria for the awarding of the prizes are

- originality and contribution to knowledge
- potential suitability for publication
- clarity of discussion
- Conference presentation

The prize winners will be announced at the conclusion of the Conference during the Annual General Meeting of the MSA.

Conditions of Entry

1. The paper must have been accepted for presentation at the 2005 MSA National Conference, and must be presented at the Conference by the student.
2. Entry is open to any student enrolled for Honours or a higher degree.
3. In order to be considered for a prize, the student must submit the paper in written form to the Conference organisers no later than 21 September 2005.

Please send the paper electronically to [conference@msa.org.au](mailto:conference@msa.org.au) or in printed form to  
MSA Conference

Sydney Conservatorium of Music

The University of Sydney C41

Sydney 2006, Australia.

Enquiries: Kathleen Nelson, [k.nelson@usyd.edu.au](mailto:k.nelson@usyd.edu.au)

**The Conference Registration Form for the MSA 'Music and Social Justice' Conference, 28 September - 1 October 2005** can now be downloaded from the MSA website at <http://www.msa.org.au/Registration.htm>. Please register early: early bird registration rates are valid until 15 August 2005. The Conference Dinner will be held on Friday, 30 September at the Imperial Peking Harbourside Restaurant at Circular Quay West, a 15 minute walk from the Sydney Conservatorium of Music. Dinner tickets at \$60 each can be purchased on the Conference Registration Form. For those participants remaining in Sydney after the conference, discount tickets for the Sydney Conservatorium of Music 'Sensational Sunday' concert at 4pm on Sunday, 2 October are also available for purchase on the Registration Form. Details can be found at [http://www.music.usyd.edu.au/concerts\\_t.html](http://www.music.usyd.edu.au/concerts_t.html)

Selected accommodation suggestions are also listed at <http://www.msa.org.au/2005conference.htm>. Several hotels, clubs and apartments are offering discount rates for conference participants and special student room rates, so make sure you ask if any discount for the 'University of Sydney/MSA Music and Social Justice Conference' applies when you make your booking. All conference sessions will take place at the Sydney Conservatorium of Music, which is a short walk from Circular Quay in the Sydney CBD. The conference ends on a holiday long weekend in Sydney, so book your accommodation early!

All participants who submitted abstracts should now have been notified by email: if you have not heard from us please contact us at [conference@msa.org.au](mailto:conference@msa.org.au) as soon as possible. The draft conference schedule, featuring over 120 presentations, will be posted on the MSA website soon. Unfortunately, due to the large number of abstracts received, we have not been able to include all proposals for papers and lecture recitals. Please do not hesitate to contact us at [conference@msa.org.au](mailto:conference@msa.org.au) if you have any queries about registration, accommodation or scheduling matters. Conference convenors Jennie Shaw and Peter McCallum

[jshaw@usyd.edu.au](mailto:jshaw@usyd.edu.au)

[conference@msa.org.au](mailto:conference@msa.org.au)

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## CONFERENCE REPORTS

Répertoire International De Littérature Musicale and The Barry S. Brook Center for Music Research and Documentation

**Music's Intellectual history: Founders, Followers and Fads**, The Graduate Center, The City University of New York, March 16-19, 2005

March is one of New York's in between months in as much as it has late winter and early spring rolled into one. It is still coats, hats and gloves weather, steam still escapes out of vents in the roads and footpaths to give that momentary blurriness to the surrounds, and Central Park still looks decidedly barren with its forest of defoliated trees and the last residue of snow bravely hugging darkened nooks and crannies. Macy's in March transforms itself into a large florist shop with brilliant flower displays and the tourist line for the Empire State Building snakes its way around the block no matter what the temperature.

It was also the month for RILM's and The Barry Brook Center for Music Research and Documentation's conference entitled Music's Intellectual History: Founders, Followers and Fads. Nestled in The Graduate Center of The City University of New York, located in mid-Manhattan, delegates heard ninety papers from researchers hailing from twenty-two countries. European and American scholars dominated the conference with only three paper-givers coming from the southern hemisphere – one each from South Africa, Australia and New Zealand.

As with any conference with a wide brief the papers were quite diverse. Nonetheless, a number of topic areas seemed to fall into place, namely, national historiographies, research on style periods, significance of individual music scholars, biographical writing, composers (biographies, reception and editions), the role of music periodicals and reference works, and trends in music research.

The national historiographies area was probably the most fascinating component as delegates were introduced to histories pertaining to Romania, Serbia, Hungary, Latvia, Croatia and New Zealand. Papers by Nicholas Cook (Royal Holloway), 'Changing the subject: writing, texts recordings'; Robert Philip (The Open University, UK), 'Becoming historically informed by recordings'; and Daniel Leech-Wilkinson (King's College), 'Performance as musicology' focussed on the developing area of the intersection of performance and musicology. For those of us that teach in cross-over units that incorporate performance and musicology students then Robert Philip's recently published book *Performing music in the age of recording* (Yale University Press) is a fascinating investigation into performance interpretation. Overall, the conference was handled smoothly and the organisers including Zdravko Blazekovic and Barbara Dodds MacKenzie should be congratulated on the outcome.

**Joel Crotty**

**Society for American Music, Thirty-first Annual Conference, Eugene, Oregon, USA. 16-20 February 2005.**

For an Australian attending this conference the most informative aspect of it was not so much what could be learned about American music but what signposts it provided for Australian musicology. Naturally, studies of prominent American composers were plentiful—sessions on Ives, Earle Brown and Pauline Oliveros—as well as the not-so-

prominent, such as the country singer Patsy Montana, women composers of the Civil War, or the "Soul Stirrers" (a gospel quartet). Politics is popular, and among the most challenging, and unsettling, papers were those which alleged political manipulation of music, such as the championing of Mahler by the American left, blatant McCarthyist interference in the composition of an opera by Marc Blitzstein and the anti-Semitic divide between the League of Composers and International Composers' Guild in the 1920s and 1930s. Of the papers I heard, the most fascinating and accomplished were those on race in *Modern Music* (by Beth Levy of UC, Davis), and a study of the repertoire of the Boston Pops (by Ayden Adler, PhD student at Eastman). On the other hand attendees were subjected to an embarrassing video of Cage collecting mushrooms and bullying the cameraman, and a bizarre rant by Joseph Horowitz which included the playing of an archival recording of Beethoven's Fifth.

By far the most fascinating session was the gathering of American music luminaries under the rubric of "The Shape of American Music". Here Richard Crawford, H. Wiley Hitchcock and Judith Tick offered homage to Gilbert Chase, author of *America's Music* (1955), the first single-volume history of the nation's music. That he could be accorded such reverence for his efforts, and for a book surely antediluvian in present musicological terms, is instructive. That undergraduate Americans have had recourse to such a textbook for so long, when Australians at university 50 years later have nothing like it to rely on, is a terrible slur on the state of Australian musicology and the vision of Australian publishers (not to mention the ARC's refusal to fund such a project). If it took the tonic of a visit from Crawford to Australia in the 1980s to validate the study of Australian music, I would recommend a prolonged visit from someone of the stature of Carol Oja, immediate past president of the Society for American Music and professor at Harvard, for a repeat of the dose.

**Sue Robinson**

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## MEMBERS' PUBLICATIONS / ACHIEVEMENTS

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

Congratulations to **Margaret Kartomi** who was honoured as a Corresponding Member of the American Musicological Society at its annual conference last November. The award is based on the member's impact on the discipline through publications and service to the musicology community.

Congratulations to **Christine Logan** for the release of the following CD featuring her interpretations on 5 of the CD's 11 tracks. The Complete Piano Music of FRANK MARTIN by Julie Adam with MSA member Christine Logan. (ABC Classics CD 476 2601). Swiss composer Frank Martin's credo was integrity, responsibility and the creation of beauty, and to these ends he was uncompromisingly honest with himself and the public. In a period of history where the turmoil of war seemed to breed rationalism in all forms of art, Frank Martin represented a swing back toward spiritual values.

Hungarian-born pianist Julie Adam is a renowned Martin interpreter and her musical artistry is sublime in this double-CD set of gems. On the second CD, Dr Christine Logan performs the works for two pianos and piano duet with Julie Adam. The pieces on these CDs reflect the array of influences on Martin's compositional development and provide much insight into his world. In the composer's own words, "may these pieces...bring each listener that very private joy which music can sometimes give." Available from ABC Shops, ABC Centres, and online:  
<http://shop.abc.net.au/browse/product.asp?productid=362130>

**Jennifer Jones's book, "The Theory and Practice of the Music in the Seventh-day Adventist Church in Papua New Guinea"**, is a joint publication between the Institute of Papua New Guinea Studies and Pacific Adventist University. It was originally prepared as a thesis towards the degree of Master of Literature in Ethnomusicology (University of New England). The fashionable, developing world's concept of "indigenisation", which values whatever makes a culture unique, is explored for the benefit of the music in the Seventh-day Adventist Church in Papua New Guinea.

This illustrated and well-resourced book provides background information on the worldwide Adventist Church and, in particular, the role that music plays in the church as a whole. From the beginnings of the mission in Papua New Guinea in 1908, a panoramic outline of Adventist missions in the country and their church music is presented. There is detailed discussion and research on all Adventist PNG hymnals, amplified by the editor, Don Niles (ethnomusicologist). Noticeable are the attempts of the missionaries to introduce a foreign culture against the backdrop of the country's traditional musical heritage.

This study examines the church music practices and the attitudes of members and leaders towards aspects of worship music, providing analytical material for the fruition of an indigenously-conceived church music style.

Contact: Jenny Jones at [rodgjen@tpg.com.au](mailto:rodgjen@tpg.com.au) or Laurel Rikis at [L\\_Rikis@pau.ac.pg](mailto:L_Rikis@pau.ac.pg)

The Institute of Papua New Guinea Studies, with Don Niles as Editor, has published "The Theory and Practice of the Music in the Seventh-day Adventist Church in Papua New Guinea" (2004, ISSN 1027-4707; ISBN 9980-68-049-0) as book number 8 in the Apwitihi Series: Studies in Papua New Guinea Musics. Other series include Kulele: Occasional Papers in Pacific Music and Dance, and Catalogues of Commercial Recordings of Papua New Guinea Music. E-mail: [ipngs@global.net.pg](mailto:ipngs@global.net.pg)

**New Book By Msa Member Rosemary Richards: 'Frae The Friends And Land I Love': The 'McCrae Homestead Music Book'.** Georgiana McCrae, artist, diarist, musician, emigrant, wife and mother, was born in London in 1804. A member of the Gordon clan, she arrived in Australia with her family in 1841, and died in Melbourne in 1890. This analysis of her handwritten 'McCrae Homestead Music Book' adds to her well-documented portrait. The McCrae Homestead on the Mornington Peninsula was designed by Georgiana in 1844, and is now owned by the National Trust of Australia (Victoria). The 'McCrae Homestead Music Book' is one of five known manuscript music collections transcribed by Georgiana McCrae. It has pages dated between 1822 and 1824, and is in two parts: 'A Collection of Favorite Songs, Strathspeys' &c - Part 1st', and 'A Collection of favourite Strathspeys' & Reels'.

'Frae the friends and Land I love': The 'McCrae Homestead Music Book' is available from the McCrae Homestead at 11 Beverley Road, McCrae, Victoria, Australia, 3938. Telephone +61 3 5981 2866. The book is also available from selected outlets or from the author on +61 3 9890 4412. Recommended retail price: \$30.00, plus packaging and postage. ISBN 0 9757020 9

**MSA Member Linda Barwick** released a new CD With Notes, *Jurtbirrk Love Songs From Northwestern Arnhem Land Jurtbirrk*, known in English as 'love songs', are songs composed in the Iwaidja language and performed mainly on Croker Island and the Cobourg Peninsula, in northwestern Arnhem Land in Australia's Northern Territory. Jurtbirrk songs are performed by one or two men, who accompany themselves on clapsticks (arrilil in Iwaidja) while another man plays didjeridu (ardawirr). The songs are created by a known composer and inspired by actual events, usually concerning love affairs or personal relationships. Jurtbirrk is performed informally for entertainment and can be accompanied by dancing. As far as we know, this is the first time that Jurtbirrk songs have been recorded and published.

The 40-track album is accompanied by a 48-page booklet by Linda Barwick and Bruce Birch (edited by Bruce Birch and Sabine Hoeng), which gives an insight into the historical and social background of the Jurtbirrk makers (the Iwaidja people of North-western Arnhem Land) and their songs. It also contains a musical and a linguistic analysis of the songs (by Linda Barwick, Bruce Birch and Joy Williams), a short biography of the composers and performers, a full transcription and translation of all 32 Iwaidja song texts, and musical transcriptions of the melodies. You can hear a sample song at:  
[www.skinnyfishmusic.com.au/SFM/traditional/Jurt.html](http://www.skinnyfishmusic.com.au/SFM/traditional/Jurt.html)

This album is published by Batchelor Press and now available from Skinnyfish Music. Please send a cheque for AU\$27.50 (drawn on an Australian bank) to:

P.O. Box 36873 Winnellie NT 0821 Ph: +61 (8) 89418066 Fax: +61 (8) 89419066

e-mail [info@skinnyfishmusic.com.au](mailto:info@skinnyfishmusic.com.au)

The cost includes postage & handling.

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**WHAT'S ON****2005**

- 12-16 July**      **Keys to the Future, 7th Australasian Piano Pedagogy Conference**, University of Adelaide. Keynote speakers include Tony Caramia, Roy Howat, Gayle Kowalchyk, E.L. Lancaster.  
[www.sapro.com.au](http://www.sapro.com.au) or contact Rob Bulfield at [scm@sapro.com.au](mailto:scm@sapro.com.au)
- 25 July**      **Free Public Lecture Recital, Roy Howat: Debussy's Preludes Reconsidered** 7.30pm, Recital Room, ACU National 115 Victoria Pde, Fitzroy. The Musicology Society of Australia (Vic.Chapter) invites you and your students to attend this event (flyer attached). Roy Howat is an internationally renowned pianist and scholar who specialises in French repertoire, and is the founding editor, with Pierre Boulez, of the new Debussy collected edition. He is also recording the complete works of Debussy for Tall Poppies label. Wine & supper: gold coin donation. For further details see the attached flyer or contact Patricia Shaw at [p.shaw@patrick.acu.edu.au](mailto:p.shaw@patrick.acu.edu.au) or on 03 9953 3211
- 3 –9 Aug**      **ICTM World Conference 2005**, Sheffield – England. The aims of the ICTM are to further the study, practice, documentation, preservation and dissemination of traditional music, including folk, popular, classical and urban music, and dance of all countries.  
<http://www.ethnomusic.ucla.edu/ICTM/2005uk/homepage.html>
- 25-28 Aug**      **Fourth Biennial International Conference on Twentieth-Century Music** University of Sussex (UK), The Fourth Biennial International Conference on Twentieth-Century Music will be held at the University of Sussex (Brighton, UK).  
<http://www.sussex.ac.uk/Units/conference/newconf.shtml>.
- 3 Sep**      **Free Public Lecture Recital, Brigid Burke:** composition, contemporary techniques, electronics and clarinet. 3pm, Cecil St Studio, 66 Cecil Street, Fitzroy
- 12 – 14 Sep**      **Backing Our Creativity, A National Education and The Arts Symposium**, Melbourne. The symposium is one of several regional preparatory events taking place around world in the lead up to UNESCO's World Conference on Arts Education in Lisbon in March 2006.  
[www.ozco.gov.au/council\\_priorities/education](http://www.ozco.gov.au/council_priorities/education)
- 23- 24 Sep**      **The 2005 Central Renaissance Conference** will be held on the campus of the University of Missouri-Columbia, September 23-24, 2005. Program co-chairs: William Kerwin, [kerwinw@missouri.edu](mailto:kerwinw@missouri.edu)) or, Charles Presberg, [presbergc@missouri.edu](mailto:presbergc@missouri.edu)
- 15 Oct**      **Third Interdisciplinary Graduate – Student Music Conference, Music Reception: Actions, Reactions, Interactions**, The Baker Center, Harvard University, Cambridge, MA. Call for papers. Abstracts should be 250 words or fewer and should be submitted by e-mail no later than 1 AUGUST 2005. E-mail [skaskow@fas.harvard.edu](mailto:skaskow@fas.harvard.edu). More information will be available soon on the conference website: <http://www.hcs.harvard.edu/gradmus>

- 3 –4 Nov** The School of Humanities at the Australian National University presents a **symposium on Art And Time**. Abstracts for papers are invited (approximately 200 words) by 9 SEPTEMBER 2005 to [amanda.crawford@anu.edu.au](mailto:amanda.crawford@anu.edu.au)  
<http://www.home.netspeed.com.au/derek.allan/artandtime.html>
- 10 –13 Nov** **The Local and the Global: Seventh International Symposium on Cultural Diversity in Music Education**, Brisbane. Hosted by the Queensland Conservatorium Research Centre, Griffith University, Southbank Campus. Email: [qcrc@griffith.edu.au](mailto:qcrc@griffith.edu.au)  
[www.cdime-network.com/cdime](http://www.cdime-network.com/cdime)
- 11- 12 Nov** **Leeds International Music Technology Education Conference 2005**. The conference will be of particular relevance to lecturers and teachers of music technology, researchers in music technology and music education, students and industry specialists. Call for Papers, deadline for submissions: Friday 29 JULY 2005. Decisions will be notified during August 2005. Proposals should be sent to: Dr. Catherine Parsonage, Research Lecturer  
Leeds College of Music, 3 Quarry Hill, Leeds LS2 7PD, UK. E-mail: [c.parsonage@lcm.ac.uk](mailto:c.parsonage@lcm.ac.uk)
- 15 –18 Nov** **International Conference on Critical Discourse Analysis: Theory into Research**, Faculty of Education, University of Tasmania Launceston Campus, Tasmania. The abstract submission closing date is 1 OCTOBER 2005.  
<http://www.educ.utas.edu.au/conference/papers.html>
- 16- 20 Nov** **SEM At 50, Society For Ethnomusicology, Fiftieth Annual Meeting**, Atlanta. The Society for Ethnomusicology will hold its fiftieth annual meeting in Atlanta, Georgia, November 16-20, 2005, hosted by Emory University. The conference theme for this meeting is SEM at 50. For more information, SEM  
<http://www.indiana.edu/%7Eethmusic/>
- 17 – 19 Nov** **International William Byrd Conference** (Duke University). The meeting will include live performance (featuring a concert by Davitt Moroney) and ample opportunity for discussion. The deadline for reception of proposals is 15 JUNE 2005. Please send abstracts (up to 500 words) or queries to the conference organizer, Kerry McCarthy: [kmccarth@duke.edu](mailto:kmccarth@duke.edu).
- 3 – 6 Dec** **IASPM (International Association for the Study of Popular Music) AUSTRALIAN-NEW ZEALAND ANNUAL CONFERENCE**, Wellington, New Zealand, 3-6 December 2005. The conference theme is "Contemporary Popular Music Studies". The deadline for submission of conference papers is 31 JULY 2005. [www.iaspm.org.au](http://www.iaspm.org.au)
- 2006**
- 3 – 4 Feb** **The Columbia Music Scholarship Conference (CMSC), Third Annual Conference, "Music Performance and Improvisation,"** to be held on February 3rd and 4th, 2006 at Columbia University. Call for papers, for 20-minute presentations from any graduate student engaged in musical research, no later than 31 OCTOBER 2005 to: [cmssc@columbia.edu](mailto:cmssc@columbia.edu).  
<http://www.columbia.edu/cu/cmssc> (to be updated August 15th 2005)

- 2 - 5 March** **Vagantes Graduate Medieval Conference** hosted by the Graduate Medievalists at UC Berkely from March 2-5, 2006. VAGANTES is an annual, travelling conference for graduate students studying any aspect of the Middle Ages. Please send a brief CV and an abstract of no more than 300 words by 31 OCTOBER 2005 to: Amelia Borrego (amelia.borrego\_at\_gmail.com). Conference information will be updated periodically at [www.vagantes.org](http://www.vagantes.org).
- 11-14 April** **Musical Culture and Memory: The Eighth International Symposium of the Department of Musicology and Ethnomusicology Faculty of Music**, University of Arts in Belgrade, Belgrade, Serbia, 11-14 April 2006. Presentation of papers should be in English. Selected papers presented at the conference will be published in a volume of proceedings. Send your abstract (about 250 words) in English to Tatjana Markovic (tatjanam@eunet.yu) not later than 1 JANUARY 2006.
- 8 – 10 June** **The Creative and Scientific Legacies of Iannis Xenakis International Symposium** Guelph/ Waterloo/ Toronto, Canada. Submit by electronic mail an abstract of your proposed paper/presentation (c. 500 words) by 15 SEPTEMBER 2005. Submission address: jharley@uoguelph.ca
- 18-23 June** Intercongressional Symposium of the International Musicological Society (SIMS 2006): Göteborg, Sweden: 18-23 June 2006: *Contemporary Classical Music*. Deadline for proposals for individual papers is: 1 OCTOBER 2005. Email: [chris.walton@up.ac.za](mailto:chris.walton@up.ac.za)  
<http://www.muslib.se/smbf/iaml-iamic2006/>
- 6-9 July** **Nineteenth Century Creativity** (The University of Durham, UK). Proposals are invited on any aspect of creativity in the nineteenth century. All proposals should be submitted by email no later than 1 NOVEMBER 2005 to Bennett Zon (Bennett.Zon@durham.ac.uk). The committee will make final decision on abstracts by DECEMBER 2005, and contributors will be informed immediately thereafter. A conference website will be available in due course, and further information will be posted on all relevant web discussion lists.
- 23 – 26 Aug** **Musical Culture of the Czech Lands and Central Europe before 1620**, Prague, August 23-26, 2006 an international conference organized by Institute of Musicology, Faculty of Philosophy and Arts, Charles University, Prague and Department of Music History of the Institute of Ethnology, Academy of Sciences of the Czech Republic. Abstracts of papers and discussion contributions not longer than 250 words should be sent by e-mail to: [mrackova@ff.cuni.cz](mailto:mrackova@ff.cuni.cz)  
Deadline for applications: 31 AUGUST 2005

For more information on Music Conferences: <http://www.sun.rhbnc.ac.uk/Music/Conferences/>



**Musicological Society of Australia  
(Victorian Chapter)**

# Roy Howat

**Free Public Lecture-Recital**

## **Debussy's *Préludes* Reconsidered**

**7.30 pm, Monday 25 July 2005  
Recital Room, ACU National  
115 Victoria Pde, Fitzroy**

**Wine & supper: gold coin donation**

ROY HOWAT is internationally renowned as both pianist and scholar. A graduate of King's College, Cambridge, he made a special study of French music in Paris with Vlado Perlemuter, and is one of the few British artists repeatedly invited to teach and play French music at such places as the Paris and Geneva Conservatoires and on French radio. He is specially known for his lively lectures and masterclasses.

Roy Howat knows much of his concert repertoire from the composers' manuscripts, and is one of the founding editors, with Pierre Boulez, of the Paris-based Complete Debussy Edition, for which he has edited much of the piano music. Among his other publications are Urtext editions of Fauré, the influential book *Debussy in Proportion*, and writings on Schubert, Chopin, Debussy, Ravel, Bartók and other topics. His championship of Chabrier has led to recordings and an edition of Chabrier's marvellous piano music. Following a three-year Fellowship at the Royal College of Music, he is now Keyboard Research Fellow at London's Royal Academy of Music.

**Enquiries:**

**Patricia Shaw: 9953 3211 or [p.shaw@patrick.acu.edu.au](mailto:p.shaw@patrick.acu.edu.au)**



**Musicological**  
SOCIETY OF AUSTRALIA

The MSA (Victorian Chapter) presents a lecture/ recital featuring

## **BRIGID BURKE**

**composition, contemporary techniques, electronics and clarinet**

Saturday 3 September, 3pm  
Cecil Street Studio  
66 Cecil St. Fitzroy



