

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 March issue of *Notes*. On behalf of the committee I should like to thank everyone who attended the Opera Study Day that was held in December last year. The feedback has been very positive and this year we are continuing to develop such events for all MSA members. The first of these is the Ethnomusicology Study Day to be held on Friday 20 April and the second is a Music Biography Study Day to be held on 7 December. I also draw your attention to the Work-in-Progress Day on 30 May, the Networking Seminar on 25 July and the Annual Conference on 10-11 August. Details of these and other seminars, conferences, and activities are listed in this issue. Members with a particular interest in British music are invited to attend a Study Day of the Australian Study Group for British Music which is to be held on Saturday 5 May.

Members are reminded to continue sending in information relating to recent publications, achievements, and other items of interest. These can be forwarded to me any time (julie.waters@arts.monash.edu.au).

Julie Waters

2007 CHAPTER COMMITTEE

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SPECIAL ANNOUNCEMENTS

Ethnomusicology Study Day

The MSA Victorian Chapter will hold its first ever conference/study day (so far as we know) devoted entirely to ethnomusicology, on **Friday afternoon, 20 April 2007** in the Sharwood Room, Trinity College, University of Melbourne. The keynote speaker will be Margaret Kartomi who will talk on 'Ethnomusicology: Past, Present, Future'. We welcome proposals for 20-minute papers on any topic in the discipline and related disciplines. Bring your friends and colleagues from other universities and departments. This study day is open to everyone. The cost is \$10 per person and includes light refreshments.

Abstracts of 250 words should be sent to Christine Mercer (merc@datafast.net.au) along with details of equipment requirements and a brief biography by 1 April. Places are limited so sign up quickly!

Second Study Day of the Australian Study Group for British Music

The Second Study Day of the Australian Study Group for British Music will be held at the University of Melbourne's Graduate Music Centre at 151 Barry Street, Parkville, on **Saturday 5 May**. This is the perfect opportunity for those presenting at various northern hemisphere conferences in June-July to give their papers a first run-through. Participants may present formal papers, or lead an informal discussion on their current research.

Formal papers should not exceed 20 minutes with 10 minutes for discussion. Informal discussions can take between 10 and 30 minutes: please specify the timeframe you require when submitting your abstract. Abstracts can be sent to Sue Cole or Paul Watt by 25 April. Please specify if you are presenting a formal or informal paper and let us know what equipment you will require.

Paul Watt, School of Music--Conservatorium, Monash University
<paul.watt@arts.monash.edu.au>

Sue Cole, Faculty of Music, University of Melbourne

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Musicological Transitions at IMS

MSA members are reminded that the 18th International Congress of the International Musicological Society will be held at the University in Zurich from **10th – 15th July 2007**. I urge those members who can do so to attend, as the program is very interesting, to say nothing of the opportunity the Congress offers to see the beautiful sights, hear the music and visit musical monuments and collections in Switzerland. For example, you may take an excursion to Blonay to visit the Hindemith Foundation, Basel to see the Paul Sacher Foundation's Schola Cantorum Museum of Instruments, Bern for a Dufay session and opera symposium, Lucerne to visit the Music Academy/Richard Wagner Museum, Lugano to visit the Fonoteca, Nazionale Svizzera, and the Einsiedeln monastery for the Cantus Planus and RISM.

The theme of the 2007 event is "Transitions," including all manner of historical and cultural processes of transition, as well as shifts in music's reception and its intellectual history during transitional periods; phenomena of transition and transfer that arise from encounters between epochs and regions, and changes in forms of musical expression and perspective within social, cultural or compositional paradigms of an individual musical culture. There will be 50 sessions of free paper groups and 50 symposia . See www.musik.unizh.ch/ims2007/index.html.

Currently there are only about 20 members of MSA who are also members of IMS - one of our parent bodies. Others in the Society may like to consider joining up. In return for a reasonable subscription fee, you receive regular newsletters (Communiqués), the journal *Acta Musicologica*, and reduced rates for IMS Congresses and intercongressional Symposia, such as the ones held in Melbourne in 1988 and 2004. If we can reach 25 – 30 Australian members, we shall be entitled to have, as in the past 20 years or more, an Australian representative again to vote on the important musicological and organisational issues that the Directorium work on.

Margaret Kartomi

MSA's IMS representative, Monash University

School of Music, Monash University: Research and Work in Progress Seminars

The School of Music, Monash University holds Research and Work in Progress Seminars to which those interested in the musical public are invited. They are usually held in the Burchill Rooms (G38), Performing Arts Centre, Clayton Campus, Monash University, on Thursday mornings from 9:30-11:00. Occasionally they take place Monday evening 6:00- 7:30, though none are arranged for this time during this semester. The schedule for the first semester this year is included below. For more information on any of these seminars contact Dr Graeme Smith, School of Music Monash University (graeme.smith@arts.monash.edu.au) 99053233, 94810288.

Schedule for Research and work in progress seminars: Semester 1, 2007

March 22, 9:30-11:00: 'Sounding the City: Ethnicity, identity and the Irish tradition in the fiddle music of Chicago's Liz Carroll'. Dr Aileen Dillane, University College Cork

March 29, 9:30-11:00: 'Gamelan pedagogy in Japan'. Stephanie Helm, MA candidate Monash University

April 18, 9:30-11:00: 'Unifying composition and improvisation: Applying Bob Brookmeyer's pitch module concept'. Michael Wallace, MA candidate , Monash University

May 10, 9:30-11:00: 'Music in contemporary Brazil'. Carlos Galvao, Visiting Scholar, Musicologist, Composer

May 17, 9:30-11:00: 'Music for business as well as for pleasure: Granville Bantock's concerts at the New Brighton Tower, Cheshire, in the late 1890s'. Paul Watt, School of Music, Monash University

May 24, 9:30-11:00: 'Performing Tangos on the Violin: Performance Considerations and Stylistic Issues with particular reference to Piazzolla's Le Grand Tango'. Clare Kelly, MA candidate, Monash University

CONFERENCE REPORTS

Music and Postmodern Cultural Theory Conference, Melbourne, 5–6 December 2006

At the outset I should say I had a minor role to play in the organisation of this conference, which I hope does not bias my appraisal of it. Over two days more than thirty papers were presented on a wide range of topics: session titles included 'Postmodernising Australian musicology', 'Musical ecologies', 'Seduction by ear' and 'Music, violence, politics'. There were six keynote papers, delivered (in this order) by Susan McClary (UCLA), Judith Lochhead (Stony Brook), Claire Colebrooke (Edinburgh), David Toop (independent), Steven Connor (Birkbeck College, London) and Rob Walser (UCLA). At no session that I attended was there a shortage of questions after the papers—even on occasion there were polite, energetic confrontations—all of which is healthy. Papers I found particularly thought-provoking were McClary's keynote, 'More pomo than thou: the status of cultural meanings in music' and Helen Dell's presentation, 'The lost world inside a song: medieval longings and the singing voice'. McClary's paper was, in part, a retrospective look at the way postmodernism has been labelled and her aim was to mull 'over who gets to be more postmodern than whom'. Dell's paper was a fascinating and elegantly delivered paper on sublimated desire and listening practices drawing on Lacanian psychoanalysis.

One thing that struck me at the conference was the number of presenters who tried to speak off the cuff, or paid little attention to the notes in front of them. With only one exception was this routine a success. It is a practice that is disconcerting to the audience, especially when presenters feel the need to roam aimlessly around the lecture theatre. More annoying with this type of presenter is when they lose track of their place and waffle, or stroll back to the podium to shuffle through powerpoint slides they forgot to show. Audiences deserve better.

This was a well-organised conference with an attentive help-team; the atmosphere was positive, and the food fantastic. There was a great mix of people – ranging from senior academics to undergraduates - and the general consensus was that the conference was both convivial and intellectually stimulating.

PAUL WATT

Inaugural British Music Study Day, Melbourne, 11 November 2006

The first Study Day organised by the Australian Study Group for British Music, held on Saturday 11 November, was a resounding success. About twenty people attended over the course of the day, to listen to eight papers on a wide range of subjects. The event started, perhaps appropriately, with a minute's silence at 11:00 am in recognition of Armistice Day, followed by a brief introduction and discussion of the aims of the group. It is hoped that the group will be a useful source of information on related non-music events, such as the 'Victorian Beginnings' conference to be held February 2007 in Perth, Western Australia, and could be a useful forum for establishing links with other disciplines, such as English and History.

The first paper, given by Sue Robinson, provided a fascinating glimpse of the time spent by two Australian composers, Miriam Hyde and Peggy Glanville-Hicks, at the RCM in the 1930s. Most of the speakers were associated with the University of Melbourne, although we are hoping to develop stronger cross-institutional ties in the future, but the second paper was given by Paul Watt, who is in the final days of a PhD at the University of Sydney. Paul's paper, which arose out of his thesis, was on Ernest Newman's 1899 *Study of Wagner*. In the afternoon, Shelley Hogan spoke about the cultural and nationalistic implications of Arthur Broadley's descriptions of double bass bows around the turn of the twentieth century, and was followed by Peter Campbell, who has recently 'discovered' a complete run from 1864 to 1918 of the Anglican newspaper the *Guardian* at Trinity College, one of the University of Melbourne's residential colleges. Peter provided some background to this publication and discussed its potential as a source of information about nineteenth-century church music. Sue Cole then compared the background to the Carnegie Trust Tudor Church Music edition with its much less successful precursor, S. Royle Shore's Cathedral Series, drawing attention to the different agendas of the two series. In the final session, Betty O'Brien spoke about the London career of Australian contralto Ada Crossley, and Dolly Mackinnon discussed the importance of material culture in exploring the role of domestic music-making in the early modern period. Her paper was accompanied by ravishing illustrations of decorated Scottish ceilings. The final paper of the day was presented by Ken Murray, Elizabeth Kertesz and Michael Christoforidis, and looked at English burlesques based on Bizet's *Carmen*.

Interspersed amongst this serious scholarly activity was the consumption of home-made cake and muffins, and a very pleasant picnic lunch in the garden behind the University of Melbourne's Early Music Studio. This was particularly enjoyed by the youngest participant, Poppy Fay's eight-week old daughter, Madeleine. The next scheduled event will be on 5 May, which we hope will provide an incentive for anybody attending conferences during the European summer (particularly the 19th-century British Music conference in Birmingham) to start their papers before they get on the plane! We hope that these events will be the first of many.

SUE COLE

MSA Victorian Chapter Opera Study Day, Melbourne, 8 December 2006

In 2006 the MSA Victorian Chapter committee decided to develop study days devoted to areas within the research interests of the membership. One such day was centred on opera. It was held at The University of Melbourne in early December and attracted a good turnout of presenters and audience.

The keynote speaker was Michael Burden, an Australian expatriate now working in England. His paper entitled, *Pots, privies and WCs: crapping at the opera in London before 1830*, was highly entertaining and one that made the audience appreciate the amenities that are now mandatory in our public venues. Composer-based papers covered the work of Peggy Glanville-Hicks (Suzanne Robinson), Henry Tate (Christine Mercer), Franco Alfano (David Kram), Robert Ward (Julia Cornwell) and Ravel (Trish Shaw). Paul Watt's investigation of Herman Klein's music criticism, Kerry Murphy's Melba in Paris and Peter Tregear's post-modern slant on Weimar music theatre demonstrated the health of the chapter's research breadth; while two delightful presentations by Aline M. Scott-Maxwell on Banda Bellini and Alison Rabinovici on organology acted as bookends for this inspiring day.

JOEL CROTTY

ICTM Study Group, Varna, 25 August – 1 September 2006

The ICTM Study Group "Music and Minorities" chaired by Prof. Ursula Hemetek (Institut für Volksmusikforschung und Ethnomusikologie Universität für Musik und darstellende Kunst Wien) held its 4th Meeting in Varna, a Black Sea resort in Bulgaria on 25 August-1st September 2006. The meeting focused on hybridity of musical styles and artistic forms in diaspora and minority groups, but with highly diverse ramifications from the major theme of the meeting. These included hybridity of music and relationships between majority and minority groups in diverse socio-political and religious contexts; preservation of traditions vs. adaptation to new cultural environments and change among immigrant communities; gender stereotypes and exceptions [I guess gender was conceived as minority]; and hybridity as a manifestation of the postmodern condition. The meeting included concerts of music and dance performances by the ethnic- national minority groups living near Varna in Bulgaria. These groups included Crimean Tatars, Russian Kossaks, Armenians, and Roma (Gypsy), some of which increasingly take part in the so-called "cultural tourism" . For example, we were taken to a pre-arranged and staged Russian Kossack feast with singing and dancing. The local organizers of the conference were the Institute of Art Studies, Bulgarian Academy of Science, in collaboration with the Municipality of Varna, Culture Directorate.

The "Music and Minorities" Study Group's work was celebrated by the launch of a book during the conference. This book, edited by Naila Ceribasic and Erica Haskell, was entitled *Shared Musics and Minority Identities: Papers from the Third Meeting of the "Music and Minorities Study Group of the International Council for Traditional Music (ICTM)* (Roc, Croatia, 2004). Similarly, approximately sixty of the papers presented at the Varna conference will be published in a special volume of the journal *Bulgarian Musicology*. This volume is provisionally entitled "Proceedings of the 4th Meeting of the Study Group "Music and Minorities" by the Institute for Art Studies of the Bulgarian Academy of Sciences".

NINO TSITISHVILI

AMS Conference, Los Angeles, 2-5 November 2006

The joint conference of the American Musicological Society and Society for Music Theory held in Los Angeles from 2–5 November 2006 was the usual feast of more than sixty sessions running until late at night, as well as panels, interest group meetings, demos and receptions, with the added bonus on the first night of the spectacle of stars and starlets massing at the hotel for the British Academy awards. Even the most diligent musicologist could only manage nine complete sessions, making it necessary to choose between wallowing in the quality of offerings in a specialist area or treating the whole as a *dégustation*.

As well as the usual suspects (“Beethoven” and “Schenker”), there were sessions on “Popular Music and Our Brains,” ‘Stravinsky in Los Angeles,’ Music and the State” and ‘Samples, Grooves and Mixes.’” Apparently new departures for the AMS were sessions on Cage and on Judaism. The latter, on the first afternoon, was the most dramatic and provocative I heard for its challenges to assumptions of racial and religious identity in Handel’s music: one paper demonstrated *Judas Maccabeus* used variously by Teutonic supremacists in pre-Nazi Germany, by left wing secular choirs during the war and by Yiddish folk choruses thereafter. The final presenter in that session argued that the *Messiah* was a document of Christian triumphalism, and despite the Jewish members of the audience visibly revelling in the audio examples, his theory ensured that no one present would ever hear the old warhorse the same way again. Elsewhere, race was a constant theme: in the delightfully-named “Elephants and Moghuls, Contraltos and G-Strings” by an immigrant author unable to be present due to the current US government’s inexplicable cancellation of her visa, in Ralph Locke’s impenetrable argument for a “third paradigm” of exoticism and in a paper sifting BBC attitudes from lists of German and leftwing composers banned during the war. The most baleful offering was Roger Parker’s pessimistic glimpse of the current state of critical editions (having decided that his own specification of an italic staccato was an unnecessary “fetishism”).

Given a prohibition on the use of Powerpoint many of the papers were delivered without the panoply of current technological aids. But with the recent extension of papers and question time to 45 minutes more emphasis is now on debate. Interestingly, copyright permissions were usually acknowledged in handouts, performers on recordings were always carefully named during the talk, and responses no matter how hostile were treated with unflinching courtesy. The weather was perfect, and many of the attendees began or ended their conference with a visit to the nearby Getty Museum, where a stunning exhibition of documents of Italian Futurism was on view.

SUE ROBINSON

Musicological Society of Australia 29th National Conference, Armidale, 27 September – 1 October 2006

The University of New England, Armidale, was a magical setting for the MSA conference, where gracious buildings were a reminder of a time when the regard for education saw its immediate reflection in architecture. (The University is housed in what was once the Armidale Teachers’ College built 1929.)

The conference set out to explore the role that music plays in defining traditions and cultures at a local and regional level, expressed musically on the first evening in a lively performance by Armidale’s Gamelan Swara Naga. This was a happily eclectic fusion of modern and more traditional Indonesian stylistic genres and instrumentation.

This, my first conference was a memorable experience. Always too many choices to make, and always regrets about being unable to be in three places at once. Looking back after some months, just a few of the highlights were as follows: Salil Sachdev, from Bridgewater State College, Massachusetts, introduced the Hang – a recently invented tuned, hand-percussion instrument, something like two woks placed edge to edge. Its potential as an enormously individual expressive medium was highlighted by a young student in the audience whose own demonstration on the Hang delighted us all.

Things Japanese were also quite a draw. Hugh De Ferranti's research into musical life in Japanese cities during the inter-war period was fascinating, a glimpse of another world. Steven G. Nelson's Keynote address, 'Redefining 'Ritual and Music': Adaptation of a Chinese Socio-political Ideal in Seventh to Tenth-century Japan' was a gripping story with a conclusion worthy of a detective novel. Equally memorable was Charles Marshall's 'Introduction to the Satsumabiwa'. This was fascinating, both as a masterly performance (Marshall is acknowledged as Japan's top satsumabiwa exponent) and for the questions it raised about issues of cultural and musical identity. Unfortunately the time slot of 9:00 on the last morning was not favourable, but what the audience lacked in size was more than made up for with enthusiasm.

My only regret was to have seen and heard only a small percentage of the enormously wide range of papers on offer.

ALISON RABINOVICI

SEM Annual Meeting, Honolulu, 16-19 November 2006

The 51st annual meeting of the Society for Ethnomusicology (SEM) was held from Nov 16-19th, 2006 in Honolulu, Hawaii with the theme 'Decolonizing Ethnomusicology'. The University of Hawaii hosted the event drawing from its long-standing ethnomusicology program first established in 1960. Topics within the theme 'decolonizing' explored 'Music and indigenous politics', 'Confluences of music and dance' and both 'Migration and movement' and the 'Ethnomusicology of the individual' with special reference to Asia and the Pacific. Despite the lure of Waikiki beach and tropical surroundings, conference organizers packed papers, presentations and roundtables into every hour of the day. Beginning at 6.00am, the first morning alone saw three board meetings, nine simultaneously run panels for a total of 28 individual papers all before 8.30am. By the end of the day, 137 more papers were read setting the rhythm for subsequent days of the island conference.

There were several excellent presentations on the study of individual musicians from around Asia and the Pacific. These included Brita Heimarck's (Boston University) biographic sketch of the late Balinese *gender wayang* Master I Wayan Loceng, Liv Lande's (University of California at Los Angeles) intriguing report on Sawai Hikaru and the contemporary Japanese *koto* scene, and Andrew Killick's (University of Sheffield) portrayal of Korean composer Hwang Byungki and Nationalism. Digital archives in the age of globalized soundscapes was taken up by Lars Koch's research team from the Berlin Phonogramm Archiv and Allan Marett (University of Sydney) led a panel on envisioning, building and sustaining a National Recording Project for Indigenous Performance in Australia.

The cyclic nature of research in ethnomusicology has seen the recent return of interest in systematic musicology, music theory and analysis of the phenomenon of music itself. As opposed to strictly

sociological and anthropologically dominated discourses, papers addressed why the autonomy of music is an ethnomusicological issue. In a panel on 'analyzing world music', panellists presented transcription and analysis (Maisie Sum, University of British Columbia), musical patterning (Linda Barwick, University of Sydney), and the analysis of intercultural experimentalism in music (Andrew Raffo Dewar, Wesleyan University). Nazir Ali Jairazbhoy of UCLA even went so far as to ask the question, "What happened to Indian Music Theory?" as if the topic had exhausted itself and was in need of academic resuscitation. Leading ethnomusicologist and composer, Michael Tenzer (University of British Columbia) alluded in his paper on 'categorizing periodicity' that new models for musical analysis are perhaps needed to address the rapid mix of diverse melodies and rhythms in increasingly intermixed musical lifeworlds.

In contrast to the tropical Hawaiian atmosphere, the 52nd annual SEM meeting will coincide with the beginning of winter in Columbus, Ohio between Oct. 25-28th, 2007. The conference theme will be Music, War and Reconciliation.

MADE MANTLE HOOD

MEMBERS' PUBLICATIONS

Joseph, D. & Southcott, J. 'Retaining a frisson of the 'other': Imperialism, Assimilation, Integration and Multiculturalism in Australian schools', *Music Education Research*, vol. 9, no. 1, March, 2007, pp. 35-48.

Kartomi, Margaret. 'Aceh's body percussion: from ritual devotions to global *niveau*', *Musiké: International Journal of Ethnomusicological Studies*, vol. 1, 2006, pp. 85-108.

O'Brien, Betty T. 'Anne Macky: A Radical in her Time', *Context: Journal of Music Research*, nos. 27 & 28, University of Melbourne, 2006.

O'Brien, Betty T. 'Australian Contralto: Ada Crossley (1871-1929)', *Review*. Melbourne: Centre for Studies in Australian Music, October 2006.

O'Brien, Betty T. 'Marjorie Lawrence: Her Controversial First Australian Concert Tour', *Victorian Historical Journal*, Melbourne. [Approved for publication; date pending]

Stockigt, Jan & Talbot, Michael. 'Two more Vivaldi Finds in Dresden', *Eighteenth-Century Music*, vol. 3, no. 1, 2006, pp. 35-61.

Stockigt, Jan. "'This Rare and Precious Music": Preliminary Findings on the Catalogue of the Music Collection of the Dresden Catholic Court Church (1765)', *Musicology Australia*, vol. 27, 2006. [In print]

Stockigt, Jan. 'A Study of English Influence on Musical Taste and Programming: New Choral Works Introduced to Audiences by the Melbourne Philharmonic Society, 1876-1901', *19th-Century Music Review*, vol. 4, 2005, pp. 29-53.

Stockigt, Jan. 'Finding Vivaldi.' *Symposium. Newsletter of the Australian Academy of the Humanities*, vol. 32, 2006, pp. 6-7. Republished as 'Treasure hunt in the archives', *The Australian Financial Review*, 24 March, 2006: Review, 3; Transl. (Dr K. W. Geck) and republished as 'Vivaldi entdecken: Ein Fund

und Seine Vorgeschichte' in *Forum Musikbibliothek: Beiträge und Informationen aus der musikbibliothekarischen Praxis*, vol. 27, 2006, pp. 227-230.

Stockigt, Jan, & Barbara Reul. 'Johann Friedrich Fasch als Instrumentalkomponist: 9. Internationale Fasch-Festtage, Zerbst, 8-9 April 2005', in *Eighteenth-Century Music*, vol. 3, no.1, 2006, pp. 178-9.

Stockigt, Jan, 'Johann Friedrich Fasch (1688-1758). Ouvertures in G minor, D minor, and G major. II Fondamento. Artistic direction: Paul Dombrecht. Fuga Libera (2004). Review requested by *Eighteenth-Century Music*, vol. 3, no. 1, 2006, pp. 166-8.

Williams, Alexandra. "Bonnie Sweet Recorder": Some Issues arising from Arnold Dolmetsch's Early English Recorder Performances', *Early Music*, vol. 35, no. 1, February, 2007, pp. 67-80.

WHAT'S ON

- 20 April** **MSA (Victorian Chapter) Ethnomusicology Study Day.** For details, see p. 2 this issue.
- 5 May** **Second Study Day of the Australian Study Group for British Music.** For details, see p. 2 of this issue.
- 30 May** **MSA (Victorian Chapter) Work-in-Progress Day.** This day provides the opportunity for postgraduate students to present a paper on their research. Papers on varying themes and at varying stages of research are welcome. A formal call for papers will be announced shortly.
- 10-15 July** **18th International Congress of the International Musicological Society.** This congress is to be held at the University in Zurich, Switzerland. The theme of the conference is 'transitions', and there are 50 free sessions and 50 symposia. For details, see p. 3 of this issue.
- 25 July** **MSA (Victorian Chapter) Networking Seminar.** An evening of discussions on making the most of the postgraduate experience, aimed at both current and prospective research students, from Honours to PhD. Details will be announced closer to the time.
- 10-11 Aug** **MSA (Victorian Chapter) Annual Conference.** All music scholars are welcome to present at and attend this conference. Papers on Australian music and themes are particularly welcomed. A formal call for papers will be announced in June.
- 25-28 Oct** **Society for Ethnomusicology Annual Meeting.** The 52nd annual meeting will be held at Columbus, Ohio. The conference theme will be Music, War and Reconciliation.
- 22-25 Nov** **Combined Australian and New Zealand Musicological Conference.** Queensland Conservatorium, Griffith University, Brisbane. The theme of the conference is *Islands*, and the following strands are featured: Torres Strait Islander and Pacific Islands music, Australia and New Zealand: islands apart, gender and sexuality, institutions and society, popular music and ethics, performance practice, and history and

analysis. The programme committee seeks proposals for presentations (papers, panel discussions, lecture-demonstrations or concerts) that address one or more of the conference strands. For information regarding the conference please contact Dr Brydie-Leigh Bartleet, Queensland Conservatorium Research Centre, P.O. Box 3428, South Brisbane, QLD, 4101, Australia. Email: qcrc@griffith.edu.au.
Tel:+61 7 3735 6335.

7 Dec **MSA (Victorian Chapter) Music Biography Study Day.** The guest speaker will be Sue Robinson. A formal call for papers will be announced in August.

FOR MORE INFORMATION ON INTERNATIONAL MUSIC CONFERENCES VISIT:

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