

N O T E S

Newsletter of the Victorian Chapter of the Musicological Society of Australia

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EDITOR'S NOTE

Welcome to the September issue of *Notes*.

The Victorian Chapter Conference took place on 11 and 12 August and was very well-attended. The Committee would like to extend particular thanks to Graeme Smith and Jan Stockigt for their adjudication of the Musicology Prize. Special thanks also go to Christine Mercer, who contributed so much to the smooth running of the Conference.

The recent AGM produced some changes to the Committee of the Victorian Chapter, namely, Joel Crotty as the incoming President, and myself as editor of *Notes*. I take this opportunity, on behalf of MSA members, to thank Trish Shaw as outgoing President, and Penny Karahalios as outgoing editor, for the time and effort they have put into the organisation of the Victorian Chapter during their terms of office.

The new committee has had its first meeting after the Annual General Meeting. Details of seminars and conferences for the remainder of 2006 are listed in this issue, as are activities proposed for 2007. I should like to draw your attention especially to two Study Days to be held later this year – the inaugural meeting of the Australian Study Group for British Music on 11 November, and the Opera Study Day on 8 December.

Julie Waters

2007 CHAPTER COMMITTEE

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ANNUAL GENERAL MEETING OF THE VICTORIAN CHAPTER 2006

MSA Victorian Chapter Report

This year has seen a large number of events for the chapter. On 23 May we had a very successful WIP Day at ACU. On 11 July we were treated to a public lecture by Phillip Gosset, University of Chicago, on the topic 'Divas and Scholars', the title of his newly published book. Although the crowd was small—university holidays, and a cold, wet and windy night of Melburnian proportions were all to blame—we heard an action-packed lecture on nineteenth-century Italian opera performance practice and editions, with Gosset playing and singing his way through many entertaining and intriguing examples.

On 26 July the chapter hosted a free seminar entitled 'The future of musicology' at Monash University City Campus. Many people doubt that musicology has a future at all, so imagine our surprise when over 40 people turned up! The seminar was really about surviving the rigours of writing a thesis and then trying to get a career out of it. The discussion was chaired by Trish Shaw and panel discussants were Joel Crotty, Peter Tregear and Paul Watt. There was a healthy mix of attendees: undergraduate students; musicology heads; honours, masters and PhD students. And the crowd came from all of the local universities with postgraduate musicology programs: ACU St Patrick's, Melbourne and Monash.

Inspired by the 'future of musicology' seminar a bumper crop of papers was presented at the annual chapter conference on 11–12 August. Poppy Fay (MMus student, Melbourne University) was awarded the annual Musicology Prize for her paper, "'Hast thou heard the rushing of its thousand mills?" The Sound of Industrial Manchester'.

Paul Watt – Secretary
Patricia Shaw - President
Musicological Society of Australia (Victorian Chapter)
12 August 2006

Treasurer's Report

During the nine month period covered by this report, the Chapter again spent slightly more than it received in income. Given that we still have a bank balance of over \$3,000, this is not a concern, but it

should be noted that we have increased the fees for the annual Chapter conference slightly this year in order to make this, our most high profile event, cost-neutral to the organisation.

The conference prize of \$250.00 and the running expenses of the other smaller events during the year are covered by the distribution we receive from the national body of MSA, being Victoria's portion of MSA individual membership fees. While our membership base is maintained at approximately 70 members (the largest in the country), we will be able to continue with the current number and type of functions, but will not have the resources to undertake larger events. Although there are 70 paid members, it is rare indeed to see even a bare majority of these at our events; the committee would welcome ideas that would encourage all members to attend and draw benefit from our activities.

Peter Campbell

Treasurer - Musicological Society of Australia (Victorian Chapter)

12 August 2006

SPECIAL ANNOUNCEMENTS

Australian Study Group for British Music

We are pleased to announce the formation of the Australian Study Group for British Music to complement similar initiatives recently established in Britain and North America. The Study Group aims to foster individual and collaborative research and publication in the field, both at home and abroad.

We are interested in studying British musical life in international and interdisciplinary perspective. To that end we are keen to foster studies that examine exchanges between Britain and its outposts of empire, and its European neighbours. The study group encourages research in a range of areas, including (but not exclusive of) cross-currents in national and local musical traditions; the role of music in the home, church and the workplace; reception studies; histories of institutions; music journalism; and the British contribution to the development of modern musicology.

Our inaugural Study Day will be held on Saturday 11 November at the University of Melbourne. It will include sessions of 20-minute papers and a round-table discussion on the field's key players and research centres, theoretical approaches, archives and opportunities for publication. If you would like to join our e-mailing list and to submit an abstract (250 words) for the Study Day, please contact one of us below by 1 October. Further particulars of the Study Day will be distributed closer to the time.

Convenor: Sue Cole s.cole@unimelb.edu.au

Convenor: Paul Watt pwatt@unimelb.edu.au

Call for Papers—*Opera!*

The MSA Victorian Chapter will be holding an Opera Study Day on Friday 8 December 2006.

We welcome proposals for 20-minute papers on any aspect of opera or musical theatre from any period and from any tradition. Our guest speaker will be Michael Burden, Dean, Reader in Music, and Fellow in Opera Studies at New College, Oxford, who will deliver a paper entitled, 'Pots, privies and WCs:

crapping at the opera in London before 1830'.

Abstracts should be sent to Christine Mercer (merc@datafast.net.au), along with details of equipment requirements, by **Monday 13 November**. A programme and venue (somewhere inner city) will be announced once the final numbers of presenters is known.

Symposium: Exoticism, Identity and Constructions of Hispanic Music

Hosted by the Faculty of Music, University of Melbourne

Thursday 19 October, Sharwood Room, Trinity College, University of Melbourne

This one-day symposium will bring together Australian and international scholars researching topics relating to constructions of Hispanic and Latin-American musical culture in the 19th and 20th centuries. We are delighted to welcome Melanie Plesch from the University of Buenos Aires and Ruth Piquer from the Complutense University of Madrid. Papers will explore the following themes:

- Spanish and Latin-American music as exotic construct (from the 19th-century *espagnolade* to 20th-century dance crazes)
- Issues of nationalism and identity in relation to the music of Spain and Hispano-America
- From *Carmen* to the Gypsy Kings: equating 'gypsy' culture with Hispanic music
- Issues of transculturation and auto-exoticism in Hispanic music.

If you are interested in attending or participating, please email Michael Christoforidis mchri@unimelb.edu.au. The symposium is FREE for MSA members.

Details of the symposium and the program will be posted at

<http://www.music.unimelb.edu.au/research/spanish.html>

Music and Postmodern Cultural Theory Conference

The University of Melbourne

5-6 December 2006

Twenty years after the term "postmodernism" became common currency in analyses of contemporary literature, architecture, visual arts, philosophy and popular culture, we still find the editor of the Cambridge Companion to Postmodernism (2004) remarking "the strange absence of a mature postmodernist discourse within music studies," and suggesting that "the relative conservatism and autonomy of the world of academic music study may account for its long resistance to postmodernist formulations and arguments."

This conference, supported by the Australian Research Council, aims to contribute to the maturing of that discourse, by bringing together scholars with interests in music and in postmodern cultural theory, broadly conceived. Many of the developments associated with postmodernism in other fields over the past three decades - such as the cultivation of stylistic eclecticism and pastiche and quotation, the critique of ideas of authenticity and originality, the dismantling of the authentic art/popular culture hierarchy, the decentring of Western canons of 'high culture', and the blurring of the producer/consumer distinction - have typified trends in music culture, too: how are such developments to be theorised and

articulated with broader cultural and social phenomena? How have new technologies influenced musical aesthetics and the production and reception of music and sound-art? How are structural changes in the markets and audiences for music contributing to redefinitions of music itself? And how can poststructuralist and postcolonial theory be brought to bear in reinterpreting earlier periods of music history as well as contemporary music of both 'postmodern' and non-postmodern kinds? These are some of the questions this conference is designed to address.

Confirmed speakers include: Claire Colebrook (University of Edinburgh), Steven Connor (University of London, editor of the aforementioned Cambridge Companion), Judith Lochhead (SUNY Stony Brook), Susan McClary (UCLA) David Toop (London), and Robert Walser (UCLA).

Conference convenor: David Bennett, Department of English with Cultural Studies, University of Melbourne. See <http://www.english.unimelb.edu.au/FrontPageDoc/Music&PostmodConf.html>

CONFERENCE REPORTS

Victorian Chapter Conference 2006

The Annual Conference of the Victorian Chapter of the Musicological Society of Australia took place at the Early Music Studio, University of Melbourne, on August 11-12.

Nine honours and postgraduate students read papers at this year's Chapter conference. A further six papers by non-student members were woven into the mix. As always, the topics were quite diverse within the boundaries of the nineteenth and twentieth centuries. Research into Melbourne music-making was a strong theme as was consideration for things Spanish. The winner of this year's Musicology Prize for the best student paper went to Poppy Fay (The University of Melbourne) for her presentation, "*Hast thou heard the rushing of its thousand mills: the sound of industrial Manchester*". This year's adjudicators were Jan Stockigt (The University of Melbourne) and Graeme Smith (Monash University). The roundtable on publishing generated interest from the floor, which was encouraged by the range of insights offered from the panel that consisted of Kay Dreyfus, Sue Cole, Kerry Murphy and Peter Campbell. The Chapter committee – Patricia Shaw, Paul Watt, Peter Campbell, Penny Karahalios and Christine Mercer – are to be commended for their work on making the event a most enjoyable one.

JOEL CROTTY

14th International Conference on Nineteenth-Century Music 2006

In July this year I had the pleasure of attending the 14th International Conference on Nineteenth-Century Music at the University of Manchester in the UK. The conference comprised two parallel sessions over four days, including a 'Late Schumann Study Day'. While the German symphonic tradition of Mahler, Brahms *et al* was well represented, my interest lay in the direction of many papers examining opera (a particularly strong showing at this conference) and other aspects of what is generally termed 'musical life'. Studies of individual musicians and concert societies as far afield as Otranto in Portugal (Ana Maria Liberal, University of Minho, Braga), and New Orleans (Brian Thompson (Chinese University of Hong Kong) threw up strong parallels with recent research into the Melbourne

Liedertafel's. A number of papers also suggested a groundswell of interest in the activities of Liedertafels and Männergesang Verein around the world.

The sessions devoted to opera encompassed a wide range of topics, from Susan Rutherford's (University of Manchester) tales of life in the opera chorus gleaned from the archives at Parma, to Hilary Poriss's (University of Cincinnati) examination of a short nineteenth-century 'autobiography' of an aria, via Katherine Syer's (University of Illinois at Urbana-Champaign) account of animal magnetism and Mesmeric sleep in Wagner's *Flying Dutchman*. I particularly enjoyed Andreas Giger's (Louisiana State University) 'Staging and form in Giuseppe Verdi's *Otello*' for its delightfully simple animated illustration of the relationship between Verdi's stage blockings and musical structure. Giger's paper was an excellent demonstration what can be achieved by computer technology without a \$50,000 budget and a team of graphic designers. While some of the papers in these opera sessions could have been stronger, the sheer breadth of approach was stimulating.

A personal favourite was Inge van Rij's (Victoria University of Wellington) exploration of the influence of Vincent Wallace's 'Adventures in New Zealand' on Berlioz. This topic is a gift to the researcher — a rare opportunity to examine the influence of music in the antipodes upon the European musical mainstream — and Van Rij made the most of it. Somewhat surprisingly, perhaps, English music was not well served at this conference, possibly due the more specialised 'Music in Nineteenth-Century Britain' conferences that run in alternate years (next in Birmingham in 2007). Whilst the British Music conferences are to be praised for the encouragement they provide to scholars working in this long-neglected field, it would be a shame if an unintended consequence of the more specialised conferences was the ghettoisation of the field.

As always at international conferences, the opportunity for informal networking was at least as beneficial as the official programme. Hearing 'Bill' Weber talking over lunch about the virulently negative response among musicologist to his ground-breaking *Music and the Middle Classes* was at least as stimulating as his formal paper, which was marked by an extremely gracious recognition of the work of younger scholars, most of whom owe their interest in the field directly to his influence.

SUE COLE

WHAT'S ON

2006

27 Sep-

1 Oct

29th National Conference of The Musicological Society of Australia: Music As Local Tradition And Regional Practice, University Of New England, Armidale, Australia. The 2006 National Conference of the Musicological Society of Australia explores the role that music plays in defining traditions and cultures at a local and regional level. Highlights of the conference will include pre-1600 Western music, Indigenous music, South-East Asian and Pacific music, Australian music, and post-1970 music studies (both popular and art music).

19 October

Symposium: Exoticism, Identity and Constructions of Hispanic Music (details on p.4)

- 12-14 Oct** **FIMTE 2006, Domenico Scarlatti in Spain: The Neapolitan Connection The 7th International Symposium on Spanish Keyboard Music "Diego Fernández"** Mojácar-Almería, Andalusia. The festival will feature both mainstream and fringe concerts as well as various courses and exhibitions.
www.fimte.org
- 17-18 Oct** **International Symposium: Melody and Melodic Function as Objects of Analysis**, Paris.
www.sfam.org
www.ircam.fr
- 11 November** **Australian Study Group for British Music** (details on p.3)
- 16-19 Nov** **The Society for Ethnomusicology 2006 Annual Meeting** Honolulu, Hawaii.
<http://www.indiana.edu/~semhome/2006/index.shtml>
- 5-6 December** **Music and Postmodern Cultural Theory Conference** (details on p.4)
- 8 December** **Opera Study Day** (details on p.3)

MSA VICTORIAN CHAPTER EVENTS PROPOSED FOR 2007

- April** **Ethnomusicology Study Day:** Friday 20 April
- May** **British Music Study Day:** Saturday 6 May
- Work in Progress Day:** Wednesday 23 May (tentative) at ACU campus
- July** **Networking Seminar:** Wednesday 25 July at Monash City Campus
- August** **Annual Victorian Chapter Conference:** Friday 10 August, Saturday 11 August
- December** **Music Biography Study Day:** Friday 7 December

DETAILS OF INTERNATIONAL CONFERENCES IN 2007 MAY BE ACCESSED AT:

<http://www.sun.rhbnc.ac.uk/Music/Conferences/>