

N O T E S

Newsletter of the Victorian Chapter of the Musicological Society of Australia

Number 29

September 2005

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EDITOR'S NOTE

Welcome to the September edition of *Notes*. On behalf of the committee I would like to thank everyone who attended the Roy Howat and Brigid Burke lecture/ recitals. The feedback has been positive and we hope to continue and develop such events further into the future for all MSA members.

The next important event is the Victorian Chapter Conference, which is scheduled for Friday 11 and Saturday 12, November. A call for papers has now commenced and the relevant form is attached at the end of this newsletter. We are accepting papers from a wide range of topics and from various researchers. Our conference is not limited to students (however students are very welcome) and we welcome presenters who are presenting in Sydney at the National Conference, to consider presenting their papers at the Victorian Chapter Conference. All the details for the Chapter conference are below under the Special Announcements. Hope to see you all there!

PENNY KARAHALIOS

2005 Chapter Committee

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

Special Announcements

2006 CHAPTER COMMITTEE CALL FOR NOMINATIONS

Nominations are invited for the election of the 2006 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 **28 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
School of Arts & Sciences
ACU National, Melbourne Campus
Locked Bag 4115
Fitzroy
VIC 3065

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 Friday 11 November 2005.

MSA Victorian Chapter Conference & Annual General Meeting

Friday 11 and Saturday 12, November 2005, 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 **Monday 3 October** to the Conference Convenor Christine Mercer, using the form included with this newsletter.

The registration fee for the whole conference is \$5.00, payable at the door, and includes afternoon tea. Please register by 28 October, using the form at the end of this issue of *Notes* or by contacting Christine Mercer, as numbers are needed for catering.

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

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 Friday 11 November. At the meeting, business will include reports from the President, Treasurer and Secretary, and voting for positions on the Chapter Committee for 2006.

Members' Publications / Achievements

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

Congratulations to Dr Janice Stockigt (Faculty of Music, University of Melbourne) who made a significant musical "discovery", determining that a piece of sacred vocal music found in the Saxon State Library in Dresden, Germany, was the work of the composer Vivaldi. Dr. Stockigt identified the eleven-movement Dixit Dominus for choir and soloists as the work of celebrated Italian baroque composer Antonio Vivaldi (1678-1741). Dr Stockigt, who made the discovery during the final week of research for a five year project says: "The score for this piece had formerly been attributed to Vivaldi's younger Venetian contemporary, Baldassarre Galuppi, but the style seemed much closer to that of Vivaldi."

As it happened, a leading Vivaldi expert, Professor Michael Talbot (of the University of Liverpool), was in Dresden at the time of Dr Stockigt's discovery, and on examination of the manuscript, quickly pronounced the Dixit Dominus a genuine Vivaldi work. Although Professor Talbot suggests that in terms of sheer musical quality this is the most important Vivaldi discovery for about 75 years, Dr Stockigt says the new work is not alone in having been inaccurately attributed to Galuppi. Her previous 'tip off' to Michael Talbot unearthed two smaller works, bringing to light a total of three new compositions by Vivaldi from the same collection. Plans are afoot to give the work its modern première in Dresden, as part of its forthcoming 800th anniversary celebrations. Wondering whether perhaps there is more music in the same collection still awaiting discovery is an exciting prospect for her as a musicologist, says Dr Stockigt.

On Tuesday 9, August a movement from the choral psalm work Dixit Dominus, by Antonio Vivaldi was performed by Christopher Field accompanied by the Baroque Ensemble of the University's Early Music Studio, directed by Linda Kent.

Sounds from the Corner: Australian Contemporary Jazz on CD by Roger T. Dean

Sounds From The Corner provides an accessible path to the recorded literature of Australian modern jazz and improvisation, a burgeoning field which is increasingly recognised internationally, but which lacks documentation. It aims to elicit international interest in this music, which is decidedly deserved, but also decidedly lacking unless Australian musicians choose and are able to take their music to the rest of the world in festivals and other performing frameworks. The book was conceived to comprise a listing and analysis of approximately 250 excellent CDs which are as stylistically diverse as possible, together with a brief descriptive and analytical framework. It focuses on modern jazz (the musical styles first heard in the work of post-bebop musicians in the 1950s and '60s USA), and its more contemporary derivatives, including aspects of improvised music. The book does not cover traditional and mainstream jazz in Australia, even if performed since 1973: this has been expertly and sympathetically documented by Bruce Johnson and others. The listing and analyses of CDs seeks to represent the full stylistic range of Australian contemporary work. On one level, the listings are like those of a Penguin Jazz on CDs volume, but representing Australia properly and specifically. On another, the book (and a few of the individual entries) goes further, by providing additional musical and socio-cultural comment. The casual

reader will find the listings helpful with introductions to the available recorded literature. The music aficionado or intellectual will also enjoy these aspects, but may find further interest in the musicological/cultural studies comments. While the book is not a discography, it provides sufficient detail of all documented items to facilitate the reader obtaining them. The final section of the book consists of an essay on Australian contemporary jazz and improvisation, which addresses some music-structural aspects of Australian jazz, but mainly some comparative aspects of Australian, European and US jazz cultures, and some cultural studies approaches to it.

“Roger Dean’s distinction as a concert double bassist, jazz pianist, composer and improviser of electronic/computer music, and of course as a scientist, is a pleasing phenomenon ... This is an invaluable, much-needed documentation.” John Clare, Sounds Australian No. 66

TITLE: Sounds from the Corner: Australian Contemporary Jazz on CD
EDITOR: Roger T. Dean ISBN: 0 909168 59 8 RRP: \$42.00
PUBLISHER: Australian Music Centre. July 2005
PO Box N690, Grosvenor Place NSW 1220 Ph: (02) 9247 4677
For media enquires, please call Philippa Horn @ AMC on (02) 9246 4677/ph@amcoz.com.au

Rabinovici, Alison *'Augustus Stroh's Phonographic Violin. A Journey: Victorian London, Australia, Transylvania'* The Galpin Society Journal, LVIII : Oxford: OUP 2005: 100-123

Alison Rabinovici has recently published her first piece of research after returning to part-time study at Melbourne University. “Stroh’s Phonographic Violin” is an exploration of the scientific and social contexts of mechanically amplified, horned, string instruments and their inventors. Instruments discussed are the Stroh violin (1899) and its relationship to early acoustic research and sound-recording practice, and the 'Phono Fiddle' (1906), and its place in music-hall and vaudeville. Also discussed are Australia's peculiar 'Cello Cordo' (1925), the German 'Tiebel violin' (1925), and the Transylvanian horned fiddle, or *vioara cu goarna*, from the inter-war period.

Conference Reports

Conference Report: Fifth Biennial International Conference on Music in Nineteenth-Century Britain

Over 100 delegates from the UK, USA, Austria, Republic of Ireland, Canada, Italy, France and Australia attended the Fifth Biennial International Conference on Music in Nineteenth-Century Britain at Hugh Stewart Hall, University of Nottingham from 7–10 July 2005. Ten parallel sessions covered all manner of topics including 'Imperialism', 'Mozart Reception in England', 'Opera', 'Musical Institutions' and 'Early Music'. The keynote address, 'On Mendelssohn and Constructions of Britishness' was delivered by R. Larry Todd, Duke University.

Of the twenty-five papers I heard, the vast majority of them were interesting, strikingly original and delivered efficiently and professionally. Particular highlights for me were papers by Charlotte Purkis that discussed the different types or genres of music criticism prevalent in England in the 1890s; Leanne Langley's paper on the cultural meaning of the Queen's Hall Promenade Concerts; and Aidan Thomson's presentation that assessed the place and significance of quotation in Elgar's *The Music Makers*.

I was impressed by two things at this conference. First was the extent to which recently graduated doctoral students from both the USA and UK had a tremendous knowledge of literature of the period (especially fiction and poetry). That some sessions, namely 'Music and Literature', 'Music Publishing', 'Gender' and 'Writings on Music', and papers in other sessions dealing with topics on reception and cultural consumption, and which all potentially engage with literary issues, illustrate the extent to which considerations of literary culture are playing an ever-increasing role in the study of 19th-century British music. I, for one, have resolved to read more Victorian novels.

The second impression made on me was the spirit of collegiality amongst the delegates, noted especially in an openness and willingness to share information—many a conversation was spent swapping notes on archival sources and their administration. There was much discussion about the parlous state of some of the UK's major research libraries and how the situation has worsened in the last one to two years. Of particular concern are the low levels of staffing, resulting in hours it can take to fetch materials not ordered in advance, and the outrageous (and ever-rising) expense of copying, both from hardcopy and microfilm. Also noted was the demoralising affect these funding cut-backs have on library staff who on occasion can be surly and difficult to deal with—but who can blame them? Of course these sorts of discussions are supposed to happen at conferences, but often an overly broad conference theme that attracts few scholars in one's field, or a conference that does not schedule enough 'downtime' makes such communication difficult.

At the end of the conference I shared a taxi to Nottingham station with three other delegates; one from the UK and two from the US. We all agreed it was one of the best conferences we had been to and were genuinely sorry it had come to an end. We were in agreement with Simon McVeigh who, in thanking Philip Olleson at the conference dinner for his deft organising efforts, remarked that this conference

series is one to which he actually looks forward to attending. In that respect, there are two upcoming conferences to pencil in the diary: the North American British Music Studies Association will be holding its second biannual meeting at St. Michael's College Colchester, Vermont, USA, on 4–5 August 2006, while the Sixth International Conference on Nineteenth-Century British Music will be held in August 2007 at the University of Birmingham.

Paul Watt

WHAT'S ON

2005

28 Sep-

1 Oct.

Music and Social Justice, XXVIII MSA National Conference, Sydney Conservatorium

Contact the Convenors, Jennie Shaw and Peter McCallum at

<conference@msa.org.au> and latest national newsletters for further details.

<http://www.msa.org.au/2005conference.htm>

29 Sept

Mahler Study Day, Room G 34, Building 6, Faculty of Education, Monash University Clayton 10:30 am–4:30 pm, with light lunch, \$20 per person. "What Mahler Means to Me..." an educational day including topics Mahler and the Media, the Mahler family, Mahler in the 21st Century ("My time will come"), Mahler and China, Mahler and spirituality. Musical excerpts from songs and symphonies, and plenty of discussion. Contact Greg Hurworth greg.hurworth@education.monash.edu.au, or tel. 9572 2861

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. For further information see MSA National e-newsletters, email: qcrc@griffith.edu.au
www.cdime-network.com/cdime
http://www.griffith.edu.au/centre/qcrc/resources/CDIME2005_call.pdf

11-12 Nov

MSA Victorian Chapter Conference & AGM. All music scholars are welcome to present at and attend this conference. MSA also members attend the AGM and elect the chapter committee for 2006. The annual Musicology Prize (\$250 and the opportunity to publish in *Musicology Australia*) is awarded for the best paper presented by a student at this conference. Contact Conference Convenor: Christine Mercer: 9760 6609 or e-mail: <merc@datafast.net.au>

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 hosted by Emory University. The conference theme for this meeting is SEM at 50. <http://www.indiana.edu/%7Eethmusic/>
- 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
- 3 Dec** **Saxophone Lecture/ Recital by Penny Karahalios**. Featuring music by Stuart Greenbaum and Brigid Burke. 3pm, Early Music Studio, The University of Melbourne, 27 Royal Pde, Parkville.
Combined with MSA (Victorian Chapter) Christmas drinks
- 2006**
- 29-30 Jan** **Conference to celebrate the 250th anniversary of the birth of Wolfgang Amadeus Mozart** held by The British Library. The target audience for the conference is the musically educated general public and while there is as yet no set theme, something along the lines of 'Mozart as a cultural phenomenon' is likely to be the focus of the event. Proposals welcome for individual papers of 30 minutes, themed sessions consisting of 3 or 4 papers, or round-table discussions of one-and-a-half hours. Proposals - not more than one page, please - can be sent to me at <mailto:cliff.eisen@kcl.ac.uk>). Deadline for submission is 30 SEPTEMBER 2005.
- 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.
<http://www.columbia.edu/cu/cmssc> (to be updated August 15th 2005)
- 4 Feb** **Hung up on the number 64: A one day conference on John Cage** University of Huddersfield, England. A one day conference to celebrate aspects of John Cage's life, including his music, art, poetry and philosophy. Abstracts should be no longer than 250 words and should be sent to cagehuddersfield@yahoo.co.uk either as an attachment or text within the body of the message. Please include any AV requirements in the email. Submission Deadline: Tuesday 1 NOVEMBER 2005. Any queries please contact conference organiser Simon Anderson, a0419059@hud.ac.uk <http://www.hud.ac.uk/mh/music/news/johncage.htm>

- 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.
- 24-25 Mar** **Jazz, Politics and the Popular: 2006 Leeds International Jazz Conference.** As part of our programme of events, the conference committee invites proposals for papers, panels and roundtable discussions. We welcome presentations that seek to comment on advances within the field, including commentary on the emergence of cross-disciplinary thinking and the development of new jazz scholarship. Proposals are invited for papers on any area of jazz research. Proposals should take the form of a title followed by an abstract of not more than 200 words. Deadline for submission is 28 NOVEMBER 2005. Abstracts should be e-mailed to: T.Whyton@lcm.ac.uk
- 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.
- 19-21 May** **Interpretare Mozart,** an international meeting held by The Societ  Italiana di Musicologia and the Arcadia Foundation, Milan, invite scholars to send paper proposals. Abstracts must not exceed thirty lines and should include a title. Please e-mail to segreteria@sidm.it or mail to: Societ  Italiana di Musicologia P.O. Box 7256, Agenzia Roma Nomentano 00162 Roma specifying on the envelope: "Mozart meeting". Please include full name, address, phone and/or fax number and e-mail address. Abstracts are due before 30 JANUARY 2006.
For further info, please contact SaraCiccarelli@segreteria.sidm.it
www.sidm.it
- 18-23 June** **Intercongressional Symposium of the International Musicological Society (SIMS 2006):** G teborg, Sweden: 18-23 June 2006: *Contemporary Classical Music*. Deadline for proposals for individual papers is: 1 OCTOBER 2005. Email: 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.

- 6-8 July** **The Society for Renaissance Studies, Second National Conference** University of Edinburgh. Offers of papers are welcomed from any disciplinary area, either on one of the following broad themes, or on any Renaissance topic. Proposals, abstracts (maximum 300 words), and single page CVs should be submitted by 15 DECEMBER 2005. General enquiries, registration etc.: Dr Stephen Bowd, University of Edinburgh, School of History and Classics, William Robertson Building, 50 George Square, Edinburgh EH8 9JY, Stephen.Bowd@ed.ac.uk
- 7-9 July** **National Graduate Conference For Ethnomusicology: New Directions In Music Studies** University of Cambridge. You are warmly invited to participate in the first ever national graduate student conference for ethnomusicology in the UK. Proposals for papers, presentations, panels and sessions are open to all graduate students working on music and culture, broadly defined, regardless of discipline. Our definition of "graduate" includes Masters students, PhD students, and students on postgraduate diploma courses. Researchers who are no longer students are most welcome to attend the conference and to chair organised panels. The deadline for abstracts is 10 JANUARY 2006. Please send your abstracts (max. 300 words) by email to Dr Katherine Brown, Corpus Christi College, Cambridge krbb2@cam.ac.uk.
- 26-30 Jul** **The Institute of Musicology of Warsaw University will be hosting the 12th Biennial International Conference on Baroque Music.** The deadline for the receipt of abstracts is 31 JANUARY 2006. Proposals in any area of Baroque music are welcome. E-mailed to: Szymon Paczkowski (szpacz@wp.pl). By post to: Dr. Szymon Paczkowski 12th Biennial International Conference on Baroque Music Instytut Muzykologii Uniwersytetu Warszawskiego ul. Krakowskie Przedmiescie 32 00-927 Warszawa Poland
The website of the conference will be announced in due course.
- 4-5 Aug** **The Second Biennial Conference of the North American British Music Studies Association** at St. Michael's College, Colchester, Vermont. We welcome papers examining all time periods of British music and are particularly interested in papers that examine this music in an interdisciplinary or cultural context. Abstracts of up to 500 words for 20-25 minute individual papers or for paper sessions should be sent by 1 FEBRUARY 2006 to Deborah Heckert, McIntire Department of Music, PO BOX 400176, University of Virginia, Charlottesville, VA 22904-4176.
<http://www.nabmsa.org/conf.html>
- 27 Aug** **International Wind Music History Conference**, sponsored by the International Society for the Promotion and Research of Wind Music (IGEB) and the Historic Brass Society. The theme for this international symposium is "Away From Home: Wind Music as Cultural Identification". Call for papers, lecture-performances or concerts are invited.

The deadline for proposals is 1 JANUARY 2006. Proposals of 250 words should be sent to niemisto@stolaf.edu
<http://www.stolaf.edu/events/vintageband>.

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

MSA VICTORIAN CHAPTER CONFERENCE

Friday 11 and Saturday 12, November 2005
Early Music Studio
The University of Melbourne
27 Royal Parade, Parkville

Offer of Paper and Registration Form

Please send this form, preferably by e-mail, to:

Christine Mercer: merc@datafast.net.au
68 Overport Rd
Frankston
VIC 3199

Enquiries: e-mail merc@datafast.net.au or 9769 6609

Offer of paper: **Monday 3 October 2005**
October 2005

Booking Only: **Monday 28**

Name			
Address		Postcode	
E-mail		Phone	

<input type="checkbox"/>	I wish to attend the Chapter Conference		
<input type="checkbox"/>	I wish to offer a 20-minute paper	Paper Title:	
<input type="checkbox"/>	I am eligible for the 2005 Musicology Prize*		
<input type="checkbox"/>	*Supervisor:	<input type="checkbox"/>	*Institution:

I require the following equipment for my paper:							
<input type="checkbox"/>	CD player	<input type="checkbox"/>	OHP	<input type="checkbox"/>	Video	<input type="checkbox"/>	DVD player

Paper Abstract (c. 250 words):